

# POP

## A GUIDE TO PLANNING FOR OUTDOOR PERFORMANCE

A Framework for the Management  
of Outdoor Events and Spaces



## CONTENTS

1. Introduction and context	4
2. Who is this guide for and what does it cover?	8
3. Why outdoors? Developing a vision for your outdoor arts event	10
4. Planning your outdoor arts event - where do you begin?	16
5. The logistics of your outdoor arts event - what do you need to do?	20
6. Finance and funding your outdoor arts event	26
7. Working with artists and arts partners	36
8. Developing audiences for outdoor arts events	42
9. Equality, diversity and inclusion	46
10. Making your event sustainable and environmentally friendly	48
10. Evaluation and Reporting	54
Glossary of terms	56
Appendix	60
Information Resources	74
Acknowledgments	76

Jenny Tufts performer for World Circus Day 24,  
Somers Park, Castlereagh (photo by Brian Farrell)



# 1.

## INTRODUCTION AND CONTEXT

*“The goal driving this overall project is all about capacity building - by providing the necessary information and tools to community groups, arts and festival organisers, we are empowering them to be able to host more events in outdoor and public spaces, be it town squares, market spaces, parks, streets or greenspaces. This will serve to enrich both community enjoyment of the arts and upskill stakeholders to make them more confident in hosting such events.”*

*Rhona Mc Grath, Arts Officer, Roscommon County Council (lead partner)*

This guide is the result of the [Planning for Outdoor Performance \(POP\)](#) partnership initiative with 5 Local Authority Arts Offices (Roscommon - lead partner, Cork City, Kerry, Laois and Tipperary) and National Resource Organisations: Irish Street Arts, Circus & Spectacle Network (ISACS), Performing Arts Forum (formerly Theatre Forum), Poetry Ireland and Music Network. This initiative took place from Autumn 2023 until Autumn 2024. It was funded by the Invitation to Collaboration scheme by [The Arts Council of Ireland](#), with additional Local Authority support. Development management services were provided by [Promenade](#).

POP aims to support more groups to feel confident about creating art in public spaces by providing the necessary information and tools. It brought together the aforementioned Local Authorities through the delivery of a training programme and series of pilot outdoor arts events in new public spaces. This guide is the final phase of this initiative.

Lidija Šola and Noelle O'Regan for *Drawing a Crowd*, Market Yard, Tipperary Town  
(photo by Caitriona Kenny)





An eight part online training seminar series covered everything from the history of outdoor arts, to developing your artistic vision and partnerships, the practicalities and logistics of running outdoor arts events, and reaching different kinds of audiences, plus making your event more artist, audience and environmentally friendly. These were organised in October and November 2023 by our project management partner Promenade with a range of experts from the world of outdoor arts events. Click [here](#) to view the recordings.

The POP Events Series aimed to further promote the initiative and show what can be achieved when groups work together locally. The outdoor events were all arts based and free for the public to attend. One event took place in each Local Authority public space (five events in total), linking to specific themes and working with local partners and artists:

**‘Brid Faoin Spéir’, celebrating St Brigid’s Day on 1 February 2024 at Market Square, Portarlington, Co. Laois**

**‘Illuminate’, celebrating Youth Mental Health Awareness Day on 2 March 2024 at Island of Geese, Tralee, Co. Kerry\***

**‘World Circus Day’ celebrating all things circus on 20 April 2024 at Somers Park, Castlerea, Co. Roscommon\***

**A ‘Cork World Book Festival’ literature event on 28 April 2024 at Elizabeth Fort, Cork City\***

**‘Drawing a Crowd’ celebrating both National Drawing Day and Bealtaine on 18 May 2024 at Market Yard, Tipperary Town, Co. Tipperary in partnership with Creative Places Tipperary**

\*Several public spaces had been enhanced through the government’s Outdoor Public Space Scheme 2021. This scheme allowed Local Authorities to adapt, equip or otherwise improve public spaces for cultural events and activities.



Brendan Fahy for Drawing a Crowd, Market Yard, Tipperary Town  
(photo by Caitriona Kenny)



# 2.

## WHO IS THIS GUIDE FOR AND WHAT DOES IT COVER?

This guide is designed to especially help people who are new to running outdoor arts events or want to make their events or outdoor spaces more impactful. It will provide a step by step guide to producing your own event in your city, town or village. You might be a solo artist, group of artists, a producer, a community group, a voluntary festival or a group of local businesses who wish to create an event.

The following will provide a roadmap on how to get there.

- » Decide what you want to do; what is the vision for your outdoor art event?
- » Start planning; follow our event checklist
- » Logistics; what are you responsible for as an event organiser?
- » Finance and funding; what are the key things you need finance for and how will you fund it?
- » How do you find and work with artists and other arts and community partners for your event?
- » What do you need to do to attract audiences for your event?
- » Equality, diversity and inclusion; How can you reach a more diverse audience?
- » Making your event sustainable and environmentally friendly
- » Post Event; Lessons Learned including reporting and evaluation

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Polina Shapkina and Sadbh Grehan for Brid Faoin Spéir, Market Square, Portarlington  
(photo by Frank Smith)





# 3.

## WHY OUTDOORS? DEVELOPING A VISION FOR YOUR OUTDOOR ARTS EVENT

Outdoor arts events can take many forms and can be across multiple artforms. Some can take the form of festivals, perhaps in greenfield sites or urban spaces such as market squares or parks. They can include genres that are particularly suited to the outdoors such as bands and concerts, whilst street theatre, spectacle or other artistic creations in public space (such as visual arts, architecture, dance and digital art) are usually specifically created for the outdoors. There is a long tradition of outdoor arts both in Ireland and around the world. This [online presentation](#) as part of our POP training series by Lucy Medlycott of [ISACS](#) provides an overview of the history and tradition of outdoor arts.

There are many benefits to outdoor arts events. This includes the development of particular artforms, exposing people to particular art forms such as street arts, spectacle and public art; developing audiences for the arts; and in creating unique and festive atmospheres. They also have significant potential for helping Local Authorities and other partners address their strategic goals in the areas of tourism, placemaking and making an area a better place to live and work.

Producing a large-scale outdoor arts event is hard work and not without its challenges. Therefore having a clear vision and motivation will help you when the going gets tough! This [online presentation](#) as part of our POP training series with Mike Leahy of Spraoi and Avril Stanley of Body & Soul will show how they have developed visions for their festivals.

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The following section will help you tease out the vision and need for your event.



## 3.1

### Artform development

Outdoor arts events lend themselves better to some artforms more than others, although it depends on the nature of the presentation and the type of space used.

For example, small shows work better in smaller spaces (either outdoors or in tents); limited spoken word tends to work better for outdoor theatre as external noise can make it harder for audiences to hear; larger visuals such as giant puppets and installations can work particularly well to create visual impact at a distance and height for larger numbers to see.

**Music** of any genre can work well outdoors including non-amplified sound such as drumming (e.g. samba band) and full bands that are celebratory in style (e.g. big brass ensembles or world music).

**Circus** can include ground-based acts such as acrobatics and juggling plus airborne acts such as aerial silks, hoop or trapeze which require rigging or free-standing rigs.

**Spectacle** can take the form of in-situ performances (e.g. in a town square or park), site-specific theatre (e.g. location such as castle grounds, old factory or woods), parades and carnivals.

**Street theatre** can consist of circle shows (in the round), promenade (moving type) theatre, small shows in tents, walkabouts (solo or small groups of performers) moving between crowds.

**Visual/public art** can include art fairs/markets, public art such as sculpture, temporary installations, murals, graffiti jams, projection mapping or light art.

**Dance** consists of many different genres such as ballet, contemporary, street/hip-hop, jazz, folk dance, Irish dance, Latin, ballroom and social dance. Many of these lend themselves well to outdoor events, especially for adding a particular element for audiences to engage in.

Note that all artforms have their own specialist needs in terms of presentation format, flooring, space requirements, technical and equipment needs. Detailed conversations and information is needed with the arts group/artists to see if suitable for your event (both in terms of resourcing and budget).

Also event location is important, spaces that are contained in some way, e.g. with walls, tents etc work better for music and theatre based performances. Consider also the potential for sound bleed from other activities, including everyday/incidental noise, e.g. bin collections etc

## 3.2

### Civic pride: consider an area of focus that would benefit from either showcasing or more enhancement?

- » Outdoor arts events are a perfect opportunity to showcase a place, buildings or areas of public interest, e.g. art in the public realm projects such as murals, street arts and spectacle or light festivals
- » There may be a person of interest, e.g. historical figure or special commemorative event that you think is important to celebrate
- » Flexibility in location, programming, time of day enables event organisers to create something tailor-made for their locality
- » A particularly unique setting can create a one-of-a-kind experience for audiences, e.g. experiential activities in the woods
- » Finally, look at other events in the calendar nationally and especially in your region to avoid diary clashes or alternatively consider trying to partner with other festivals to host touring artists

## 3.3

### Developing audiences: what audiences are being either not served or underserved locally?

- » The visibility of outdoor arts events (particularly large scale) has the potential for drawing larger public numbers and encouraging out of town visitors and tourists
- » They can attract audience members from a broader demographic who might not traditionally attend indoors arts events, particularly as outdoor arts events are often free and people are not confined to stay in a space
- » Outdoor events can also have a more relaxed and informal atmosphere than indoor events so can be attractive to families
- » They have the potential to be fully accessible events for people with physical disabilities, e.g. urban settings and parks with ramps/smooth paving



### 3.4

## Creating more community cohesion: how could your outdoor event build local and regional partnerships?

- » Doing your homework first will help make the case for attracting partners and seeing why your event might align with their strategic goals, e.g. using resources such as Local Authority arts strategies, Local Area Development plans and Arts Council policies
- » Outdoor arts events also offer strong potential for partnership with local businesses and traders, e.g. including craft or food markets as part of a cultural offer



Night Creatives at Culture Night, Stradbally  
(photo by Michael Scully)



# 4.

## PLANNING YOUR OUTDOOR ARTS EVENT - WHERE DO YOU BEGIN?

New to running outdoor arts events? Start small and low risk.

- » Focus on building local relationships and partnerships first
- » Helps build a track record
- » Helps build your confidence
- » Avoid burnout with trying to do too much too quickly

Piloting your outdoor art event/festival/project.

- » Enables you to test a new event out and if the site chosen is fit for purpose
- » Could allow you to break down a more ambitious outdoor art project into a series of stages to get partner and funder buy-in over time
- » Enables you to evaluate it properly to measure its success
- » You can then use evaluation/feedback from audiences/participants to potentially secure further funding for a repeat event/longer-term project
- » Helps to start to build local relationships and identify who you could work with again

### 4.1 Event Checklist

When planning an outdoor event, follow these easy steps...

- » Decide what you want to do
- » Decide where do you want to do it
- » Seek initial permission from the property owner or Local Authority; will the space be suitable for all your needs? Check the access and infrastructure that may be available to you
- » Can you pay for it? Looking into funding opportunities/fundraising opportunities
- » Get the team together
- » Prepare a Project, Marketing and Production Plan
- » Get planning and organising
- » Check that you are not clashing with other local events

Local Authorities look for details in regards to managing an outdoor event, the following is a checklist of steps to take when planning your event.

Please see Appendix 1.ii for the general event checklist. Also watch this [online presentation](#) as part of our POP training series from Promenade team member Rose-Anne Kidney providing an introduction to the logistics of outdoor arts events.



## 4.2

# Accessibility and Access considerations

### What does access mean?

Access means that the widest possible audiences and artists/arts workers can participate in your outdoor arts event by reducing/limiting the number of barriers. It is strongly recommended that you consider access as part of your checklist in the early stages of planning your event in relation to the following:

- » Site-location, site-type and ground levels
- » Is it near to public transport? Are the ground levels even with no steps?
- » Artist needs - discuss additional access needs they might have early on
- » Translation support, sign language interpreter, wheelchair access spaces
- » Audience needs - think about who is in your local area who might want to attend
- » Space for buggies for a family friendly event, publicity material in different languages, designated viewing areas for people with mobility issues including seating, providing access training for stewards so they are confident in welcoming different sections of the community
- » Budget - allocating budget based on your assessment of the above

Arts & Disability Ireland provides access services to the arts for audiences with disabilities. They work with venues and festivals to promote access for audiences with disabilities. See [here](#) for more details.



Boola Boom at Open Streets, Grand Parade, Cork City  
(photo by Darragh Kane)



# 5.

## THE LOGISTICS OF YOUR OUTDOOR ARTS EVENT - WHAT DO YOU NEED TO DO?

For events with an expected audiences of over 5000 you will need to attain an event licence which in most Local Authorities goes through the planning department and needs significant engagement with the statutory bodies.

For events at a smaller scale all Local Authorities differ (public space licence applications or submitting an event management plan (EMP) to the local area engineer. Please see the Appendix for the five POP partner Local Authority event planning checklists.

### 5.1 Event Management Plan

As an event organiser you are responsible for the following:

- » Safety at the event (including the public, suppliers and staff)
- » Liaising with the key stakeholders and Local Authority
- » Carrying out a Risk Assessment for the event
- » Identifying an Event Manager and Safety Officer for the event (for small events this can be the same person)
- » Book Medical Support/First Aid (Order of Malta/Red Cross/St John/Civil Defence)
- » Stewarding plan: identify whether you need professional security at the event, otherwise staff with competent volunteer stewards
- » Devise a Communications Plan
- » Devise an Environmental Plan: to include waste management, noise levels and other environmental issues.
- » If a road closure is required a traffic management plan will need to be included along with an official road closure application via the Local Authority and Gardai
- » An access and egress plan should be included for enclosed outdoor spaces
- » Get insurance cover for your event and ensure artists and other suppliers are appropriately insured
- » This includes ensuring food traders are fully insured and compliant with FSAI regulations for food safety, hygiene and electrics/gas

Watch this online presentation as part of our POP training series from Promenade team member Rose-Anne Kidney outlining team roles and responsibilities in full details [here](#).

See Appendix 1.ii for sample Methodology and Risk Assessment template.





Firestorm performing at Culture Night '22 at Island of Geese, Tralee  
(photo credit by Dominic Walsh)



## 5.2 Risk Assessment

The purpose of risk assessment is to identify what hazards there are at the Event that could cause harm to people and to assess whether present precautions are adequate or whether more are to be taken. Hazards are given a risk rating based on the likelihood of the hazard causing harm and the severity of the harm as part of the risk assessment document and control measures are put in place to mitigate these risks.

The following is a non-exhaustive list of hazards that can be a risk at outdoor events:

HAZARD	CONTROL MEASURE
Emergency Incident	
Structural Collapse	
Crowd Movement	
Crowd Crushing	
Fire Safety	
Adverse Weather	
Power Supply	
Lighting	
Electrical Supply	
Cables	
Slips, Trips, Falls	
Noise	
Unauthorised Areas	
Parking	
Alcohol	
Disorderly Conduct	
Manual Handling	
First Aid	
Incident Reporting	
Food Traders	
Hazardous Materials	

## 5.3 Step By Step Guide to producing an outdoor event in Public Space

1. Identify and assess your proposed location
2. Draft your methodology or event management plan
3. Draft a Risk Assessment and Health and Safety Plan
4. Submit this along with your layout plan and insurance to the Local Authority (see appendix for links to the appropriate contacts here)
5. Arrange a meeting if necessary with any key stakeholders (Gardai/Fire Office/Local Area Engineer), it is best if this meeting can take place on location, so that you can talk through your plans for the activity/event
6. Ensure sign off/permission from the Local Authority, if the event is in a public space

## 5.4 Insurance

All events in public space and most events on private property require Public Liability of €6.5 million and Employers Liability of €13 million with a specific indemnity to the Local Authority as standard. Ensure to shop around when getting a quote and include all aspects of the event in the details you are given. The insurance company may ask you for an event management plan for the event in order for them to assess the risk and issue you with a quote. Ensure that you leave enough time to get the policy organised in advance, don't leave it to the last minute!

You may be asked for a specific indemnity against all claims, naming the specific indemnity. This protects the property owner from being included in any claims arising during the event.

When you are booking suppliers, artists etc for your event, ensure that you request and file copies of their insurance policies and retain them. It is good practice to request a specific indemnity to your own group/committee/festival against any claims from suppliers and artists too to protect yourselves.



# 6.

## FINANCE AND FUNDING YOUR OUTDOOR ARTS EVENT

This section will cover budgeting for your event, procurement (getting quotes for services or goods), partnerships and stakeholders, fundraising and assessing the economic impact of your event. Here is also an [online presentation](#) from Promenade's Kath Gorman and Rose-Anne Kidney on budgeting, partnerships and raising money for outdoor arts as part of our POP training series.

### 6.1 Financial considerations for planning your event

Outdoor arts events, unless very small, typically cost more than an indoors event. This is because you often have to hire in additional infrastructure such as sound equipment, generators (where access to power is not available) and staging, plus personnel such as civil defence/first aid and outside crew.

Working out how much your event is likely to cost is essential to do as early as possible in your project planning for a number of reasons:

- » To assess the feasibility of your event idea and ambitions; do you need to scale your event idea up or down?
- » To scope out how much additional fundraising is needed and the realistic timeframe to do this; the larger the event the longer lead-in for raising money
- » To find local partners who can give additional in-kind resources, e.g. loan of equipment etc.

A rule of thumb in organising your event is that:

- » The larger the site, the bigger the budget as there is more space to fill.
- » Production costs (e.g. crew, staging, equipment etc.) can often be between 35 - 50% of your total budget costs, depending on specific event production needs
- » Anything involving temporary structures (e.g. tents) or rigging will need to be signed off by a structural engineer, resulting in an added cost

#### Licenced Events

Events over 5000 people need to go through the planning process in their Local Authority 13 weeks in advance of the event date. It is also essential that a pre-event meeting and consultation takes place in advance of the 13-week period. A decision by the planning authority must be made within four weeks of the event. These types of events require extra budgetary contingencies including the following extra paid roles: Event Controller, Medical Controller, Crew, Health and Safety Manager, Stewarding Coordinator. Production Costs are also higher for these types of events.



## 6.2

# Planning and developing your budget for your project idea

First think about what expertise/resources do you need in relation to the following:

EVENT ELEMENT	DETAIL
Programme	Artistic costs such as artist fees*, materials, costumes, scenery/dressing
Personnel	Non-artistic personnel costs such as aerial rigger, event manager, health & safety co-ordinator, general crew, security, marketing/comms & PR
Production	Infrastructure such as staging, barriers, first aid/civil defence, road closure costs, generators, sound, lighting etc.
Marketing and Promotion	Print and design, social media and press advertising, website development, signage/event display boards etc.
Evaluation/documentation	Videography, photography, survey staff & assessment
Contingency	This is generally an extra provision of 5% - 15% of your overall budget put aside for additional or unforeseen expenses

See outdoor event budget template in Appendix 1.ii

\*Artist fees plus travel, accommodation and per diems/subsistence where applicable.

Any group considering developing an outdoor arts event should read the [Arts Council’s Paying the Artist policy](#) and ensure that any Artists are remunerated properly.

## 6.3

# Procurement

### What does procurement mean?

Procurement is the process of sourcing, acquiring, and paying for goods and services. A good, reliable supplier is essential in the production management of outdoor events. Try to keep your suppliers local, unless there is something that cannot be sourced within your area. In terms of public budgets be mindful of the requirement for tendering as provided in your letter of offer.

Find suppliers that work for you; that are reliable and able to provide quality services. This relationship is important and should involve good consistent communication, prompt payment and an agreed schedule for works carried out.



Volcanic, Music Generation at Drawing a Crowd, Market Yard, Tipperary Town  
(photo by Daniel Ryan)



## 6.4

# Finance models including partnerships and stakeholders

There are multiple different financial models for running your outdoor arts event:

- » **Fully funded:** all income generated is through grant aid such as Arts Council, Local Authority, Leader etc.
- » **Partially funded:** some funding provided through government/public sources plus local business sponsorship plus earned income such as local fundraisers and ticket sales for some programme aspects\*
- » **Earned income only;** finance raised through fundraisers and ticket sales

Launch of Culture Night 2021, Amphitheatre, Loughnaneane Park, Roscommon Town  
(photo by Brian Farrell)



## What's the best model for your event idea?

Firstly allow for at least 9 - 12 months before your proposed event to secure income to run your event - the bigger the event the longer the lead in time. If it is a first-time event, allow for more fundraising time to have conversations locally to get buy-in and secure partnerships and funding.

Public funders want to see that their funding is going towards making a measurable difference to people's lives in some way, e.g. supporting more young people to access the arts. Be first and be ready: sign up to any newsletters to hear about new funding schemes.

Local businesses want to know how your proposed event will align with their business objectives and what sort of benefits and value it will provide them, e.g. reaching a particular target audience that will help them sell their products.

In order to help you decide on the best finance model:

- » **Look at the key selling points of your project and what aspects might appeal to a funder/business**
- » **Collate feedback, endorsements, monitoring and evaluation from any previous events (or individuals involved in other projects)**
- » **Use your network of contacts to build partnerships and endorsements**
- » **Consider cashflow and which sources might provide income up front, in payment instalments or in arrears on proof of spending and receipts**

For example, where securing Local Authority/government funding, individuals should clarify drawdown requirements and financing timeline with the awarding body as you may receive payment after the events subject to proof of expenditure.

\*Check with your principal funder first to see if they are happy for you to charge admission for your event, e.g. some Local Authorities might have policies on this, particularly if tied into certain funding or public spaces such as public parks.



## 6.5

# What is the value of partnerships for your event?

- 
- » Partnerships can be extremely useful for pooling resources, expertise and experience through in-kind support\*
  - » They are also highly attractive to funders. This includes where you are looking at raising funds from new income sources for the first time.
  - » They can provide specialist knowledge or assistance in a particularly technical area or add status to your project.
  - » If you are an emerging artist/organisation having a partner with a track record in your associated area will really help.

\*In-kind support - this means goods or services loaned or provided free of charge

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The benefits of in-kind support are:

- » It is easier to secure than cash sponsorship
  - » It gives you a track record in developing business partnerships
  - » It adds an additional profile to your project
  - » You can ask a sponsor for your endorsement of their experiences of working with you
  - » You might be able to approach them to get cash sponsorship next time
- 

## How do you build local and national partnerships and networks?

Adopt a strategic mindset:

- » Get to know the people and their different roles within your Local Authority: does their remit include supporting local artists/creatives to ensure a strong local arts ecology\*
  - » Look at the Arts Strategy and local Creative Ireland's Culture and Creativity Strategy (and other community development strategies) for your Local Authority area: how could your outdoor arts event or project idea help support these strategies?
  - » Depending on your event idea, consider where else within a Local Authority you might need to build relationships, e.g. parks, social inclusion departments etc.
  - » Think beyond the Local Authority to other potential partners such as colleges, HSE, Healthy Ireland, Community Development Organisations
  - » Become a member of your local Chamber of Commerce or local business association
  - » Become a member of an arts specific resource organisation such as [ISACS](#) or [Performing Arts Forum](#), e.g. ISACS and Performing Arts Forum's membership starts at €25 and €30 per year respectively
  - » Join [Business to Arts](#); membership for individual arts practitioners from €60
-





Performers for Solas Christmas celebration, Emmet Place, Cork city  
(photo by Darragh Kane)



# 7.

## WORKING WITH ARTISTS AND ARTS PARTNERS

### 7.1

#### Finding artists and arts partners who work in outdoor arts

If you are new to running events involving artists, then your Local Authority Arts Officer should be your first point of contact. They will be able to help you with potential contacts for artists to approach within your region, depending on the artform area you are looking for. They may also advise you on local artist networks, groups or collectives.

Local arts/cultural partners can potentially provide specialist programme content from a particular artform. Ensure that you give yourself a long enough lead in time as such organisations might already have their programme plans in place.

For example:

- » Arts centres, theatres or galleries might be working with local artists or have Artist Residencies
- » Production companies (e.g. theatre, circus, street arts/spectacle) that work with a range of performing artists
- » Specialist arts agencies, e.g. Music Network for advice on curating musician performances and suitable artists for workshops, Music Generation for workshops and performances for and by children and young people
- » Youth theatres or drama/dance performing arts schools for workshops and performances for and by children and young people
- » Libraries who might be able to offer reading/writing focused events
- » Universities and colleges who will have access to emerging student talent, e.g. art or music students
- » Pubs with strong music programmes and know the local band scene
- » Community groups and services, e.g. Traveller associations, Youth clubs, Men's Sheds, ethnic minority groups, older people's groups etc



## 7.2

# Working conditions and Welfare

When working with an arts/cultural partner it is important to be clear on roles and responsibilities from both sides to avoid confusion and misunderstanding. This means who is responsible for which tasks, costs, timeframes, meeting frequency, how partners are credited and how final decisions are made, e.g. sign off of programme content. A simple written terms of reference or agreement will help with this.

Open Calls are also a good way of finding artists with specific skills, emerging artists or those less represented in the arts. This allows you to widen your search and show you have a transparent policy to programming and widening your artistic reach.

Ireland has artform specific national resource organisations who are membership based organisations, many of whom provide contacts for their artist/arts organisation members. For example, ISACS (the Irish Street Arts, Circus and Spectacle Network) have over 250 [members](#) with a range of expertise and skills in everything from aerial silks, fire performance and large-scale puppetry.

See Appendix 2.ii for a full list of resource organisations.



Photo credit: Circus Factory performers at Marina Park  
(photo by Darragh Kane)

Artists and arts organisations and the event team are the linchpin of creating your outdoor arts event and getting this right is really important. The arts community is a small one and other artists will get to hear where they had a poor or great experience at an event.

This means:

- » Keeping in regular contact with the artist/arts organisation, agreeing their call time to be on site and with contact details of the key organiser on the day
- » Identifying the production needs of all crew and cast, artists, suppliers
- » Identifying access needs and appropriate accommodations for artists with disabilities
- » Having a written agreement about the agreed activity including terms and conditions
- » Agreeing the right site and location for an activity within the site; where site visits can't be carried out in advance, provide photos and videos to agree the activity location
- » Providing the right additional equipment/materials needed for the activity where requested by the artist/arts organisation/producer
- » Working in site specific locations/public space can involve long days. Ensure you include all of these costs in your budget
- » Providing artists with a warm and dry area to change and rest (ideally with refreshments)
- » Providing artists with an area to store their equipment or set, with details of access points to drop this off
- » Ensuring that artists and crew have adequate breaks if they are doing multiple activities
- » Ensuring proper health and safety checks are carried out, that risk assessments are supplied by the artist and that artists are not forced to carry out an activity in adverse weather conditions, e.g. wind, rain
- » Identify the nearest place to park
- » Identify local shops and cafes to recommend with good quality healthy food options and good coffee! Chat to these businesses to see if they will agree a discount
- » Paying artists an appropriate rate for their activity, including any preparation time and travel and subsistence costs (particularly when traveling further afield)\*
- » Paying people on time
- » Thanking artists, participants, facilitators both on the day and in a follow up email/call

\*A number of resource organisations have example pay rates and scales through the wider industry network, see here:

[Create Ireland](#)

[Visual Artists Ireland](#)

[Youth Theatre Ireland](#)

[Performing Arts Forum](#)

Please note that day rates/performance fees should be higher than the pro-rata day rate for a salaried person. This is because a self-employed freelance contractor is responsible for their own tax, PRSI and receives no benefits such as holiday allowance or sickness entitlement.





Performer at Rathdowney Revel event for Culture Night, Rathdowney  
(photo by Rene Metelicka)



# 8.

## DEVELOPING AUDIENCES FOR OUTDOOR ARTS EVENTS

### Audience Development Strategy

#### 8.1

#### What does audience development mean?

The Arts Council defines audience development as any activity in making the arts widely accessible, in particular:

- » Increasing audiences
- » Deepening the relationship with the audiences
- » Diversifying audiences

Your audience development strategy is important to consider when thinking about why you want to hold an outdoor arts event. Asking these questions will help you when thinking about audiences:

- » Who will your event appeal to?
- » What are your target numbers for your event?\* See below for measuring attendance
- » Who will it reach?
- » Who is not currently served by arts events in your area?
- » How can you attract more people to attend or participate?
- » What specific sections of the community could your event reach? e.g. children and young people, new communities, older people
- » Attendee capacity; measuring capacity at your event

#### 8.2

#### Measuring and monitoring attendance at events

Attendance does not necessarily mean the numbers of spectators or audience alone. Where relevant, attendance can be taken to include participants (artists/performers), crew, guests and volunteers. Categorising attendees in this way can help when measuring other impacts that assess the behaviour of different groups at the event.

Exaggerating crowd sizes can be common practice for the purposes of public relations, but it compromises the reliability of monitoring and evaluation that is based on estimates of attendance and inflating numbers can backfire in relation to the steps you need to take in the future if you are producing the event again.



**Ticketed Events**

This is more straightforward as it can be based solely on ticket sales, the primary data source will be box office data, ticket sales and ticket distribution. But note that the number of tickets distributed or sold does not always equal the attendance at the event, especially if the event is ticketed but free as there is generally quite a significant no-show element to those. It's best to use clicker counters, which can easily be downloaded as a widely available app.

**Non-ticketed events**

If you have an event which is enclosed by barriers (CCBs) these are 2.5m long, general rule of thumb is five people can be accommodated comfortably along each one and if you have 250m worth of these along the perimeter of the event and the crowd is two-deep you have an estimation there of 500 people at your event.

If the event has no crowd control measures in place (open access) an estimate can be gathered by using the 2 people per Square Meter that would be used generally at outdoor concerts.

**8.3 Audience Development Strategy**

Developing an Audience Development Strategy is tied into both your event activities (programming content and format) and marketing / promotion for your event.

Programming content and format considerations include time of day, type of outdoor space, ticket pricing strategies or free admission, suitability of events programmed (any age advisories), diversity of artists being programmed to reflect target audience, involvement of target audience in programming your event (such as youth panels).

Declan McCarthy – Artistic Director of Skibbereen Arts Festival, Tara McGowan – Director of Cairde Sligo Arts Festival and Garry McCarthy – Creative Director of The Kabin Studio also share their experiences of making events artist and audience friendly in this [online presentation](#) as part of our POP training series.

**8.4 Developing a marketing mix**

These are a series of tools that will help you develop a framework for your marketing and promotion strategy. Originally broken down into 4 ‘P’s’, these are now known as the 7 ‘P’s’, some of which are more relevant than others to outdoor arts events:

PRODUCT / EVENT	Think about what your event offers your audience and how best you can communicate that
PRICE	Will you charge for your event? And if so, what is the right price for your target audience? What will they realistically pay?
PROMOTION	Promotion includes advertising, content marketing (e.g. videos, blogs, podcasts), social media, direct emails, discounting, PR etc.). Think about the most suitable forms of promotion for your event, depending on both budget and target audience
PLACE	What platform will you use to sell the event? For example, your group’s website or a partner website, physical box offices (at a venue or other operator)
PEOPLE	Who in your team will carry out the marketing and promotion? If budget allows pay for some support, at least social media expertise (and ideally PR as well). If voluntary, ensure the whole team is clear about the different marketing and promotion plan and agree who is responsible for doing what
PACKAGING	Generally less applicable to outdoor arts events but it could include branding and merchandise such as badges, stickers and pens sent by post with tickets
PROCESS	Are the logistics all set up efficiently for you to respond well to your potential audience? For example, smooth online ticketing, helpful customer service/box office staff, responding quickly to customer queries via social media

This [online presentation](#) as part of our POP training series with Conall Ó Riain – Communications and Development Manager with Cork Midsummer Festival and Sinead O’Doherty – PR also provides an overview of marketing, PR, communications and evaluation for outdoor arts events.

The Arts Council provides a list of resources [here](#) around public engagement, such as help with setting audience targets, mapping audiences and help with your plans for public engagement.



# 9.

## EQUALITY, DIVERSITY AND INCLUSION

### What does equality, diversity and inclusion mean in the context of outdoor arts events?

Equality, diversity and inclusion means having a plan and strategy so people from all backgrounds are able to attend your outdoor arts event, are made to feel welcome and can access the different activities and events (this is on the understanding that some events may be suitable for adults or children only).

There are nine protected characteristics under the Equal Status Acts 2000 - 2018. These are age, civil or family status, disability, gender, membership of the Traveller community, race, religion or sexual orientation.

The Arts Council also notes the ground of socio-economic background as a further basis for which equality of opportunity, access and outcomes must be guaranteed.

The Arts Council's [Equality, Diversity and Inclusion \(EDI\) Toolkit](#) gathers examples of good practice in order to support arts organisations on the journey to promoting EDI.

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On Tish! by Sólta Circus at World Circus Day 24, Somers Park, Castlereagh  
(photo by Brian Farrell)





# 10.

## MAKING YOUR EVENT SUSTAINABLE AND ENVIRONMENTALLY FRIENDLY

*“As event organisers, we have a unique opportunity to model the kind of world we want to see – from the infrastructure we put in place to deal with energy, waste, water, food, and transport provision in our mini-civilisations, to the cultural codes, values, and behaviours we set together with our audiences that can resonate long after they return home. There will always be constraints – legislative, physical, and cultural – but as a community, we pride ourselves on finding creative ways to overcome obstacles. We have the power to make profound changes to help mitigate the worst impacts of the climate crisis, if we choose to embrace it.”*

The Show Must Go On Report – 2015 (updated 2020)

With the ever-increasing focus on the critical challenge of climate change, the events sector has come under scrutiny, in respect of what actions it is taking to add to the ever growing need for sustainability. However, thinking about this from the outset rather than as an add-on can help you with both your planning and feed into any budget considerations. Be realistic about what you can achieve – achieving something small is better than doing nothing!

*“Thinking about how to make your event environmentally sustainable can initially seem daunting. Being green or environmentally conscious in running events should not be seen as a burden or a compliance issue. There are very strong moral and ethical reasons for being more sustainable, but there are also sound economic and marketing reasons as well. Modern, forward looking producers, event managers, artists and suppliers, who take on board sustainable concepts, will be positioning their companies well for the future.”*

[Fáilte Ireland, A Guide to running green meetings and events](#)

First of all, we recommend that you watch this 1 hour [training video](#) by Native Events about Sustainability at Outdoor Events, delivered on behalf of our POP training series. Native Events are leading Ireland's events, cultural and creative sector on ClimateAction through consultancy, production and eco-hire. It will provide you with a how-to on the development of a sustainability plan across the environmental impacts of your organisations. A key focus is to offer tips on the importance of, and how to integrate, circular economy principles into your festival, event or organisations operations.

In the meantime here are some examples of what you could incorporate into your outdoor arts event, but be realistic about what you can achieve, especially novice event organisers:



## 9.1 Environmental Sustainability

- » Ensure there is a member of the event team who is focused on sustainability
- » Ask artists to consider their impact on the environment, particularly in the use of materials
- » Where relevant, collaborate with Local Authority Environment Department and Climate Action staff to ensure a cohesive message is being delivered and a collaborative policy is developed and subsequent plan is in place

## 9.2 Access to Electricity

- » Use of mains power to be prioritised over generated power.

If generators are necessary due to the site specific nature of a particular location, generators using HVO (Hydro-treated Vegetable Oil) or that are solar powered should be considered (e.g. [Native Events](#) offers a range of generators that run on solar power).

## 9.3 Energy Saving techniques

- » Use only LED lights if possible
- » Monitor Fuel Consumption annually

Encourage/incentivise the making of self-powered art pieces when working with artists on new commissions.

## 9.4 CO2 Reduction

- » Use already mentioned Biofuel Generators (Where CO<sub>2</sub> emission can drop by 90%) and check the provenance of any biofuel that is used (ensure it's not palm oil as this is a major cause for global deforestation)
- » Encourage audience to offset their carbon footprint by using public transport or cycling to the festival
- » Work with suppliers who have a carbon offset programme
- » Decide if and how your event will offset carbon in a particular area and spell it out, don't mislead as it will backfire
- » Set new targets year on year

## 9.5 Protection of Biodiversity

- » Event design should take into account ecologically sensitive areas or artefacts of heritage or cultural significance
- » Environmental Impact Assessments are recommended to be carried out for your event if required to protect local flora and fauna
- » Seek the advice of your Local Authority Biodiversity Officer

## 9.6 Avoiding Negative Environmental Impact

- » Work with audiences, suppliers, and artists to positively influence travel choices and reduce travel-related emissions, e.g. encourage carpooling, cycling, park and ride and advertise public transport options
- » Work with local suppliers to reduce miles and carbon footprint
- » Design for disassembly: all infrastructure should be designed for easy disassembly
- » Re-use, recycle and donate materials after the festival to avoid waste, e.g. branding materials such as banners
- » Work with Suppliers that have better environmental credentials (ensure this is part of the procurement process)



## 9.7 Social Sustainability

- » Commit to using your event platform to reach and engage with the audiences to raise awareness of environmental issues and connect and collaborate with local and national environmental causes and organisations, e.g. [Native Events](#), [Leave No Trace](#)

Artists Kate O'Shea & Enya Moore delivering printmaking workshop  
at Illuminate POP event at Island of Geese, Tralee  
(Photo by Hannah Pinckheard)

## 9.8 Communications and Marketing

- » Avoid printed materials where possible, invest in the online presence (if necessary only print on demand)
- » If printed materials are unavoidable, use the lightest possible paper and products that are eco-certified and recycled and biodegradable where possible
- » Include environmental message on any printed materials (and online)
- » Use Signage that can be re-usable year on year

Ref: Some guide headings taken from a [Cities Guide to Smart Lighting](#) and [Fáilte Ireland, A Guide to running green meetings and events](#).





# 10.

## EVALUATION AND REPORTING

### 10.1

## Key Points to remember when closing off a project/event

- » Pay all suppliers and artists and crew
- » Get feedback from the audience, participants and crew and team
- » Identify elements that might need a re-think
- » Confirm whether there were any issues or complaints
- » Conduct audience research (best done on site on the day)
- » Get feedback from the stakeholders/sponsors/funders; hold debrief meetings
- » Resources review; was the budget sufficient to deliver the event?

### 10.2

## Assessing the economic impact of your event

For more experienced event organisers or those organising larger and more costly events then it is worth developing a strategy to measure economic impact.

### What is economic impact?

*“The gross financial contribution made by an organisation or facility to the overall economy of its base area (for example, its town, region or nation).”*

(Audiences UK)

Measuring the economic impact of outdoor arts events allows organisers to demonstrate that such events are worth investing in when making the case to both public and private funders/sponsors. Types of benefits of economic impact include:

- » An increased income in the form of visitor spending
- » Job creation or increased tax revenue
- » Increased visibility through event publicity
- » Changes in brand awareness or image of sponsors or host town or city

The Audience Agency’s 2011 commissioned report *Researching Audiences at Outdoor Events and Festivals* state that whilst an economic impact study can give compelling evidence regarding the impact of your event, carrying out such an activity should not be undertaken lightly as it involves specific expertise and resources. This [2013 Failte Ireland Festivals & Cultural Events Research Guidance & Template](#) aims to provide a means for festival and event organisers to provide robust estimates of their event’s impact on tourism using standard measures which are as accurate as possible and which can be compared from year to year and from event to event.



# Glossary of Terms

Biodegradable: Capable of being broken down by natural processes, such as bacterial action.
Bio-diesel: A clean burning, alternative fuel derived from animal fats or vegetable oil that can be used in diesel burning engines. It does not contain petroleum products, but may be blended with petroleum-based diesel.
Carbon Footprint: A measure of the impact human activities have on the environment in terms of the amount of greenhouse gases produced, measured in units of carbon dioxide.
Carbon Offset: A way of counteracting the carbon emitted when the use of fossil fuel causes greenhouse gas emissions. Offsets commonly involve investing in projects such as renewable energy, tree planting and energy efficient projects.
Climate Neutral: Products or services that reduce and offset the greenhouse gases generated at each stage of their life-cycle on a cradle-to-grave basis: the sourcing of their materials, their manufacturing or production, their distribution, use, and ultimate end-of-life disposition.
CCBs: Crowd Control Barriers.
Durational Festival: Continuous Installation, projections etc... throughout the run of a festival.
Ecological Footprint: The measure of area needed to supply national populations with the resources and area needed to absorb their wastes.
Ecology: The system of relationships between organisms and their environments.
Ecosystem: A community of living organisms interacting with themselves and with their environment.

Ecotourism: Responsible travel to natural areas that conserves the environment and improves the wellbeing of local people.
Energy/Water Conservation: Practices and strategies that are designed to minimise the amount of energy and water used.
Egress: This is the action of an audience leaving/exiting or being evacuated from the event space.
EMP: Event Management Plan.
Environmentally Responsible Transportation: Transportation options that minimise environmental impact such as mass public transportation (light rail, subway, electric/hybrid/ biodiesel buses) and electric/hybrid vehicles.
E-waste: Waste materials generated from using or discarding electronic devices, such as computers, televisions, and mobile phones. E-waste tends to be highly toxic to humans, plants, and animals, and has been known to contaminate water, air and dirt.
Event Licence: Where an outdoor public event comprises of an audience of 5,000 or more people, the organiser is required to obtain an Outdoor Events Licence from the Local Authority. This is in accordance with the Planning & Development Act 2000-2010 (as amended) and Part 16 of the Planning and Development Regulations 2001 (as amended).
GIF: In its simplest form it is just an image file, the GIF format can be used to make still images. But the format has a special feature—it can also be used to create animated images.
Green: A common expression meaning environmentally responsible.

Greenhouse Effect: Heating of the atmosphere that results from the absorption of solar radiation by certain gases.
Greenhouse Gas: A gas which contributes to the greenhouse effect by absorbing solar radiation. These gases include, but are not limited to, carbon dioxide, ozone, methane, and chlorofluorocarbons.
Greenwash: To falsely claim a product is environmentally sound. Also known as faux green. Disinformation disseminated by an organisation so as to present an environmentally public image.
High-Intensity Discharge (HID) lamp: Compared with fluorescent and incandescent lamps, HID lamps have higher luminous efficacy since a greater proportion of their radiation is in visible light as opposed to heat. Their overall luminous efficacy is also much higher: they give a greater amount of light output per watt of electricity input.
KPI: Key Performance Indicator: A quantifiable measure used to measure the success of an event for example. Hydro-treated Vegetable Oil (HVO) is a specific type of biofuel that has a 90% reduction in carbon emissions when compared to regular red diesel and can be used in the majority of engines.
Open Access Event: When an event has no crowd control measures (for example in a public street/place).
Post-Consumer Waste: Recycled material collected after people have tossed it in the blue bin. Office recycling programs and household recycling programs are the main source of post-consumer waste.
QR Codes: A QR code is a type of matrix barcode, which can be scanned in order to re direct the user to an online source of information or website.

RAMS: Risk Assessment and Methodology.
Risk Assessment: The purpose of risk assessment is to identify what hazards there are at the Event that could cause harm to people and to assess whether present precautions are adequate or whether more are to be done. Hazards are given a risk rating based on the likelihood of the hazard causing harm and the severity of the harm as part of the risk assessment document and control measures are put in place to mitigate these risks.
Recycled Paper: The EU Ecolabel requires that at least 70% of the material used in the EU Ecolabelled paper is made from virgin material from sustainable certified forests, recycled material or a combination of both.
Recycling: The collection of waste materials and reprocessing them into new materials or products, which are then sold again.
Renewable Resources: Resources that are created or produced at least as fast as they are consumed, so that nothing is depleted. Includes solar, hydro, wind power, biomass, and geothermal energy sources.
Stakeholder: A stakeholder is an interested party and can either affect or be affected by the event.
Sustainability: Meeting the needs of the present without compromising the ability of future generations to meet their own needs (as defined by the Brundtland Commission, 1987).
Vegetable-based Inks: Environmentally friendly printing inks which are made from vegetable oils and pigments.



## Local Authorities

A Local Authority is an organisation that is officially responsible for all the public services and facilities in a particular area.

Cork City Council

Kerry County Council

Laois County Council

Roscommon County Council

Tipperary County Council

Music Generation Cork City for Cruinniú na nÓg  
(photo by Darragh Kane)





# APPENDIX

Cork World Book Festival, Elizabeth Fort  
(photo by Clare Keogh)

## 1.i. Local Authority

### Applications for Events

[Cork City Council - Step by Step Guide](#)

City Events Application form links

Events in a public Space application <https://corkcity.submit.com/>

Road Closures <https://corkcity.submit.com/>

MEWP Licences <https://corkcity.submit.com/>

Events in Elizabeth Fort: [Elizabethfort@corkcity.ie](mailto:Elizabethfort@corkcity.ie)

CONTACT	DEPARTMENT	EMAIL	NOTES
Michelle Carew	Arts Officer	<a href="mailto:Michelle_carew@corkcity.ie">Michelle_carew@corkcity.ie</a>	Arts office
Louise Tagney	Creative Communities Engagement Officer	<a href="mailto:Louise_tagney@corkcity.ie">Louise_tagney@corkcity.ie</a>	Arts office – Creative Ireland
	Parks & Recreation	<a href="mailto:Recreation@corkcity.ie">Recreation@corkcity.ie</a>	Use of Cork City Council owned parks
Siobhán Clancy	Assistant Arts Officer – Community Arts	<a href="mailto:Siobhan_clancy@corkcity.ie">Siobhan_clancy@corkcity.ie</a>	Community Arts
Trish Murphy	Events Manager	<a href="mailto:Trish_murphy@corkcity.ie">Trish_murphy@corkcity.ie</a>	Events queries – arts office
Garda Síochána	Events Department	<a href="mailto:CorkCity.MajorEvents@garda.ie">CorkCity.MajorEvents@garda.ie</a>	Make contact with info on all events
	Tourism	<a href="mailto:Tourism@corkcity.ie">Tourism@corkcity.ie</a>	Events in Elizabeth Fort



# Kerry County Council

Here are the requirements if you are proposing to hold an event on council property in Kerry:

- » Event Management Plan outlining the plans for the event
- » A site layout plan indicating the location of all the stalls, tents, infrastructure etc.
- » Agreement for Use of Council Properties Form (see forms) – to be completed and signed
- » Temporary Signage Application Form (see forms) – to be completed and signed
- » Insurance

CONTACT	DEPARTMENT	EMAIL	NOTES
Mairead Moriarty	Events	mmoriarty@kerrycoco.ie	Events Applications Contact
Kate Kennelly	Arts Officer	kkennell@kerrycoco.ie	Arts Office
Hannah Pinckheard	Arts Office	hannah.pinckheard@kerrycoco.ie	Arts Office
Clive O’Callaghan	Arts Office	cocallag@kerrycoco.ie	Arts Office
Brian Hickey	Senior Engineer (Tralee)	brian.hickey@kerrycoco.ie	Notify on proposed events and road closures etc
Gary Cassidy	Civil Defence	gary.cassidy@kerrycoco.ie	Booking Civil Defence ambulance
Tim O’Sullivan	Safety Officer	tim.osullivan@kerrycoco.ie	Send Event Management Plans here for approval
Murty Quirke	Town Foreman (Tralee)	murty.quirke@kerrycoco.ie	Events in Parks in Kerry, access to electricity, local information etc
Garda Síochána	Events Department	KY.Bservices@garda.ie	Make contact with paperwork on all events
Listowel Municipal District	Area Office	listowelMD@kerrycoco.ie	Contact re. permissions if event location is in this area
Tralee Municipal District	Area Office	Traleemunicipaldistrictoffice@kerrycoco.ie	Contact re. permissions if event location is in this area
Castleisland/ Corca Dhuibhne Municipal District	Area Offices	castleislandAO@kerrycoco.ie dingleAO@kerrycoco.ie	Contact re. permissions if event location is in this area
Killarney Municipal District	Area Office	Killarneymunicipaldistrict@kerrycoco.ie	Contact re. permissions if event location is in this area
Kenmare Municipal District	Area Offices	kenmareAO@kerrycoco.ie killorglinAO@kerrycoco.ie CaherciveenAO@kerrycoco.ie	Contact re. permissions if event location is in this area

# Laois County Council

Here are the requirements if you are proposing to hold an event on council property in Laois:

- » Event Management Plan outlining the plans for the event
- » A site layout plan indicating the location of all the stalls, tents, infrastructure etc.
- » Temporary Signage Application Form (see forms) – to be completed and signed
- » Traffic Management Plan (if a road closure is required as part of the event)
- » Insurance

CONTACT	DEPARTMENT	EMAIL	NOTES
David O’Hara	Planning	dohara@laoiscoco.ie	Events Applications
Muireann Ni Chonaill	Arts Officer	mnichona@laoiscoco.ie	Arts Office
Monica Flynn	Arts Office	monflynn@laoiscoco.ie	Arts Office
Angela Marshall	Roads/Traffic	anmarshall@laoiscoco.ie	Road Closure Applications to be sent here
Tom Drennan	Executive Area Engineer	tdrennan@laoiscoco.ie	Notify on proposed events and road closures etc.
Damien Dollard	Civil Defence	dadollard@laoiscoco.ie	Booking Civil Defence ambulance/service
Jim Bolger	Safety Officer	jbolger@laoiscoco.ie	Send Event Management Plans here for approval
Philip Mc Veigh	Roads/Traffic	pmcveigh@laoiscoco.ie	Events and Road Closure Applications to be sent here



# Roscommon County Council

Here are the requirements if you are proposing to hold an event on council property in Roscommon:

- » Event Management Plan outlining the plans for the event along with a Risk Assessment
- » A site layout plan indicating the location of all the stalls, tents, infrastructure etc.
- » Traffic Management Plan (if a road closure is required as part of the event)
- » Insurance

CONTACT	DEPARTMENT	EMAIL	NOTES
Rhona McGrath	Arts Officer	artsofficer@roscommoncoco.ie	Arts Office
Claire Keane	Civil Defence	ckeane@roscommoncoco.ie	Booking Civil Defence ambulance/service
Ann Conneally	Safety Officer	AConneally@roscommoncoco.ie	Send all EMPs and RAMS to Ann
	Roads	roads@roscommoncoco.ie	A Traffic Management Plan (TMP) is required when an event is taking place on a public road. A Road Closure is required when a public road is being closed for an event.
Gardai	Inform ahead of events	mr.roscommon.ce@garda.ie	Send event details/EMP/Road Closure details

# Tipperary County Council

Here are the requirements if you are proposing to hold an event on council property in Tipperary:

- » Event Management Plan outlining the plans for the event
- » A site layout plan indicating the location of all the stalls, tents, infrastructure etc.
- » Traffic Management Plan (if a road closure is required as part of the event)
- » Insurance
- » Temporary signage application to relevant Municipal District Offices

CONTACT	DEPARTMENT	EMAIL	NOTES
	Relevant Municipal District Offices	<a href="https://www.tipperarycoco.ie/your-area/carrick-suir-municipal-district">https://www.tipperarycoco.ie/your-area/carrick-suir-municipal-district</a> <a href="https://www.tipperarycoco.ie/your-area/clonmel-borough-district">https://www.tipperarycoco.ie/your-area/clonmel-borough-district</a> <a href="https://www.tipperarycoco.ie/your-area/nenagh-municipal-district">https://www.tipperarycoco.ie/your-area/nenagh-municipal-district</a> <a href="https://www.tipperarycoco.ie/your-area/thurles-municipal-district">https://www.tipperarycoco.ie/your-area/thurles-municipal-district</a> <a href="https://www.tipperarycoco.ie/your-area/tipperary-cahir-cashel-municipal-district">https://www.tipperarycoco.ie/your-area/tipperary-cahir-cashel-municipal-district</a>	Please contact the district relevant to your event location
Melanie Scott	Arts Officer	artsoffice@tipperarycoco.ie	Arts Office
Dolores Fahy	Civil Defence Officer	dolores.fahey@tipperarycoco.ie	Booking Civil Defence ambulance/service



HousePlants performing at 'Enter the Night' Kickham Plaza Clonmel, Culture Night Tipperary 2024  
(Photo by Kevin O'Donnell)



# Outdoor locations for events

There are numerous outdoor spaces available throughout the Local Authorities on private and public property. The following public spaces have been developed with outdoor events in mind:

## Cork City:

Atlantic Pond & Mahon Walkway  
Ballincollig Regional Park  
Bishop Lucy Park  
Elizabeth Fort  
Fitzgeralds Park  
Kennedy Park  
The Lough  
Shalom (Peace) Park  
The Glen Amenity Park  
Tory Top Park

## County Kerry:

ANAM: Arts & Cultural Centre, Killarney  
Island of Geese, Tralee  
Tralee Town Park, Tralee  
Town Square, Tralee  
The Square, Listowel  
Listowel Town Park, Listowel  
Library Place, Killorglin

## County Laois:

Rathdowney Market Square - LCC  
Stradbally Court Square - LCC  
Portarlinton Peoples Park - LCC  
Community Garden Abbeyleix  
gearoidluttrell@gmail.com  
Hynds Square Portlaoise - LCC  
Fiztmaurice Place Portlaoise - LCC  
The Fort Outdoor Performance Space, The Music Centre, Church Avenue Portlaoise - LCC  
The Square Mountmellick - LCC  
The Square Durrow - LCC  
Emo [Court\\_permissions@opw.ie](mailto:Court_permissions@opw.ie)  
Heywood Gardens [permissions@opw.ie](mailto:permissions@opw.ie)  
Amphitheatre Camross  
Johanna.mcdonald@gmail.com  
Community Garden Rathdowney - LCC  
Central Platform, Boardwalk, Abbeyleix Bog  
gearoidluttrell@gmail.com  
Famine Museum Donoghmore  
trevorstanley92@gmail.com

## County Roscommon:

Somers Park - Castlerea  
Pleasure Grounds – Boyle  
King House Courtyard - Boyle  
Mote Park - Roscommon  
Loughnaneane Park - Roscommon Town  
Market Square – Roscommon Town

## County Tipperary:

Market Yard, Tipperary Town - TCC  
Kickham Plaza, Clonmel - TCC  
The Plaza, Cashel - TCC  
Inch Field, Cahir - TCC  
Roscrea Castle - OPW [permissions@opw.ie](mailto:permissions@opw.ie)  
Ormond Castle, Carrick on Suir - OPW [permissions@opw.ie](mailto:permissions@opw.ie)  
Nenagh Castle - OPW - [permissions@opw.ie](mailto:permissions@opw.ie)  
Cahir Castle - OPW [permissions@opw.ie](mailto:permissions@opw.ie)



### 1.ii. Sample template documents:

## General Event Checklist:

CHECKLIST	NOTES
Insurance	Is your insurance in place? Most events in public space require Public Liability of €6.5million and Employers Liability of €13 million with a specific indemnity to the Local Authority as standard.
Waste Management/ Environmental Considerations	Do you have a waste management plan? (segregated bins etc.). Ask for a contact in the Environment Department at your Local Authority for assistance here or link up with a local private waste management company to sponsor bins at your event. It is essential that all events ensure a 'leave no trace' policy. Are there adequate Toilets and Hand-washing facilities? Is there drinking water available for staff and patrons?
Accessibility and Access considerations	Access means that the widest possible audiences and artists/arts workers can participate in your outdoor arts event by reducing/limiting the number of barriers.
Event Safety	Are Floor Surfaces clear of Trip Hazards (e.g. cables)? Ensure to cordon off any areas that the public are not permitted. All structures to be secured, any temporary structures to have handrails in place and in some cases structural sign off. Do you have adequate lighting (for evening events). Have you carried out a full Risk Assessment for the event?
Adverse Weather	Keep an eye on forecasts, especially on the days before the event. Discuss the bad weather plan with the property owner/Local Authority and always have a plan B and a postponement/cancellation plan.
Fire Safety	Ensure Fire Extinguishers in place near electrical/gas appliances and equipment. Ensure all appliances and equipment used by contractors are certified and they have their own fire extinguishers. Ensure Emergency Exit Signage/Emergency Lighting in place. Demonstrate location & use of Fire Extinguishers to Stewards and staff and crew. Have an access and egress plan, crowd control plan.
First Aid and Welfare	Have you booked voluntary emergency services to attend the event and provide first responder support? Look for your local: Order of Malta, Red Cross, Civil Defence, St John Ambulance etc... Do you have Emergency Numbers posted on site (Ambulance, GP, Hospital, Eircodes etc)? Incident Report: have incident report sheets available to record any incidences (see templates in appendix).
Stewarding	Arrange a briefing in advance of the start of the event and designate who will supervise the stewards for the event. Plan breaks and ensure that no voluntary steward is in the same spot for more than two hours. Register your event with your local Volunteer Centre.
Event Communications	Children to be supervised (e.g. Use of signage/handout or inform parents verbally, meeting point for lost children).
Consultation	Continue to consult the stakeholders through the whole process.

## Sample Call Sheet

## Risk Assessment and Methodology (RAMS) Template

[illegible]



# Template RAMS Doc

## Risk Assessment and Method Statement

### Section 1 Method Statement

<b>Method Statement</b>	
<b>Contractor Details</b>	
Name:	
Address:	
Contact Number:	
Email Address:	
<b>Project Details</b>	
Name of Event:	
Location of Event (Eircode):	
Brief Description of Event:	
Date:	
Start Time (from load in):	
End Time (when loaded out):	
<b>Personnel</b>	
Event Manager/Controller	
Safety Officer	
Production Manager	
Producer	
Medical Officer	
Stewarding Manager	
Volunteer Manager	
<b>Equipment Requirement</b>	
Attach and include any infrastructure here Generators/Staging/Gazebos/Barriers etc	
<b>Safety</b>	
Refer to the Risk Assessment	
Full Schedule of load in and load out	
Include a safety plan with electricity supply, who is managing?	
PPE Plan: if there is a need, include details: hi viz, hearing protection, safety boots, gloves etc...	
If working at height: include plan for this	
<b>Hazardous Substances</b>	
Include the use of gas or fuel on site here or the use of fire	

Include the safety plan for all of the above as required	
<b>Emergency Procedures</b>	
First Aid Services on site: Name and outline what is being provided Location of FA service Location of nearest hospital Welfare requirements <b><i>Declare that all work will be carried out by qualified competent persons with expertise in the type of work described above and in all cases is in full accordance with the organisations health and safety policy</i></b>	
Attachments Include: sketches of the event, layout drawings. Certification of infrastructure, production schedule, risk assessments and any other certification required	
<b>Briefing</b>	
Who will deliver the safety briefings? Include name and contact number.	
Ensure all artists/crew and volunteers have read this methodology	

## Risk Assessment Template

Insert: Event Name, Date, Event Manager, who prepared the document

Regulations: Safety, Health and Welfare at Work (Construction) Regulations 2013 and Safety, Health and Welfare at Work Act 2005

No.	Identify the Hazard	Identify the Risk	Persons at Risk	Control Measures	Level of Risk H/M/L
1					
2					
3					
4					
5					



Event Application Form Sample

Name of Event

Location of Event (Eircode)

Event Main Contact Name

Contact Number of Event Contact

Contact Email of Event Contact

Date of Event

Duration of Event

Load In Time

Load Out Time

Brief Description of Event

Designated Safety Officer

Contact Number of Safety Officer

Infrastructure on Site: List weights/Loads

Hazardous Materials: (Gas, Fuel, Fire etc...)

Attachments

RAMS (Risk Assessment and Methodology) Attached:

Site Layout Attached:

Environmental Plan Attached:

Have Local Businesses and Residents been notified:

Attach Pre event Photographs

Attach Insurance (with PL/EL and Specific Indemnity if required)

Safety Statement Attached:

Planning for a one day event in your Local Authority

LOCAL AUTHORITY	
Proposed space(s):	
Location (address) :	
PRODUCTION DETAILS	
Flooring type:	
Access details (including any identifiable access issues for people with disabilities)	
Maximum capacity (performers):	Maximum capacity (audience):
On-site facilities (or nearby that can be used)	
Portable infrastructure	
In-kind supports provided by the Local Authority	
PROGRAMMING	
Priority areas for artform development: (Please tick as many as apply):	Architecture Arts in Schools Arts Participation Circus Dance Film Literature Music Opera Spectacle Street arts Theatre Traditional Arts Visual Arts Young People, Children and Education Other (please describe) Block Party Folk Festival Providing supports/platform for other groups Guest Curators Info sessions/producing - in person Low-fi event/cons
Geographical priority for artists/groups programmed	
Priority areas for event type: (Please list as many as apply):	Please describe



## 2. Information Resources

### 2.i Reference sources and guides

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**POP** Planning for Outdoor Performance – Event Information, Training Videos and Guide <https://www.roscommoncoco.ie/en/services/community/arts-office/pop-planning-for-outdoor-performance.html>

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Contracts: **Performing Arts Forum** has example contracts on their website that can be adapted. For example, [here](#) is a sample Venue & Production company contract.

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They also have a [rehearsal space directory](#).

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**LGMA Events Management Guidance Document** – copies of the LGMA Event Management Guidance document please contact [info@lgma.ie](mailto:info@lgma.ie) - as it is not a formally published document.

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**Street Smart** is a practical resource for Street Arts Practitioners, Producers, Collaborators and Commissioners who wish to produce Street Arts in Cork City. Street Smart is the direct result of ‘Streets Ahead’ – a streets arts professional development programme which has been developed by Cork City Council in partnership with the [Irish Street Arts, Circus and Spectacle Network](#) and supported by Creative Ireland.

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**Fáilte Ireland** has a [guide](#) to running green meetings and events.

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**The Local Authority Prevention Network (LAPN)** has developed a resource to ‘Green Your Festival’ <https://greenyourfestival.ie>

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**The National Federation of Voluntary Providers** has details of different funding sources [here](#). **The Wheel** also has an extensive [database](#) on a paid subscription basis.

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### 2.ii People resources

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**Promenade Producer Database** has a database to find arts producers working across disciplines throughout the county and search for individuals by artform, name and location.

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**Field:Arts Freelancer Crew List**. Producers can contact Field:Arts Head of Production Lisa Mahony and she will recommend a set of people from their collected database based on the criteria a company has – timeframe, location, skill sets. Lisa’s email is [lisa@fieldarts.ie](mailto:lisa@fieldarts.ie)

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Many resource arts organisations have details of their member artists and partner arts organisations that could work with you on your event:

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[The Irish Street Arts and Spectacle Network](#)

[Performing Arts Forum](#)

[Poetry Ireland](#)

[Music Network](#)

[Dance Ireland](#)

[Visual Arts Ireland](#)

[Youth Theatre Ireland](#)

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The [Irish Society of Performance Designers](#) has details for AV Designers, Costume Designers, Set Designers, Lighting Designers, Model-Making & Props Designers, Scenic Painting, Sound Designers, Wigs, and Hair & Make-up Designers.

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Job Vacancies for Event and Production Crew can be advertised on [ISACS](#), [Performing Arts Forum](#) and the Association of [Irish Stage Technicians](#).

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# Thank you to

Local Authority Arts Offices and wider Local Authority staff engaged in and funding the POP programme:

- Roscommon County Council (lead partner), Cork City Council, Kerry County Council, Laois County Council and Tipperary County Council;
- Partner arts organisations Irish Street Arts, Circus and Spectacle Network (ISACS), Performing Arts Forum, Poetry Ireland and Music Network;
- Promenade - for the provision of development management services;
- Experts who presented on the training programme;
- All artists and organisations delivering the event series in each location;
- The Arts Council for their funding support in enabling this initiative to happen under the Invitation to Collaboration Scheme.



The Photographers, Cloughjordan Circus Club at Drawing a Crowd, Market Yard, Tipperary Town (photo by Daniel Ryan)