INTELLECTUAL OUTPUT 2: Cultural Heritage Tourism Manual

This document contains the manual and hands-on strategy that can be used as a tool or seen as a way of raising consumer awareness of cultural and natural heritage tourism. This is Intellectual Output 2 of the ROOTS project.

Inhoud

ROOTS – Cultural Heritage Tourism Manual

Intellectual Output 2 of the Roots project should consist of a hands-on and practical applicable manual for SME's in tourism describing step-by-step how to implement cultural and heritage tourism. This manual facilitates SME's to successfully apply cultural and heritage tourism in their organization.

Beneficiaries of the ROOTS implementation manual are owners and managers of small and micro businesses active in tourism. They are from rural regions with diminishing populations and/or regions which suffer from economic crises. During the lifespan of ROOTS, 140 owners and managers from RO, DN, NL, UK, IE and ES will use the ROOTS implementation manual.

ROOTS project aims to not only raise awareness on the topic of cultural & natural heritage tourism and making micro tourism companies understand the business opportunities it brings (IO1), it also teaches the tourism companies how to capitalise on it individually or as a cluster. Besides raising a 'culture mind-set', ROOTS raises entrepreneurial skills. Offering micro tourism companies the knowledge and tools necessary to implement cultural and natural heritage tourism, enables them to develop a coherent strategy for enhancing and diversifying their tourist services, hence strengthening the regional tourism sector.

To achieve this, entrepreneurs can use this manual to market their cultural heritage product(s). The manual takes the reader through different phases.

- *Definition*

- *Research Unique Selling Point*

- *Building Cultural Heritage Profile*

- *Develop Strategy*

- *Implement Strategy*

- *Product Requirement*

- *Risks & Opportunities (SWOT)*

- *Evaluate & Develop Future Goals*

1. Background & understanding of cultural and heritage tourism

- *Definition*

- *Research Unique Selling Point*

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THE DEFINITION OF CULTURAL HERITAGE TOURISM

Before you get started, it is important to understand cultural and heritage tourism. As determined in the first report, Intellectual Output 1 (IO1), there are two branches of cultural heritage to name. The tangible heritage and the intangible heritage.

Before we get started on that, let us describe the definition of cultural heritage tourism first. According to 'Culture & Heritage Tourism handbook – Canada' it's definition is;

"Culture and heritage tourism occurs when participation in a cultural or heritage activity is a significant factor for traveling. Cultural tourism includes performing arts (theatre, dance, music), visual arts and crafts, festivals, museums and cultural centres, and historic sites and interpretive centres." – Canadian Tourism Commission.

British Colombia has a similar definition: "Cultural and heritage tourism is tourism in which arts, culture and heritage form a key attraction for visitors, and a focus of their activities".

The definition from IO1 states: "Cultural heritage tourism is the movement of persons to the cultural and heritage attractions away from their normal place of residence, with the intention to gather new information and experiences to satisfy their cultural needs'.

THE TRAVELLER OF THE TWENTY-FIRST CENTURY.

Traveller's acquired needs have changed and evolved throughout the centuries. What they require today is very different from fifty years ago. Even so, some needs never changes;

• Safe destinations.

• Meaningful, authentic experiences.

• The ability to 'participate' rather than 'observe'.

• A chance to meet locals.

• Quality in concert with good value.

• Comfort, and softer adventure activities.

• Unique products and customized experiences.

• Last-minute getaway opportunities, with suggested itineraries.

• The opportunity to plan online.

• Opportunities to support good environmental and social responsibility practices.

This kind of visitor travels to experience a wide range of authentic attractions and services unique to the destination.

FIRST THINGS FIRST

You must think like a native. Digg into your own culture. If you are not from the area you live in and decide to implement cultural heritage tourism, you will have to get involved in the community. Talk with the current natives, interview them. Understand what it's like to be a native. What is the history of the place. How does it *differentiate* from other villages, towns, cities, provinces and countries?

WHAT ARE YOUR UNIQUE SELLING POINTS?!

While the tangible heritage is easier to explain, namely buildings, monuments, art and literature, the intangible is more complex to grasp. The intangible comes down to traditions, folklore and language.

Grasping or harnessing cultural and natural heritage is not as difficult as one may perceive. However, an entrepreneur could use a stepping guide to help with developing a strategy to ultimately implement cultural and natural heritage tourism.

The very first thing to understand is the background of cultural heritage. If you know the area, it's easier to come by this information. If not, you will have to do more research.

Desk and field research will be needed to find the background story of a culture and what they find so important to preserve their own heritage for future generations.

When venturing in the world of cultural and natural heritage tourism, one must realise that every environment is unique. No two places are the same. One of the many elements to research is this uniqueness.

What is your area's unique selling point?

Every area has a story, a famous person, historical building etc. Mapping these elements will give you a list of possible *unique selling points*. For example; the most famous person to have lived in the municipality of Leeuwarden was a lady by the name of Mata Hari. Mata Hari was famous in the early twentieth century. She was an exotic dancer, living in France during the Great War (WWI). Suspected by the French of being a double spy, she was shot in 1917. Nobody knows if she was really a spy and some would say her shooting was a great tragedy. Mata Hari has become somewhat of a mythical woman and the whole world has heard of her.

Mata Hari

The example of Mata Hari can help you look for your own *unique selling point*. While selecting, note that a famous regional character for example can be famous at home, but unknown to the rest of the world. It is therefore of paramount impotence to not look through the eyes of the native, but through the eyes of the world. Think of your consumer. Do they know the character, will they relate to that person and will the exploitation of that individual's fame be enough to select as a *unique selling point*. The same short checklist can be applied to any building, product, person etc. The list again:

- Does the world know it?
- Will people relate to it?
- Is it enough to become a true tourist attraction?

With this list in mind and the research you have already done, you can start building a cultural heritage profile. This profile should be a compilation of different *unique selling points*.

BUILDING UP A PROFILE

After the research phase and mapping the different *unique selling points*, you have now reached the point of building up a profile of your area.

You should have a list of unique characteristics that define the area of your choosing. To be thorough and absolutely sure you are on the right track, it might be helpful to go back to your research informants. Show them the list of characteristics and ask if you have missed anything according to them. This action is optional.

With the list in hand, you can now build up your profile. Take each characteristic and explain why they are unique and attractive to market. Build up a strong profile to expose the core of the area. You can use the DESTEP

Demographic factors

These are characteristics of the local inhabitants. These factors include; population composition, density, geographical characteristics and differences and infrastructure.

Economic factors

A description of the local economy. These factors include; marketing characteristics, power relationships, financial data, economic climate and growth perspective.

Social-cultural factors

Describing the culture and habits; standards & values, communication, behaviour, lifestyle and social trends.

Technological factors

Mapping the ways of innovation by technological solutions; know-how, innovation, trends, technical problems and probability of success.
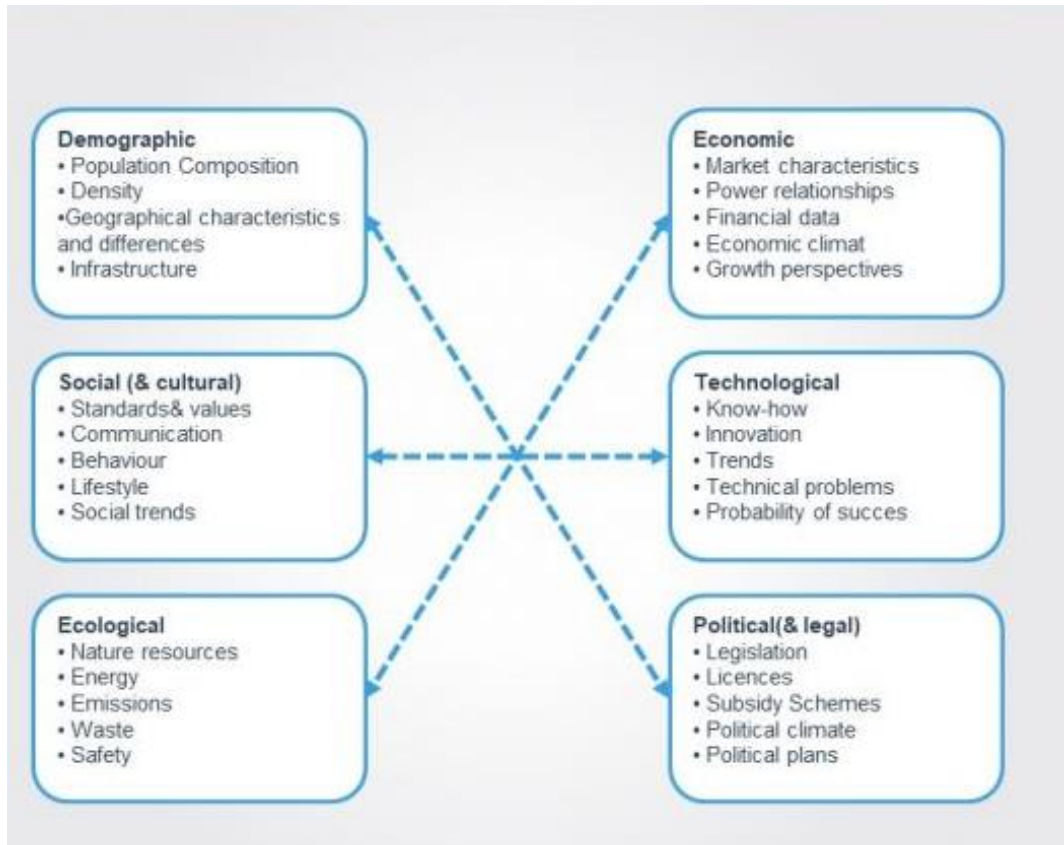
Ecological factors

These factors are the physical environment, such as; nature resources, energy, emissions, waste and safety.

Political-judicial factors

Taking political decisions into account; legislation, licences, subsidy schemes, political climate and political plans.

To give you an overview of the DESTEP analyses, please see figure below.

Demographic
- Population Composition
- Density
- Geographical characteristics and differences
- Infrastructure

Economic
- Market characteristics
- Power relationships
- Financial data
- Economic climat
- Growth perspectives

Social (& cultural)
- Standards& values
- Communication
- Behaviour
- Lifestyle
- Social trends

Technological
- Know-how
- Innovation
- Trends
- Technical problems
- Probability of succes

Ecological
- Nature resources
- Energy
- Emissions
- Waste
- Safety

Political(& legal)
- Legislation
- Licences
- Subsidy Schemes
- Political climate
- Political plans

2. Develop Strategy

- *Definition*

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The unique selling points have been mapped and a profile of the 'cultural and natural heritage' area has been written. The next phase is the development of a strategy. To accomplish that, there are three strategies to remember. The business strategy, the operational and the transformational strategy.

BUSINESS STRATEGY

When developing a strategy, it is customary to start with the business strategy. This strategy concentrates on the marketing approach. You will answer questions on customer target groups (segmentation), the geography and the products or services you want to bring to market.

Make a competitors analyses and write how you will differentiate yourself from them. The steps to follow on your checklist should be:

1. What is the product I want to sell?
2. Who are my customers? What is the target demographic?
3. How will I approach my market?
4. Who are my direct and indirect competitors?
5. Who are my partners – colleagues?

OPERATIONAL STRATEGY

After writing your business strategy, you will arrive at the second phase of the three-way strategy. Namely, the operational strategy. In this segment you can now outline how you translate your business into an implementation plan. Ask yourself these questions;

1. Which capabilities need to be created or enhanced?
2. What technologies do we need?
3. Which processes need to be invented or improving?
4. Do we have the people we need?

You may fill up the questions with your own needs. The questions above will give you a starting point to translate cultural heritage tourism from business to an operational strategy. Your *main objective* within writing your strategy, is to keep it clear and focused on the product. Your product or service is the *core element*. Without it your business would not exist. Don't get distracted, stay focussed on your cultural heritage tourism product.

Operational strategy is the planning phase to bring your product on market.

TRANSFORMATIONAL STRATEGY

Last, but not least, we come to the third part of the strategy matrix.

The organization's leaders may have a series of questions they want answered in formulating the strategy and gathering inputs, such as:

1. What is the organization's business or interest?
2. What is considered "value" to the customer or constituency?
3. Which products and services should be included or excluded from the portfolio of offerings?
4. What is the geographic scope of the organization?
5. What differentiates the organization from its competitors in the eyes of customers and other stakeholders?
6. Which skills and resources should be developed within the organization?

Answering these questions will make your business profile more clear. It is also a very good preparation for your SWOT analyses. This analyses will come later.

3. Implement Strategy

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With the background profile and strategy clear, it is now time to turn your attention to the implementation of this strategy. How are you going to implement your plan in the world of culture heritage tourism?

The very first step is all about networking. Knowing who you need to sell your product. Please look at your list of partners. These stakeholders are important for you to implement your business strategy. For example:

You have a brilliant historical city walk and you want to market this product. You will needed to involve several stakeholders.

- (Local) government
- Tourist Information Office
- Historical Societies
- Local bars, hotels and restaurants
- Costume rental
- Own logo - website – Facebook – Social Media
- Flyers and posters

These examples are just a few of many possible 'needed' stakeholders on your path to implementation. You should use your entire network to accomplish implementing your cultural heritage tourism plan/product/service. Intellectual Output 3 explains how to promote your *Tourism offer focused on Cultural Heritage* as Intellectual Output 4 helps you build up your very own *Culture Heritage Tourism Network*.

Before implementing your strategy, you have researched and analysed the situation. In the implementation phase it is important to translate that theoretical and strategical knowledge into more practical steps. One of the first steps of creating any business is registration.

REGISTER YOUR COMPANY WITH YOUR LOCAL CHAMBER OF COMMERCE

Every country has their own rules when it comes to registering your company. Make an appointment at your local Chamber of Commerce and get busy.

Some Chambers of Commerce have programmes to support start-up entrepreneurs. This might help you get started.

CREATE CLEAR AND PRACTICAL GOALS FROM YOUR STRATEGY

Make a 'To do' list of your goals and objectives. This way you can tackle these goals step by step. You will find these goals in your business strategy. Adding a timetable to your 'To do' list will help you achieve your goals more (time)efficiently.

MAKE A NETWORK WEB OF ALL YOUR STAKEHOLDERS

To accomplish your goals, a network is usually needed. This network can differ, depending on the product/service you plan to sell. Some start-ups even include their immediate family, like parents and siblings. This network will help you to implement your strategy and get you started.

4. Product Requirements

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In the previous chapter we spoke about implementing your business strategy. In this chapter we are looking at your requirements. What do you require/need to implement your strategy and make your business plan of cultural heritage tourism a success. Common elements of a business requirements document:

- To be universally accepted by the stakeholders
- To provide an appropriate solution to meet the customer/business needs.
- To provide a detailed description of which customer/business needs will be met by the selected solution.
- To provide input between the phases of the project.

Writing the requirements should consist of a description of your own process. There are six steps to follow.

STEP 1

The first step in writing your requirements is to interview sources such as (potential) customers, cultural entrepreneurs, developers etc. This phase is all about collecting information for the development of your product/service.

STEP 2

Secondly, you will describe the key attributes of your product and what you will need to come to the end-product.

STEP 3

The third step is to describe the scope of your product. This will serve as a guideline to developers so they can live up to your expectations.

STEP 4

In this step you will state in which phase your product is in. With the gathered information and descriptions of the key attributes and scope of your product, you can reach a formal agreement with your stakeholders and product developer.

STEP 5

Make a description of all your company's phases. Use step four as a starting point. After that, you can fill in the rest. Ask yourself which phases you have already gone through and chart the phases yet to come. Don't forget to make a timetable whilst you're at it. This will give you an overview of your deadlines.

STEP 6

The last step is to make a diagram (web) of all the people involved in product development. If you already have a stakeholders overview, you may use this in step six.

-With thanks to the *Requirements Network*-

5. Risks & Opportunities (SWOT)

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SWOT

A strength, weakness, opportunity and threat analogy will give you an overview of risks and opportunities you need to plan your future in a specific country/area. Every country has different legislation. In the last chapter 'How to create a Timeframe for cultural heritage events', government legislation is taken into account. It's of paramount importance to know the laws of the area you want to work in. *Make an appointment with a city council member or a civil servant*.

Back to the SWAT analogy. A successful business is founded on a series of sound decisions, so the way you analyse situations and choose to react is essential. When trying to assess the lay of the land, few tools are more useful than the SWOT analysis. It stands for strengths, weaknesses, opportunities, and threats; *the SWOT analysis is a planning process that allows your company to overcome challenges and determine what new leads to pursue*.

The primary objective of a SWOT analysis is to help organizations develop a full awareness of all the factors involved in a decision. This method was created in the 1960s by Edmund P. Learned, C. Roland Christensen, Kenneth Andrews and William D. Book in their book "Business Policy, Text and Cases" (R.D. Irwin, 1969).

"It is impossible to accurately map out a small business's future without first evaluating it from all angles, which includes an exhaustive look at all internal and external resources and threats," said Bonnie Taylor, chief marketing strategist at CCS Innovations.

"A SWOT accomplishes this in four straightforward steps that even rookie business owners can understand and embrace."

WHEN SHOULD YOU USE SWOT?

You could employ SWOT before you commit to any sort of company action, whether you're exploring new initiatives, revamping internal policies, considering opportunities to pivot, or altering a plan midway through its execution.

Sometimes it's wise to perform a general SWOT analysis just to check on the current landscape in which your business finds itself. Performing a SWOT analysis is also a great way to improve business operations, said Andrew Schrage, partner and editor-in-chief of Money Crashers.

"It allowed me to identify the key areas where my organization was performing at a high level, as well as areas that needed work," said Schrage, who expanded on his thoughts about business decision making in a blog post. "Some small business owners make the mistake of thinking about these sorts of things informally, but by taking the time to put together a formalized SWOT analysis, you can come up with ways to better capitalize on your company's strengths and improve or eliminate weaknesses."

While the business owner should certainly be involved in creating a SWOT analysis, it could be much more helpful to include other team members in the process. Shawn Walsh, founder and CEO of Paradigm Computer Consulting, said his management team conducts a quarterly SWOT analysis together.

"The collective knowledge removes blind spots that, if left undiscovered, could be detrimental to our business or our relationship with our clients," Walsh said.

THE ELEMENTS OF A SWOT ANALYSIS

A SWOT analysis focuses on the four elements comprising the acronym, allowing companies to identify the forces influencing a strategy, action or initiative. Knowing these positive and negative elements can help companies more effectively communicate what parts of a plan need to be recognized.

When drafting a SWOT analysis, individuals typically create a table split into four columns to list each impacting element side-by-side for comparison. Strengths and weaknesses won't typically match listed opportunities and threats, though they should correlate somewhat since they're tied together

in some way. Billy Bauer, managing director of Royce Leather, noted that pairing external threats with internal weaknesses can highlight the most serious issues faced by a company.

"Once you've identified your risks, you can then decide whether it is most appropriate to eliminate the internal weakness by assigning company resources to fix the problems, or reduce the external threat by abandoning the threatened area of business and meeting it after strengthening your business," Bauer said.

INTERNAL FACTORS

The first two letters in the acronym, S (strengths) and W (weaknesses), refer to internal factors, which means the resources and experience readily available to you. Examples of areas typically considered include:

Financial resources (funding, sources of income, investment opportunities)

Physical resources (location, facilities, equipment)

Human resources (employees, volunteers, target audiences)

Access to natural resources, trademarks, patents and copyrights

Current processes (employee programs, department hierarchies, software systems)

EXTERNAL FACTORS

External forces influence and affect every company, organization and individual. Whether these factors are connected directly or indirectly to an opportunity or threat, it is important to take note of and document each one. External factors typically reference things you or your company do not control, such as:

Market trends (new products and technology, shifts in audience needs)

Economic trends (local, national and international financial trends)

Funding (donations, legislature and other sources)

Demographics

Relationships with suppliers and partners

Political, environmental and economic regulations

Once you fill out your SWOT analysis, you will need to come up with some recommendations and strategies based on the results. Linda Pophal, owner and CEO of Strategic Communications consulting

firm, said these strategies should be focused on leveraging strengths and opportunities to overcome weaknesses and threats.

This is actually the area of *strategy development* where organizations have an opportunity to be most creative and where innovative ideas can emerge, but only if the analysis has been appropriately prepared in the first place," Pophal said.

STRENGTHS
Construction law firm with staff members who are trained in both law and professional engineering/general contracting. Their experience gives a unique advantage.
Small (three employees) – can change and adapt quickly

WEAKNESSES
No one has been a mediator before or been through any formal mediation training programs.
One staff member has been a part of mediations but not as a neutral party.

THREATS
Anyone can become a mediator, so other construction law firms could open up their own mediation service as well.
Most potential clients have a negative impression of mediation, because they feel mediators don't understand or care to understand the problem, and rush to resolve it.

OPPORTUNITIES
Most commercial construction contracts require mediation. Despite hundreds of mediators in the marketplace, only a few have actual construction experience.
For smaller disputes, mediators don't work as a team, only as individuals; Scholefield staff can offer anyone the advantage of a group of neutrals to evaluate a dispute

Figure 1

SWOT ANALYSIS TEMPLATE

Bryan Weaver, a partner at Scholefield Construction Law, was heavily involved in creating a SWOT analysis for his firm. He provided Business News Daily with a sample SWOT analysis template used in the firm's decision to expand its practice to include dispute mediation services. (See figure

RESULTING STRATEGY

Take mediation courses to eliminate weaknesses and launch Scholefield Mediation, which uses name recognition with the law firm, and highlights that the firm's construction and construction law experience makes it different.

"Our SWOT analysis forced us to methodically and objectively look at what we had to work with and what the marketplace was offering," Weaver said. "We then crafted our business plan to emphasize the advantages of our strongest features while exploiting opportunities based on marketplace weaknesses."

-Explanation with thanks to Business News Daily-

6. Evaluate & Develop Future Goals

- *Definition*

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One of the least favoured activity of anyone in business or government, is researching and eventually writing an evaluation. An evaluation report takes time to research, to write and does not contribute to the product/programme or business immediately, because it is always the last step in the process. Having said that, an evaluation is extremely important. It is how you will be able to create plans for the future (long-term).

- Try and stay on top of what your competitors are doing
- Future goals in cultural heritage tourism can only be made if you know the region/area really well.
- Working together with others, searching for that gap in the market

Writing a good evaluation is an art. Here are some tips and tricks provided by Small Business Chrom.

Marketing plans serve as the blueprints for your company's sales strategy. They lay out every detail of what's to come over the next year and may be subject to alteration or evaluation because of changes in the market. Marketing should not be set in motion and left alone, but constantly reviewed, evaluated and adjusted to suit the needs of the company and the wants of the consumer. *Understanding how to judge whether your marketing plan is delivering the best possible results can save you time and money and help ensure the success of your business.*

Return on Investment

Return on investment is always a major concern when it comes to marketing or any other business expense. The idea is to check whether the money you put into your marketing plan has resulted in a profit. You must measure the amount spent on each campaign, versus the amount of sales each campaign brought in specifically. You can calculate an overall measurement, but a more specific breakdown by each marketing initiative will tell you exactly which campaigns worked and which fell short.

Sales Numbers

Reading the numbers can be the fastest and most basic way to determine whether your plan is working. For example, if your overall sales for last year from June 1 to September 1 totalled $100,000 and your total sales for this year totalled $150,000, you can deduce that your current marketing plan is having some sort of positive effect. Take into account any rise in prices or expansion of the business, but when all is said and done, in raw numbers, you are selling more than you did a year ago.

Customer Response

Customer response in all its varied forms can help you to determine what type of reactions your marketing creates. Surveys online and in person, general customer service feedback and online commentary can all reveal what your customers think of your marketing and which campaigns have the greatest impact. Simple questions like "How did you find out about our seasonal sale?" can reveal which initiatives are reaching the customer and which market segments are making purchases.

Market Expansion

If your marketing reach is expanding, the effectiveness of your plan is the probable cause. Marketing that makes its way into new regions either by customer recommendation or natural growth indicates both a successful and popular product or experience and an effective marketing message. The expansion of your marketing budget is another sign that your plan is working well and has gained more support from the company.

Partner Response

Your marketing partners will offer feedback about whether your marketing plan is working. Partner feedback reveals the effectiveness of your efforts in relation to associated brands, suppliers and vendors. These outside members of the team might feel the effects of a successful campaign before you do because they are often on the front lines and might have more direct customer interaction.

The same goes for a negative report. If your partners are asking when you will be releasing new marketing efforts, it might be time to revamp the marketing plan.

Salespeople Feedback

Outside salespeople are a great barometer for the measurement of marketing effectiveness. Ask for feedback from your soldiers in the field to determine whether the message you are providing and the ways you are providing it are effective. You are sure to get advice in any case, but if the feedback is overwhelmingly negative or customers are completely unaware of your latest marketing efforts, your plan should be revised to better address existing clients and to suit the needs of your sales team.

Competitor Response

The actions of your competitors can often be very telling when it comes to the success or failure of your marketing plan. If competitors rush to copy what you've done or try their best to one-up your initiatives, the plan is working. If your campaigns go largely ignored or there is an immediate negative response, there may be an issue or at least a question about what you've set in motion.

Case Study Local Entrepreneurs

European Routes of Emperor Charles V

Address:

C/ Felipe II, s/n - first floor

10430 - Cuacos de Yuste, Cáceres, Spain

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Description

On 25ᵗʰ April 2007, the Cooperation Network of the European Routes of Emperor Charles V was created in Medina de Pomar (Burgos) with the objective of protecting and promoting the tourist, historical-cultural and economic resources of the European Routes of Charles V. Currently it comprises more than 80 cities and historical sites along the length and breadth of the journeys covered by Charles Hapsburg between 1517 and 1557.

Since 2007 the Network has been developing its extensive work in the construction of a wide cultural and tourist programme centered on the figure and work of Charles Hapsburg.

The project of the European Cultural Itinerary of the European Routes of Charles V is based on the following points:

1. *Together, the institutions which comprise the Cooperation Network of the European Routes of Charles V accommodate and/or represent the cultural, historical-artistic, academic and social legacy of the reign of the European Emperor Charles Hapsburg, bringing together the largest known collection of evidence of this period of European history.*

2. *This legacy forms a formidable cultural and historical reference for the present cities of Europe, and tangible proof that the European nations of the Modern Age share cultural, artistic, political and social values not extent of tensions and serious confrontations which have been overcome.*

3. *Currently, the regions represented offer a vast range of destinations of cultural and natural interest as well as activities and commemorations linked to the character of Charles V which are representative of Renaissance European society (XVI century), and accessible to the knowledge and enjoyment of European and World society.*

4. *This European Cultural heritage combines all the requisites to define a tour encompassing various regions and countries organized around a theme whose historical, artistic, academic, cultural, social and socio-political interest reveals itself as European fundamentally in terms of its content, meaning and geographical layout.*

5. *The study and enhancement of the character and times of Charles V, the last European Emperor, through the sharing of a common history and an extensive heritage, is vital to the historical process and construction of Europe and necessary to the fostering of a European identity and a lasting sense of shared belonging to a common history and a broad heritage, diverse and supportive, such as is the European; and will allow the process of European construction to progress based on the strongest foundation stones: culture and the unity of the peoples of Europe.*

PRODUCT CLUB

This is a "Club of Hostelry, Handcrafts and Agro-food Excellence" intended to give visibility to tourist products distributed along the length of the different routes travelled by the King/Emperor Charles Hapsburg.

It seeks, as well, to integrate into the COOPERATION NETWORK OF THE EUROPEAN ROUTES OF EMPEROR CHARLES V – and its European Cultural Itinerary – the whole fabric of the hostelry, handcraft and agro-food production in the cities and regions through which the different routes pass.

The Club of product integrates 5 "label" of quality, which are achieved after the implementation of the quality standards required by the manuals of good practices, created for each specialty. The attached companies to this club are located in partner cities of the

Network of Cooperation of the European Routes of the Emperor Carlos V, and therefore have a relationship with the life of the monarch. The classifications of the Tourist Product Club of Charles V "are the next:

- o *Imperial Lodging. Accommodation Establishment specialized in the figure of Charles V.*
- o *Imperial Kitchens. Restaurants, Inns, Gastro Pubs, Tapas Bars…, which offer a renaissance menú based on the recipes that Charles V tasted.*
- o *Manufacture and/or sale of Handcraft products (leather, wood, fabric, antiques…) so long as the products are entirely local (materials and workmanship) and their traditional handcraft style is accredited.*
- o *Production and/or sale of traditional Agri -food Products: Foods in all categories – meats, fish, milk products, fruits, vegetables, spices etc, both fresh or preserved, and locally produced drinks (wines, ciders, beers, sparkling wines, natural liqueurs…)*
- o *Collaborating Establishments. Any type of establishment or company that collaborates with the start-up or distribution of products or services related to Charles V. (Typical product stores, tourist guides, receptive agency ....)*

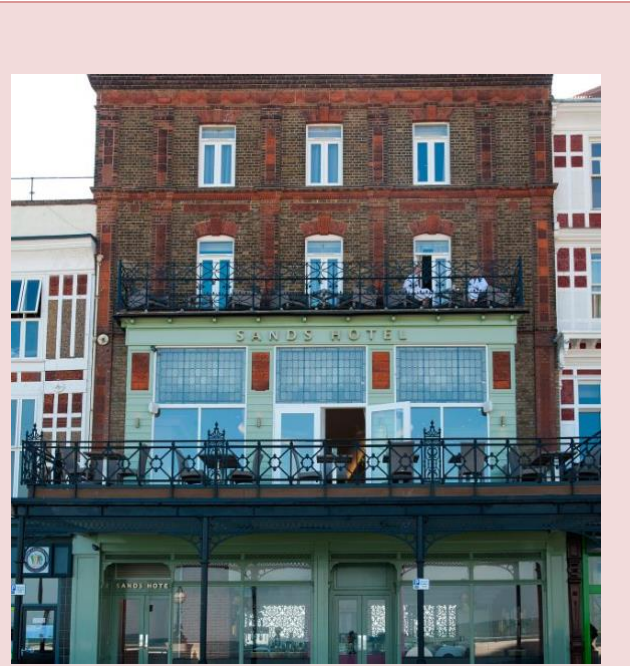## *Sands Hotel, Margate, Kent, UK*

Address:

Sands Hotel,
Marine Drive,
Margate,
Kent
CT9   **1DH**

Website:
https://www.sandshotelmargate.co.uk/home

Tel: 01843 228228

Description

In 2011, the property was bought in auction by Nick Conington, whose original plan was to turn the building into luxury apartments. After discovering the property had originally been a hotel at the end of the 19thcentury, Nick decided instead, to turn the building back into a hotel again. Over the past two years, the Sands Hotel has been lovingly restored to its former splendour.

Building on the heritage of the property itself, the hotel's décor now reflects the local cultures of tourism history, the sea and the recent regeneration of Margate as a cultural tourism destination.

The hotel promotes itself as a destination hotel for experiencing the 'cultural renaissance' in the pretty Old Town of Margate which features galleries, quirky shops, new café culture and Turner Contemporary, a landmark art gallery, which has been constructed on the seafront next to where the celebrated English Artist, J.M.W. Turner stayed and painted.

The Sands Hotel's website contains a section called 'explore', where visitors can learn about the cultural heritage experiences available in the destination, as well as see an events listing and learn about shopping and dining opportunities.

One particular way in which the Sand Hotel benefits from local cultural heritage tourism development is by being able to make use of exciting and colourful images from local cultural attractions and events in its marketing material, helping to position the hotel well within the lucrative cultural tourism market segment.

SC HelloBucovina Travel & Tours SRL

Website

www.hellobucovina.com

Awards

Description:

is a travel and booking agency that activates in the online environment and which through its actions promotes and valorises the economic and social cultural heritage of three countries: Roania (Bucovina Region, Moldova Region and Transylvania Region), Republic of Moldova and Ukraine.
The tourist packages that this company has in its portfolio are an example of good practice for many travel companies. Destinations and objectives are grouped in such a way as to allow the visitor a suitable tourist approach. Also, the time dedicated to each package is enough to keep tourists captivated by the cultural objectives of the three countries but sufficient for a complete experience. Below we will briefly present some of HelloBucovina's tourism products, so as to observe the special interest and the proper exploitation of the cultural patrimony can be noticed

Monasteries and Fine Villages Tour

This tour takes you to the three pillars of Moldavia: the fortresses around which Moldavia developed, the traditional way of life in distant villages and nevertheless the monasteries that kept

the faith alive. Take your time to explore the two fortresses where stood at the heart of the Moldavian Kingdom, then visit the monasteries which gave people the faith to develop a great culture.

Furthermore, in villages such as Agapia, let yourself be taken away by the traditional way of life and, should you come in spring time, by those so colourful flowers. The monasteries on this tour, different in style and setting from those in Bukovina proper, have a light of their own. For instance, at 17th century Agapia do not miss Painter Nicolae Grigorescu's frescoes.

Up the Bucovina's Border Tour

Itinerary: Suceava – Gura Humorului – Voronet Monastery – Moldovita Monastery – Sucevita Monastery – Marginea Pottery Workshop – Cacica Salt Mine and Polish Church – Putna Monastery – Suceava
This tour takes in the main monasteries of Bucovina, with the fine frescoes of Voronet, the fortress-like Sucevita Monastery, or Putna's different style and obvious Gothic influences. But it also adds in the traditions in the area, with the black pottery at Marginea, as well as the multi-ethnic feature of the region, while taking you to Cacica, a village founded by Polish miners.

Maramures World Heritage Tour (2 Days Trip)

Itinerary:

- *Day 1 – Suceava (or other starting point) – Tihuta Pass (Borgo Pass/Dracula) – Bistrita – Dragomiresti – Bogdan Voda – Ieud – Poienile Izei – Botiza (over night)*

- *Day 2 – Rozavlea – Barsana – Sighetul Marmatiei – Sapanta – Sighetul Marmatiei (you can end your trip in Sighetul Marmatiei or in Suceava)*

Approx. distance: 430km – 720km of scenic roads and beautiful landscapes
Description:
A real road race that takes you across magnificent mountains and untamed woods, respectively along picturesque valleys and their strong, clear water streams. The tour starts in Suceava (or elsewhere in the region) and crosses the heterogeneous Bukovina with its houses scattered across hills and mountains towards the NE corner of Transylvania. It then goes up the Maramures with its wooden churches and carved wood residential architecture, all the way to Elie Wiesel's hometown of Sighetu Marmatiei.
Highlights:
- *the Bukovina countryside, with brief stops at one painted monastery (Voronet)*

- *extensive mountain scenery and woodsthe legendary Borgo Pass mentioned by Bram Stoker in his novel, with overwhelming views towards Bargau and Calimani Mountains*

- *the old merchant houses in Bistrita*

- *the wooden architecture in Maramures*

- *Ieud, Poienile Izei, Botiza wooden churches*

- *the Merry Cemetery of Sapanta*

- *the Sighet Memorial*

- *Elie Wiesel's memorial house*

Quick Western Ukraine Tour in 3 days

Itinerary*: Suceava – Siret – Chernivcy(overnight) – Ivano-Frankivsk (overnight) – L'viv (overnight)*
Highlights*:*
Day 1 *Cross the border and visit the heterogeneous Chernivcy, with its Habsburg university, Romanian churches and important Jewish legacy.*
Day 2 *One of the most interesting towns in this part of Ukraine, there is Ivano Frankivsk, formerly known as Stanislawow and an important Polish and Jewish town d'antan.*
Day 3 *Move on to L'viv and visit this extensive, beautiful town that developed mainly under the Polish rule. Do not miss the Rynok, the typical Ratuscha Tower and the plethora of old churches there.*
Stays*: 3* hotels*

Moldova & Tiraspol Tour in 4/5 Days

Itinerary*: Suceava – Botosani – Costesti – Lacrima – Soroca Fortress (overnight) – Orheiul Vechi – Tiraspol (overnight) – Chisinau (overnight) – Cricova – Capriana Monastery – Iasi (overnight, optional) – Suceava*
Highlights*:*
Day 1 *Cross the border and explore the Northern part of the republic, staying overnight in the town that hosts the greatest and most impressive fortress in the country, that of Soroca. Do not forget your fishing rod for the Dnister is just ahead of you*
Day 2 *Make your way to the South, stopping at the outstanding cave monastery of Orheiul Vechi, set in a natural reserve of the Raut Bend. It is then straight into a history lesson: the Transdniestr Republic. Peek at the fortress of Tiraspol (Bender).*
Day 3 *Back in Moldova proper, head for the vineyards of Cricova and the underground city with*

barrels instead of dwellings. Explore Chisinau, the Green City.

Day 4 After visiting the 15th century Capriana Monastery set in Lapusna Woods, cross the countryside to the West, reaching Iasi, the cultural capital of Romanian Moldavia. We recommend an extension with an overnight here to explore the Palace of Culture, Trei Ierarhi Church, Golia Monastery and the Neoclassical National Theatre. Otherwise it is on to Suceava.

Osbaston House Farm and the Dandelion Hideaway

Address:

The Dandelion Hideaway Osbaston House Farm Osbaston, Leicestershire CV13 0HR

Website:

www.thedandelionhideaway.co.uk

Tel: *01455 292 888*

Awards:

- *VisitEngland Excellence Awards (Self Catering Accommodation)*
- *Leicestershire Excellence in Tourism Awards (Self Catering)*
- *VisitEngland ROSE Award in Recognition of Service Excellence*
- *Glamping Provider of the Year*

Photo: You will receive a very warm welcome at Osbaston House Farm from John and Sharon together with the goats, dogs, ponies and ducks. The Earp's have been custodians of Osbaston House Farm for nearly 100 years.

John is the fourth generation of Earp's to farm the land. John's passion are the goats and the land, and he will love sharing his knowledge, stories and anecdotes with you!

Description

The Dandelion Hideaway can be found at the Osbaston House Farm which covers acres of beautiful Leicestershire countryside, with mature woodlands, arable and grassland. For nearly The Earp family has farmed this land and bred British Friesians and managed a traditional dairy herd for over 100 years.

This is much more than a working farm. The Dandelion Hideaway is one of the region's preeminent cultural heritage tourism attractions offering guests and visitors a unique truly experience. It provides the ideal location for a relaxing break with superb accommodation and facilities including the new 'Relaxation Stable' with treatments provided by local therapist and the founder of IMassage, Susi Stimpson.

For holidays and romantic escapes, the Dandelion Hideaway's collection of beautiful nostalgic canvas cottages melt into the glorious Leicestershire countryside. A handful of gorgeous self-catering accommodation nestled within two hundred acres of rolling countryside, close by to The National Forest.

The Dandelion Hideaway is the only glamping destination to have won the prestigious VisitEngland Excellence Award in the self-catering accommodation category in 2014, 2015 and 2016. It has also been awarded the highest accolade possible as the winner of 'Glamping Provider of the Year', making the Dandelion Hideaway officially the best glamping destination in England.

Royal Eise Eisinga Planetarium

Address:

Eise Eisingastraat 3
8801 KE
Franeker

Website: www.planetarium-friesland.nl

Tel: 05170393070

Picture: An artist's impression of Eise Eisinga.

Description

The oldest still working planetarium in the world is located in Franeker (the Friesland province in the Netherlands). The most special about that planetarium is an accurately moving model of the solar system that was built in a living room(!) between 1774 and 1781. The model was built by the Friesian wool comber Eise Eisinga, who had a great interest in astronomy and mathematics and had a lot of knowledge about those disciplines. When in 1774 a preacher made a prediction that the mutual forces of Mercury, Venus, Mars, Jupiter and the moon would knock the earth off its path and cause it to be burned up by the sun, Eise Eisinga wanted for people to have the correct image of the solar system. He built a model of the solar system in his living room within seven years and after the completion of this project in 1781, Eise Eisinga's model has closely followed the paths of the six planets in our solar system.

The Planetarium Room is the centre piece of the oldest still functioning planetarium. The visitors can observe the model of the sun with the six planets turning around it. This model still functions. While being in the Planetarium Room, there will be lots of information given about the remarkable room. In addition to the Planetarium Room, the visitors can explore more of the Planetarium. It also offers permanent and temporary exhibitions. Everyone visiting the Planetarium can for instance always find a large collection of historical astronomical instruments. However modern astronomy is also represented on a permanent basis. At this moment there is also an interesting temporary exhibition that is called Enkeltje Universum [One-way trip to the universe] that comprehends everything the visitors would want to know about observing space and traveling through space.

The fact that the planetarium was built in a living room in the 18th century by a Dutch (Friesian) man and the planetarium still functions, makes it of a great value as a cultural heritage of the Friesland province and the Netherlands in general. Thus, it makes a lot of sense that the planetarium was

placed as an official Dutch candidate on the 'Provisional List of UNESCO World Heritage'. The expert group expects the Royal Eise Eisinga Planetarium to be nominated within less than one year. The opinion is that there are sufficient arguments that imply the significant universal value of the oldest working planetarium. The Planetarium, together with the Ministry of OCW and the Civil Service for Cultural Heritage, will confidently continue its path toward inclusion on the UNESCO World Heritage List.

Awards:

- *It Moaiste fan Fryslân*
- *An official Dutch candidate on the 'Provisional List of UNESCO World Heritage'*

Homecoming Scotland 2009 & 2014

In 2009 Scotland hosted their first Homecoming event. The concept is a simple one. The goal of this event was to invite every person of Scottish decent worldwide to come home for a bit. For every Scot in Scotland, there are five living abroad.

The whole of 2009 was Homecoming year. Events uniquely tuned to their country were organized. The main event called 'The Gathering' consisted of a massive gathering of people in the capital Edinburgh. This two day event included many contests like highland games and pageants.

During the year of 2009, there were many conferences on the future of Scotland. For example; The Clan Convention. Clan chiefs discusses what clan life is like in the twenty first century.

The funding for this massive event came from the Scottish government and the European Regional Development Fund. This fund is mainly to support 'poorer' countries within the EU.

Any country, province or city could organize their own Homecoming Year. The concept is a simple one and the goal is mass-tourism. The challenge is organizing such a big event. It takes time, money and a lot of volunteers. Looking passed the whole organizational side of the event, there is the marketing and target demographic. How to reach them? Where are they?

To answer these questions, a lot of thought and effort will go in to preliminary research. The most money will be spent on promoting the Homecoming Year.

A very efficient *timetable* is essential for the success of an Homecoming event of this multitude. In the next chapter you will find practical tips on who to create a simple and realistic roadmap.

Note: Homecoming 2009 was such a success that the Scots recreated this event in 2014.

I. Additional - 10 Tips for Creating an Agile Product Roadmap

-By Roman Pichler (2016)-

1. FOCUS ON GOALS AND BENEFITS

Whenever you are faced with an agile, dynamic environment—be it that your product is young and is experiencing significant change or that the market is dynamic with new competitors or technologies introducing change, you should work with a goal-oriented product roadmap, sometimes also referred to as theme-based. Goal-oriented roadmaps focus on goals, objectives, and outcomes like acquiring customers, increasing engagement, and removing technical debt. Features still exist, but they are derived from the goals and should be used sparingly. Use no more than three to five features per goal, as a rule of thumb.

To help you develop your agile product roadmap, I have created a goal-oriented roadmap template called the GO Product Roadmap. It is built on the idea that goals are more important than features, and it consists of five elements: date, name, goal, features, and metrics, as the picture below shows.

	Date	The release date or timeframe.
	Name	The name of the new major release.
	Goal	The reason for creating the new release.
	Features	The high-level features necessary to meet the goal.
	Metrics	The metrics to determine if the goal has been met.

2 DO THE NECESSARY PREP WORK

Describe and validate the product strategy—the path to realise your vision—before you create your roadmap and decide how the strategy is best implemented, as the following picture illustrates.

I like to use my Product Vision Board to develop a valid product strategy. The board captures the vision, the target group, the problem to be solved or the benefit to be provided, the key features of the product, and the business goals. You can download the Product Vision Board template from romanpichler.com/tools/ for free.

3 TELL A COHERENT STORY

Your product roadmap should tell a coherent story about the likely growth of your product. Each release should build on the previous one and move you closer towards your vision. Be clear who your audience is: An internal product roadmap talks to development, marketing, sales, service, and the other groups involved in making your product a success; and external roadmap is aimed at existing and prospective customers. Keep your roadmap realistic: Don't speculate and don't oversell your product.

4 KEEP IT SIMPLE

Resist the temptation of adding too many details to your roadmap. Keep your roadmap simple and easy to understand. Capture what really matters and leave out the rest by focusing on the goals. Keep the features on your roadmap coarse-grained and derive them from the goals. The details, including the epics, user stories, scenarios and UI (User Interface) designs, belong in the product backlog and not on your roadmap, as the picture below shows.

5 SECURE STRONG BUY-IN

The best roadmap is worthless if the people required to develop, market, and sell the product don't buy into it. The best way to create agreement is to collaborate with the key stakeholders to create and update the product roadmap. This allows you to leverage their ideas and knowledge and creates strong buy-in. Running a collaborative road mapping workshop is a great way to engage everyone and create a shared product roadmap, as the following picture illustrates.

6 HAVE THE COURAGE TO SAY NO

While you want to get buy-in to from the key stakeholders, you should not say yes to every idea and request. This would turn your product roadmap into a feature soup, a random collection of features. "Innovation is not about saying yes to everything. It's about saying no to all but the most crucial features," said Steve Jobs. Use your vision and product strategy to make the right decisions. Have the courage to say "no". Remember: Collaboration requires leadership.

7 KNOW WHEN TO SHOW DATES

Some people recommend to never show dates on a product roadmap, others always include them. *I recommend to use dates or timeframe on an internal roadmap that coordinates the work carried out by the internal stakeholders, such as, the development team, marketing, sales, and support*. This is particularly important for date-driven products like smartphones that must be ready for Christmas sales or a travel app that has to be updated before the summer holidays start. But when you use an external roadmap that is shown to customers and users and often used as a sales tool, then I recommend not showing any dates or timeframes but sequencing your releases and possible employing a now-next-later grid to order them.

8 MAKE YOUR ROADMAP MEASURABLE

When using a goal-oriented roadmap, ensure that every goal is measurable. This allows you to tell if you have met the goal or not. If your goal is to acquire customers, for example, then ask yourself how many new customers should be acquired; or if your goal is to reduce technical debt, determine how much of the bad code should be removed or rewritten.

If you don't state a target, it will be hard to tell if you have met the goal or not. Make sure, though, that you state a realistic target, and that the goals on your roadmap are realistic. Then select the metrics that will help you determine if a goal has been met and if a release has delivered the desired benefit.

9 DETERMINE COST TOP-DOWN

Whenever your product is new, young, or changing, I recommend that you do not attempt to determine the development cost bottom-up but rather top-down. It's virtually impossible to derive the right epics and user stories from the roadmap features, get correct estimates from your team, and accurately anticipate the velocity and the rate of change in the product backlog. Even if you manage to make it work, you will end up with an overly long and complex product backlog that is difficult to adjust and maintain. What's more, it can take days—and in some cases weeks—to turn the features into well-defined requirements and to come up with detailed estimates.

Instead, determine how many people with which skills are likely to be required to create the desired releases on the roadmap. Draw on your experience of developing similar products or previous versions of the same product; consider whether enough people with the right expertise are available in your company, or if you will have to hire or contract people. This should give you an indication of the likely

labour cost required. Then add the cost for facilities, infrastructure, materials, licenses, and other relevant items. Carry out this exercise together with the development team.

10 REGULARLY REVIEW AND ADJUST THE ROADMAP

Last but not least: If the environment you're in is agile, then change is likely to occur. You should therefore regularly review and update your product roadmap—between every four weeks to every three months depending on how young your product and how dynamic the market is.

II. Additional - How to create a Timeframe for cultural heritage events

Timeframes for Event Management Tasks

The table below includes the majority of tasks that must be carried out in order to successfully stage an event. Some differences may arise where venues are owned and operated by the event organizers and where the scale of the event is very small e.g. an intra-club event (in which case timeframes may be smaller) or very large e.g. The Olympic Games (in which case timeframes will be greater).

Priority Order of Event Management Tasks - LEOISAAC.COM – Leo Isaac		
Priority	**Tasks**	**Months before**
1	**Examine feasibility of staging the event** - The organisation wishing to stage a special event may need to consult stakeholders, examine the resources needed and develop a budget.	18 - 24
2	**Bid for event** - The organisation wishing to stage a special event may be required to develop, document and deliver a proposal to any person or organisation that has the power to determine which club, association or company will have responsibility for staging the event.	18 - 24
3	**Appoint Event Director -** The organisation needs to recruit a person with suitable skills, knowledge and personality to take responsibility for managing the event from start to finish. They may be salaried or voluntary and their responsibilities may span a period of 2 years or more.	18
4	**Form organising committee -** not necessary to have a full organising committee in place but a small number of individuals with skills and knowledge to assist with early decision making e.g. choice of venue	18
5	**Secure venue** - Check possible venues and book a venue that is most suitable for the date(s) required. The venue chosen does not have to be the same as the one indicated in the event bid but it should be equally as good. Otherwise there may be concerns on the part of major stakeholders.	18

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6	**Seek government funding -** If government funding is a possibility it should be sought early. Organisations applying for government funding need to take note of deadlines for applications **in the year before the event**. From the time an application is received by a government agency to the time when decisions are announced is often 3 months. Furthermore if the application is successful there may be a delay before funds are received. The combination of these factors mean that an application inside a 12 month period before the event start is probably too late.	12 - 18
7	**Develop a detailed event management plan -** The Event Director with the assistance of the organising committee must identify the resources and tasks needed to stage the event. Every aspect must be covered. The work involved in planning the event (after a successful bid) may commence 18 months before the event but will continue to within a few months of the event's start.	3 - 18
8	**Seek major sponsors -** It is important to anticipate that commercial organisations may be involved in preparing their budgets in a three month period before the end of the financial year on June 30. Sponsorship proposals need to be received after budgets have been set may have less chance of success.	12 - 18
9	**Obtain specialty equipment -** Particularly in sports events there may be a necessity to purchase, hire or borrow equipment that is not manufactured in Australia. Negotiating and transacting with foreign businesses and organisations can be a lengthy process due to the need for document translation, waiting periods for orders to be completed, transmission of funds, transportation of goods and clearance by Customs. Delays should be anticipated.	6 - 12
10	**Select and notify important officials** - Important or high-ranking officials may have many demands placed on them to attend many events. It is therefore necessary to seek their involvement as early as possible. Another factor to be considered is if it is necessary to recruit officials who require air travel, then notice should be given to such officials in time for them to obtain the maximum discount on airfares	6 - 12

11	**Book caterers -** Where a venue owner allows the event organiser to do their own catering (not all do), it is advisable to obtain cost information early enough. The cost of catering will either be recovered from participants (players and spectators) or written off as a cost of the event i.e. catering for volunteers, hospitality for visiting dignitaries and/or sponsors. If the cost of catering is to be recovered from participants, information needs to be obtained in time to set participant fees. If catering is part of hospitality for sponsors, the costs should be considered in setting sponsorship prices.	3 - 6
12	**Print promotional materials -** Promotional materials include competition entry forms for spectators, posters and fliers to attract public support, and in some cases information kits for the media. Competition entry forms should be sent out to associations, clubs and individuals approximately three months before the start of the event. Therefore printing of entry forms must be completed before this. Inside the last 3 months the usefulness of other forms of promotional material is reduced if printing with every week that passes and printing is not complete.	3 - 6
13	**Invite dignitaries -** The term dignitaries may include local politicians, representatives of sponsors and government funding agencies, important sports officials and notable sporting personalities. Particularly with politicians, best results may be achieved with 3 - 6 months notice and with several follow ups. Politicians have very considerable demands placed on their time and may be booked up several months in advanced.	3 - 6
14	**Recruit and train event management team -** The event management team (not to be confused with the organising committee) comprises all those individuals that will help on the day(s). Personnel may include people who set-up the venue, supervise entry into the venue, announcers, marshals, crowd controllers, trouble-shooters, cleaners, merchandise sellers, drivers and transporters, and many others. The event management team need to be recruited and provided with training before the event. They may also need to be outfitted with event uniform if such exists. Notice should be given approximately 6 months before the event to allow people to make arrangements for leave from work and to free themselves from other	2 - 6

	commitments. Training should begin approximately 2 months before the event.	
15	**Send invitations (or entry forms) to prospective participants -** Invitations and entry forms should be sent 1 or 2 months before the deadline date for the receipt of entries. This may be approximately 3 months before the event. In case where participants may require air travel, event organisers should consider that, generally, the later flights are booked by participants the greater is the cost of the air ticket.	2 - 3
16	**Check venue facilities -** Although a through checking of the venue may have taken place at the start of the planning process, there may have been changes. Where the venue is not owned and operated by the event organisers, there needs to be further checks of the venue. These checks serve to familiarise event organisers with the venue, to consider emergency management plans, contingency plans, and discover whether all facilities are in working order.	2 - 3
17	**Finalise event programme -** The event programme can be finalised when there is relative certainty as to the number of participants. This may not be known until all entries have been received. It is therefore necessary to set a deadline for the receiving of entries. When there is a good knowledge of who will be participating, the Event Director can make adjustments to the timetable e.g. start times, order of events, presentations, etc. Ideally the event programme should be printed and sent to participating organisations and dignitaries one or two weeks ahead of the event. Other participants may receive their programmes on the day of the event.	1 - 2
18	**Commence media blitz -** Although Media Kits may have been developed and sent to the media around 2 months to go, there may be little point in staging a media campaign more than one month before the event. The purpose of the media campaign is generate public support for the event i.e. spectators. Early event publicity may not be effective as the public will tend to forget. The peak period for media activity will be the last two weeks.	½ - 1
19	**Transport equipment to venue -** There are usually many items to transfer and these include public address equipment, kitchen equipment, signage and	Last week

	banners, scoreboards, computer equipment, photocopiers, sports or activity equipment, tables and chairs, lecterns, first aid equipment, drinking fountains and more. Drivers for this transportation will have been recruited earlier as part of the event management team. In some cases it may be possible to transport equipment and store at the venue several days in advance. At other times, however, this may not be allowed until the last day.	
20	**Setup venue -** In many cases may not be possible to commence setting up a venue until the day before or even the night before. There may be other venue hirers packing up and leaving as your event management team are arriving with the equipment to set up. Where possible, the venue should be completed set up and all equipment tested on the day before. If this is not possible then it may be necessary to work through the night if venue owners allow. Setting up on the day, only hours before the event commences, runs the risk of a delay to the schedule start time and this can effect the whole event dramatically. For example, stress increases exponentially when equipment is found to be missing or does not work. Furthermore the setting up of a venue is a surprisingly lengthy process and there needs to be sufficient time allowed for workers to achieve all tasks comfortably.	Day before