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WAST

**Support Young Women and
Professionals in the field of Alternative
and Sustainable Tourism**

#WAST Guide



Project: 2021-2-PL01-KA220-YOU-000049406

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Contents

1. Background & Description of #WAST	4
2. Partnership.....	5
3. #WAST Guide	5
4. MODULE 1: CREATING THEMATIC TOURS	7
Aim	7
Introduction	7
Learning objectives	7
Theoretical part.....	7
Practical part	12
5. MODULE 2: CREATING ALTERNATIVE AND SUSTAINABLE TOURS	15
Aim	15
Introduction	15
Learning objectives	15
Theoretical part.....	16
Practical Part	19
6. MODULE 3: ACCESSIBLE TOURISM.....	22
Aim	22
Introduction	22
Learning objectives	22
Theoretical part.....	22
Practical part	27
7. MODULE 4: STORYTELLING & VOCAL PEDAGOGY	30
Aim	30
Introduction	30
Learning objectives	30
Theoretical part.....	31
Practical part	33
8. MODULE 5: GAMIFICATION IN TOURISM	37
Aim	37

Project: 2021-2-PL01-KA220-YOU-000049406

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Introduction	37
Learning objectives	37
Theoretical part.....	38
Practical part	41
9. MODULE 6: APPROACH TO THE TOURIST	44
Aim	44
Introduction	44
Learning objectives	44
Theoretical part.....	44
Practical part	47
10. MODULE 7: RHETORIC AND PUBLIC SPEAKING	50
Aim	50
Introduction	50
Learning objectives	50
Theoretical part.....	50
Practical part	53
11. MODULE 8: MARKETING STRATEGIES.....	57
Aim	57
Introduction	57
Learning Objectives.....	57
Theoretical part.....	58
Practical part	63

Project: 2021-2-PL01-KA220-YOU-000049406

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1. Background & Description of #WAST

The project aimed to address both the current needs in tourism in general and the needs of young people who strive to join the tourism sector. Tourism was one of the most affected sectors in the era of COVID-19. It has a vast potential to address some of the world's challenges, incl. socioeconomic recovery and growth & inclusive development. The impact of COVID-19 was more than visible on tourism and young people's lives. Especially women, who make up over 50% of the tourism workforce & youth are among the most at-risk categories. There is a valuable opportunity for youth creativity, employability, partnerships and start-ups development in the area. To take full advantage of tourism's capacity we must invest more in tourism education, training and development of new skills as marked in *The Future of Work and Skills Development in Tourism – Policy Paper* (2019). It may be done through a series of quality training programs and tools to support young professionals in Europe.

The WAST project aims to empower young women and youth in the tourism sector, by engaging them in training activities for creating unique sustainable and alternative tours, involving them in their cultural heritage and supporting them in learning new skills and competencies.

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2. Partnership



Polska Fundacja Ośrodków
Wspomagania Rozwoju Gospodarczego
„OIC Poland” w Lublinie



CENTRE FOR COMPETENCE
DEVELOPMENT CYPRUS



Youth Initiative
of Cities



NICOSIA
CHAMBER OF
COMMERCE AND
INDUSTRY



3. #WAST Guide

The #WAST Guide is an online course for young people in tourism or guide-touring sector, professionals, artists and everyone interested in the topic of alternative and sustainable tourism. It is aimed to develop and reinforce tourism-related skills through a practical, interactive approach. It contributes to **the Sustainable Development Goal 4**, supporting learners to acquire the knowledge and skills needed to promote sustainable development, global citizenship and appreciation of cultural diversity and of culture's contribution to sustainable development. The #WAST Guide includes the learning topics and material that usually are not provided by Tourism Departments in tertiary education.

All modules were designed to be appropriate for future and present tourist guides. Additionally, some of the modules include more general information, suitable for artists who would like to learn more about the tourism sector. Certification of participation is awarded to those who finish a given module and pass the quiz. Certificate of completion is automatically shared with the learners who finish all modules and submit a final project connected to sustainable tourism. The #WAST Guide is embedded to the project website in order to be linked to other project results, that is, Digital Alternative Resource Map and Online Space Community.

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The #WAST Guide consists of 8 modules:

- 1. Creating thematic tours**
- 2. Alternative and sustainable tours**
- 3. Accessible tourism**
- 4. Storytelling and vocal pedagogy**
- 5. Gamification in tourism**
- 6. Approach to the tourist**
- 7. Rhetoric and public speaking**
- 8. Marketing strategies.**

Each module was developed based on the macrostructure designed by the professional, licensed tour guides. Modules contain:

- Learning Objectives
- Theoretical Part (Lessons)
- Practical Part (Visual Resources for self-learning, Good/Bad Practice, Activities)
- Evaluation Tool - Quiz.

The #WAST Guide offers an array of topics, so it can be used in different contexts in order to enhance one's understanding and knowledge of topics related tourism, cultural heritage, public speaking skills, marketing strategies, gamification and more. Moreover, the course has a potential of transferability to other sectors, e.g. for VET or high school students due to a universal approach.

The whole course is available on an e-learning platform in all project languages. In the next sections, all theoretical and practical part is available, excluding the evaluation part. In order to access the whole course, go to the #WAST website and register to the course.

<https://www.wastcommunity.eu/guide-2/>

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4. MODULE 1: CREATING THEMATIC TOURS

Aim

The aim of this module is to explain what a thematic tour is, to define its specifics and target groups and how to construct such a tour.

Introduction

Thematic tours make it possible to meet the expectations of more demanding tourists or those who already have a basic knowledge of the area.

They also give the chance to guides to explore a variety of topics related to the area in which they provide their services, to broaden their services, and to be recognised in the tourism market by specialising in a particular field.

Learning objectives

After completing the module, the learners will:

- distinguish a thematic tour from other types of city tours
- learn about the principles of constructing such a tour
- be able to choose a target group or the topic for a given group
- be able to adapt the theme to the real possibilities and heritage in a specific space: characters, events, stories, places.

Theoretical part

1. What is a thematic tour

A thematic tour is known as one of the most interesting and popular forms of guided tours. *Unlike the classic walking tour, which is usually cross-sectional in nature and which contains the information that is intended to give a general overview and knowledge of the space visited, this type of tour focuses on and explores one or more issue(s) related to a particular aspect of cultural heritage. A thematic tour may, therefore, put an emphasis on e.g. the life and/or works or stays of an artist, films made in a particular place, national heroes, buildings or a style in architecture, the multiculturalism of a place or ethnic group residing in that place, industry that is or was existing in a particular space, events and places associated with a given group, legends, interesting facts, etc.*

During a thematic tour, a tourist does not become acquainted with the entire heritage of the visited area. He or she discovers one aspect of it that may be hidden, secondary or overlooked in a classic walk, which is usually much more general.

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Thematic tours never exclude places that are less attractive to tourists or less historically valuable but at the same time relevant to the topic being covered. It gives them a sense of satisfaction of 'discovery' and uniqueness, 'elitism'.

The appeal of thematic tours lies in the combination of places and monuments into a coherent whole that is linked to a given theme.

2. For whom is the thematic tour & who we might find in the group

This type of tour is popular among those who have already participated in a standard tour, are open to the new, curious and want to learn more about a place. In addition, *thematic tours are popular with connoisseurs, people passionate about the topic that is being covered.*

It is also an excellent choice for the residents of an area who already know its history and would like to explore it further, to learn more than just well-known facts about their 'little homeland'.

This type of tour is very often used by participants of professional conferences (they usually choose a topic closest to their field, e.g. doctors - a route of famous doctors or the development of medicine in the area, lawyers – a route of famous lawyers or the most interesting trials or crime plots in the city, etc.), conventions - who have already participated in a classic tour.

In addition, a thematic tour *can become an important part of extracurricular education*, where children or young people learn about selected topics in a tangible/practical way. This definitely facilitates the assimilation of knowledge for pupils.

Referring to the aforementioned target groups, **a thematic tour can be prepared for every age group**. It can be open to the general public or dedicated, for example: adults only, seniors, enthusiasts, connoisseurs, families with children or children only. Consequently, each tour will have a different level of implementation: for children – presented in a simplified language with numerous animations (e.g. riddles, rebuses, etc.), as an educational path for pupils or students, a professional tour with an academic lecture (a walk along the literary route for students of literature). It can also take the form of a few days trip for enthusiasts (e.g. Wine Routes for wine lovers, the Tour of the Eagles' Nests - castles in the Polish Jura Krakowsko-Czestochowska, etc).



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3. Where to search for topics

The range of possibilities for choosing a theme is basically unlimited, these can be *events, figures, works of material culture*.... Themes for preparing a walk are everywhere – we don't have to limit ourselves to just cities. Tours of this type are also being developed in small towns and large spaces.

Also, the elements of such a tour - depending on the issue being addressed - can be various. *Thematic exhibitions, houses, dwellings, memorial chambers, manufacturing plants, plaques, churches or other places of worship, cemeteries, parks, open-air museums, workshops, monuments, etc.*, can be relevant here.



In every bigger city, there are public thematic routes that can be used and complemented with our own digressions and anecdotes. However, it is worth finding 'one's own theme', which will make the creator satisfied when creating and exploring it, as it becomes an extension of interests and passions of the tour guide.

These are usually **walking tours** - within a defined space, but can also be longer tours (where places are further apart) – where one has to move around by some form of transport, e.g. coach, car, bicycle, etc.

4. Requirements for the guide

A thematic tour requires the guide to have an **in-depth knowledge of the subject**, to be prepared, to **go beyond the usual pattern of sightseeing**, but it also requires a **very good knowledge of the area** in which the guide wants to work. Even the very selection of the route and the identification of places require a good knowledge of the urban space or countryside, culture and history.

The tour guide is perceived by the participants of the tour as **an expert in a particular field**, which means that they may ask more detailed questions as they just want to deepen their knowledge and go beyond what they have learned from a standard walk. In a nutshell, this is a tour for guides who do not like routine and prefer more creative tasks.

Such a tour guide acts as an expert, tying up the individual parts of the tour together. This is why a **preparatory part** is so important. It often involves some time spent in archives, libraries, etc.

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The tour guide establishes cooperation with institutions, museums - if it is needed to build a tour. He or she can also use additional "accessories" to enrich the walk, e.g. historical costumes, photos, maps, recordings - it all depends of course on the topic and the way in which the guide wants to engage the group.

5. What to pay particular attention to and what to avoid

Context - it is necessary to build a historical and cultural background, if necessary also a natural one, so that a tourist is able to place a character, an event, a sequence of events or phenomena in a specific reality. *For example, when building a tour of a writer or artist, attention should be paid to the political and historical situation of the city at the time when he or she lived there, the face of the city, but also, for example, the social situation in the city at that time.*

To explain the central object of the theme (character/event/phenomenon) and make it more colourful, one can enrich the narrative by adding digressions (e.g. about secondary events, other characters, etc.) that broaden the theme and introduce the context.

Interdisciplinarity - it should be ensured that, where necessary, *the information presented by the tour guide is related to many fields of knowledge* - to sightseeing, science, history, literature, music, art, militaria, technology, etc., which is why it is important to have an **interdisciplinary approach**. *The theatre tour, for example, requires knowledge of the history of the theatre, whereas the pictorial tour requires knowledge of the places depicted in paintings, but also of who painted them and when, i.e. the knowledge of art history. The film tour, on the other hand, requires knowledge of both classical and contemporary cinema and their representatives*

The designated length of the tour needs to be adaptable to the real time, the capacities of the tourists and the reactions & feedback received during the tour.

Number of stops – let's try to avoid too many stops as the participant might become weary of the topic. Moreover, it is significant not to duplicate information at different stops to avoid monotony. Usually, such a tour is carried out on foot, although in the case of a big dispersion between sites due to the subject matter, it may be necessary to use a means of transport. Nevertheless, *it is better to choose the places in such a way that there is not too much of frequent moving between places that are far apart for it may disrupt the coherence of the presented topic*. Thus, it is better to resign from a point and focus on the most important (or closest) ones. Very remote places can be mentioned at the end of the walk as a form of encouragement for tourists to explore them individually.

When - attention should be paid to the **time of the year** so that the weather conditions do not make it difficult or even impossible to complete the planned route, for example, a long walk in the countryside (with no entrances to buildings) in winter may deter tourists and discourage them from completing the tour.

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Time of the day can be a hindrance or an asset for a given tour. *On the one hand, evening makes the atmosphere more mysterious and magical in certain places. On the other hand, it makes it impossible to observe and notice, for example, architectural details or the beauty of nature.*

Choice of topic - *In order to prepare a thematic tour, not only should the tour guide be familiar with the chosen theme, but also he/she should have at least good knowledge of the particular place that will become the area of their interpretation.*

Often, the most obvious themes chosen are **anniversaries of events** - local or national, e.g.: wars, battles, uprisings, commemoration of birth or death of people associated with a given place. The topics may also be about some **area of the society life**, e.g. a film tour, a medics' tour, a judges' tour, a literary tour, a tour about old industries or inns. Furthermore, they can relate to the presence of a community in a particular place, such as a Jewish tour or a multicultural tour. *Sometimes there is also an opportunity to create a thematic tour on request of a professional group, e.g. Germanists want to learn about the traces of the German presence in a particular area.*

Possible disadvantages – what to avoid:

- Avoid choosing topics that are only slightly/loosely related to the area/place
- Thematic tours should not be presented to a random group of tourists;
- Avoid overwhelming tourists with too much detail, leaving room for possible questions for the most curious people, so as not to bore the audience and to avoid monotony.
- Remember - Be careful not to plagiarise and illegally use someone else's idea.
- No politics or ambiguous topics.

6. Summary

Thematic tours require special preparation, but they also give great satisfaction to the guide. The task for the tour guide is to choose a field, a person, an era that is close to them, or discover something new for them, so that they can get down to the work of preparing a new tour with passion. However, it is always important to be aware of the broad context.

Tourists are very fond of this type of tour, provided they are guaranteed that the tour is unique in terms of an original theme.

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Practical part

1. Audiovisual resources

Links – Resources	Descriptions
https://www.youtube.com/watch?v=Gk8ODZdHczc&t=27s	A video made by a licensed tour guide about a thematic tour – “The tour of non-existent places” in Lublin, Poland.
https://www.youtube.com/watch?v=f6LSrgFEF8k	A video made by a licensed tour guide about a thematic tour – about the historical trees in Lublin, Poland.
https://miastoinspiracji.lublin.eu/en/	A website “Lublin – city of inspiration” where visitors can find interesting places of inspiration, events and licensed tour guides.

2. Good / bad practice

Lublin Renaissance Route (Szlak Renesansu Lubelskiego) is a thematic route, with a dedicated website. It is an off-road route in different places in lubelskie voivodship. The route is very well marked not only on the website but also on the road. One can find many interesting facts and descriptions about it on the website. There are also a gallery of objects and links directing to websites related to it. Moreover, the Route is promoted in social media. Its huge advantage is that it has a mobile application – one can download it easily with a QR code. Lublin Renaissance Route is marked in every area it is located. Thanks to it, every village or town, where the Route is located, can promote it with its unique logo. When driving along the road, tourists can see characteristic signs on the road depicting the Route. The unified system of markings is what distinguishes the Route from other thematic routes in the region and what makes tourists so interested in it. What is more, the very construction of the Route and its description guarantee the success of this thematic tour.

Link: <http://renesanslubelski.pl/aktualnosci/> [available in Polish]

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3. Activities

1. Which of the following tours can be considered thematic tours? (4 answers are correct)

- A) guided tour in the Botanical Garden
- B) a tour which aim is to show places connected with the biography of the writer Aleksander Glowacki in Lublin, Poland
- C) a tour along the Bystrzyca River in Lublin, Poland
- D) a tour which aim is to show the tourist attractions of the city of Kock (Jabłonowski Palace, Museum of the City of Kock, General Kleeberg's Monument, Tzadik's house...).
- E) a tour along the manor houses and mills by the Giełczew River
- F) a boat cruise on the Vistula to show film locations
- G) a tour showing graffiti on the presence of the Jewish community before World War II in the city centre

Correct answers: B, E, F, G

2. Based on the “Milk Way” thematic tour, described in the website below, write a description for promoting and making it sound attractive.

Through a milk way, you can discover the local dairy products of Cyprus (e.g., halloumi, anari, airani, etc.) by visiting the villages in which they are produced.

Here is the website: <https://heartlandoflegends.com/milk-way/>

3. Under which circumstances a classic tour can be turned into a thematic one? Below you can find two examples of this transition. Can you think of any other examples?

Example:

Visit of the Benaki Museum (on Vas. Sofias Avenue): a classic stop while in Athens. The museum offers a great permanent collection and very interesting periodic exhibitions. However, the building itself is an architectural masterpiece by the renowned architect Ernst Ziller.

German architect Ernst Ziller, who later acquired Greek citizenship as Ernestos Tsiller, left his own eternal, and magnificent, imprint on Athens and other Greek cities by designing some of the most iconic buildings.

It is no wonder that nineteenth century Athens was characterized by many as “Ziller’s Athens.” The brilliant architect was one of the main representatives of neoclassicism in Greece. He either designed or oversaw the construction of approximately 500 buildings in Greece from 1870 to 1916.

Exemplary answer:

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So, the alternative angle could be given by creating a tour of Ziller's buildings in close distance (i.e. Benaki Museum, Numismatic museum, Academy of Athens) for the buildings themselves rather than museum entities of special interest due to their collections/content.

Think of another classic tour and change it into a thematic one.

4. Based on your city and what was explained in the theoretical part of the module, imagine that you have to create a children's tour as if it were a treasure hunt. Write down the stops you would include.

5. Let's create the thematic tour "Literary Kyiv". First, we should determine the stops. Which ones are unnecessary and why? (2 stops should be eliminated)

1. Mikhail Bulgakov Museum - you can get acquainted with the life and work of the outstanding writer Mikhail Bulgakov, who lived in Kyiv for many years.

2. Ivan Franko House-Museum - you can learn about the life and work of the famous Ukrainian writer, journalist and public figure Ivan Franko.

3. "E" bookstore is one of the largest and most famous bookstores in Ukraine, where you can buy books from domestic and foreign authors and you can attend literary events.

4. Museum of Technology "Kyiv Piano Factory" - museum contains an exhibition of various musical instruments.

5. Poetic boulevard is a space in the centre of Kyiv, there are monuments to famous poets and writers, such as Taras Shevchenko, Lina Kostenko, Vasyl Stus and others.

6. Literary Museum named after Hryhoriy Skovoroda - you can get acquainted with the life and work of Hryhoriy Skovoroda, an outstanding Ukrainian philosopher and writer.

7. City Park "Landscape Alley".

8. Taras Shevchenko Kyiv National University is the oldest university in Ukraine, where the great Ukrainian poet Taras Shevchenko studied.

Points to be eliminated: 4 & 7

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5. MODULE 2: CREATING ALTERNATIVE AND SUSTAINABLE TOURS

Aim

This module aims to make people aware of the new needs in tourism, both from the point of view of the tourist and the contemporary needs regarding the natural, cultural or economic environment.

Introduction

Despite the current threats, that is, pandemic and war, mass tourism is developing very dynamically. Apart from its positive effects (economic development, employment growth, leisure activities for tourists), nowadays, mass tourism has more and more negative effects, especially for the natural, cultural and social environment.

Therefore, conscious tourists more often start to look for alternatives that could also satisfy the urge to explore places, but their planning would minimise the above-mentioned negative effects of their travel.

In addition, the organisers of trips, in order to meet the expectations of their clients, also create offers that meet the requirements of those who care about reducing various "side effects" of mass travels.

The answer to these needs is - today very popular - alternative tourism (and sustainable tourism).

Learning objectives

After completing the module, the learners will:

- be aware that there are new needs in tourism from the perspective of a tourist and the contemporary needs regarding the natural, cultural or economic environment,
- distinguish between mass and alternative tourism
- be able to create new forms/offers that will meet the needs of a modern tourist
- be able to choose the right target group
- be able to adapt an alternative tour to the capabilities of a group and to the possibility of conducting it in a given area (region, town)
- pay attention to the most important factors when offering an alternative tour and will know what to avoid

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Theoretical part

1. What is alternative and sustainable tourism?

Alternative tourism usually reflects the special forms of tourism that *help boost incoming tourism and overcome seasonality by making a destination worth visiting year-round*. It is a more broad term and **sustainable tourism** is its sub-category, though as mentioned before, the terms are sometimes used interchangeably.

Sustainable tourism is a form of tourism which *highly values showing respect to the natural environment, and, in particular, not destroying it by choosing things that may have negative impact on it (some types of means of transport, types of food, choice of destination, etc.)*. It is also very important to protect the broadly understood cultural and historical heritage, as well as to support local communities. Taking into account these factors, alternative tourism is often understood as being in opposition to mass tourism, trying to mitigate its negative consequences or even avoid them altogether. One can therefore define it as "responsible" tourism or "soft" tourism.

The term "sustainable tourism" draws attention to balancing the expectations of a modern tourist with the need of guaranteeing the sustainability of the visited areas.



It also aims to develop or form new attitudes and habits of tourists, behaviours of tourism companies, and even fashion or trends in tourist traffic.

2. Negative impact of mass tourism

The aim of **mass tourism** is mainly to provide rest and ideas for spare time to a tourist who is curious to explore the world, who wants to see and experience as much as possible in a short period of time, and to "tick off" as many attractions as possible. As a result, he/she often returns from a trip with a stereotypical image of a given region and, at best, a shallow and simplified image of the place. Unfortunately, sometimes tourists have contact with a fake environment, they stay in a zone specially designated for them, assuming a false image from the trip. In extreme cases, it may even lead to conflicts between tourists and residents of a given destination, alcohol abuse or illegal trade.

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Too many tourists also lead to the degradation of places that are attractive in nature or culture. The influx of tourists may disturb the everyday life of the local community (it happens e.g. in Venice, national parks, popular mountain destinations).

3. Aim and task of sustainable tourism

The paramount aim of sustainable tourism is to respond to the threats posed by mass tourism (see subchapter 2).

In addition, it is also important to create an alternative for more demanding tourists (however, it is not about choosing a luxurious hotel and catering, or a high level of organisation of a trip, but about finding the authenticity of local communities, cultures or places).

Target group

This type of tourism is perfect for those who:

- are looking for tourism services of high ecological quality in pollution-free, naturally and culturally attractive areas;
- are willing to self-organise, make an effort (creatively and physically – due to the limited participation of travel agencies);
- travel individually or in small informal groups;
- like unconventional solutions;
- respect and protect the environment;
- are able to cope with unforeseen or difficult situations;
- are open to contact with the local population and are keen to establish such a contact;
- are curious about the life and customs of the people in the region they are visiting;
- have respect for people of different religion, values, culture or way of living.



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4. What to consider when creating an alternative tour

Means of transport

In order to move around, if possible, *one should choose hiking, cycling or using an electric bike (e.g. for those who are in worse shape), canoeing (the landscape seen from the perspective of the river is truly enchanting), etc.* These are environmentally friendly means of transport, allowing also to combine sports and recreation activities with sightseeing.

When choosing a motor vehicle, *let's choose an electric car, eco-buses, and, as a last resort, public transport.* The latter will allow tourists to find themselves in the authentic environment of the local population.

Animals

Tour guides *should avoid tourist attractions which use animals*, since there are times when organisers of these attractions disregard their well-being.

If, however, one decides on such alternative trip with animals, it is worth doing it consciously – getting to know the nature of a given animal, whether it is treated well by its owners or whether it is just an element of mass tourism that “preys” on the ignorance of tourists and exploits animals beyond their capacity.

For example: every year there are disputes about transporting tourists on horse-drawn carts to Morskie Oko (a big lake in the Polish mountains); when travelling along Moroccan fields, tourists can see donkeys tied to trees, standing for many days in the sun on huge tree branches – specially for tourists to take pictures of them. Similarly, in Santorini during the high-season with high temperatures you can see tourists using local donkeys to go up & down from Oia to Ammoudi & vice versa on a steep route to the detriment of the poor animals.

Souvenirs

One should not buy souvenirs that later will litter up the environment. Instead, it is better to buy the ones that can be used to recollect the trip (hand-made stoneware cup from a local atelier, a lace crocheted collar, knitted woolen socks). A friend can be given a local food product, preferably from the producer or local market (it can be olive soap, organic rapeseed oil, a jar of raspberry jam or honey, local sheep or goat cheese, a bottle of wine, a sachet of spices).

Accommodation

It is recommended to choose guesthouses run by owners or holiday farms as accommodation. Those who do that support local entrepreneurs, experience a “family” atmosphere of a place and find people who will be happy share to practical advice with them.

Gastronomy

Why not *choosing small restaurants or eating houses?* They serve local cuisine, one can taste new flavours of the region and experience a culinary adventure. The products that are used for meals come from the surrounding fields, forests and rivers (fish, mushrooms, cheese, oil, fashion, fruit, etc.) and also respecting farm-to-table seasonality by consuming what is actually in season at the time rather than imported goods.

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Solidarity

When using local gastronomy, food products and accommodation services one can support the people who produce these products and dishes. It is a solidary behaviour, even when a tourist has to pay more than in regular supermarkets, restaurants or hotels. Moreover, it generates new sources of income for the local communities.

5. Summary

To conclude, these are the rules of what to do and what to avoid when creating a sustainable tour or planning an alternative trip:

- Avoid using non-ecological packaging, gathering brochures, which will be later thrown away
- Avoid plastic bottles of water as much as possible; carry a refillable bottle instead
- Avoid buying plastic souvenirs that do not come from a given region/country
- Choose quality over quantity when looking for tourist attractions
- Comply with the rules stated in national parks and sanctuaries even if they seem difficult
- Respect local heritage, culture and traditions of the residents of a given region
- Support local communities.

Practical Part

1. Audiovisual Resources

Links / Resources:	Descriptions:
https://www.youtube.com/watch?v=Bv0Dvsm01tU	The threats of mass tourism
https://www.youtube.com/watch?v=9GrTRA3BBRU	5 Examples Of Sustainable Tourism Around The World

2. Good / bad practice

Good practice:

Creating a route related to alternative tourism in non-urban areas seems quite easy to do. However, it is also possible to create an alternative tour in a city. The best example is a walk along the Bystrzyca River, which flows through the city of Lublin.

During the tour with a guide, one can see various historical objects of the former industrial activities, which in many cases changed their purpose, such as a mill, a brewery, an asbestos factory. In addition, the guide familiarises tourists with the current and former state of the river, talks about the fauna and flora of the area. During the trip, he/she quotes poems written by local poets and talks about Lublin industrialists and their fate. All that happens away from the hustle and bustle of the city.

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To finish the tour in a sustainable way, the dinner is ordered from an agritourism farm.

Bad practice:

Kazimierz Dolny by the Vistula River abounds in deep picturesque gorges. Jeep or quad rides are often organised there, which, for sure, is an amazing form of activity for those who like great experiences. However, these vehicles cause significant pollution, and destroy the loess base surface of the gorges by "running over" it.

3. Activities

1. The descriptions contain elements that do not match alternative tourism. Find these elements and explain why you think they are wrong. The first description is given as an example.

We suggest a day trip with friends around the city. We meet at the ruins of the castle in Krupce. Everyone arrives with their own vehicle. In the nearby forest we make a fire by the chapel. We leave bottles and garbage packed in one bag under a tree.

Exemplary answer: *We suggest a day trip with friends around the city. We meet at the ruins of the castle in Krupce. We arrive in one vehicle. In the nearby forest we make a picnic by the chapel. We collect bottles and garbage packed and take them with us.*

- a. We are going on a bicycle trip. Outside the city, we stop at a supermarket to do some shopping: bread, cheese, mineral water in plastic bottles. We go to McDonald's for dinner, because it is easier and faster. Then we go to the toy museum.

Hint: Why don't we visit a local restaurant?

- b. We are in the mountains at the local market. We are buying a glass ball produced in China with a hut image inside to buy it for our aunt for Christmas. We'll buy my uncle a shepherd's axe and cranberries in a jar.

Hint: Which presents will be useful?

- c. It's very hot and dry, so we drive the car into the forest to cool it off. We can see two hares escaping from under the wheels.

Hint: What is wrong in this behaviour?

- d. We are passing a farmer who calls us and offers us to take a picture of a donkey standing on a tree branch. The cost is only 5 euros. We take some photos of the donkey. When we return in the afternoon, we can see some other tourists posing with the donkey.

Hint: How we can stop such behaviours?

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- e. I go to a small local restaurant and order dumplings with lentils, a specialty of this region. I ask how they are made and what kind of lentils it is. I ask for an extra portion in a disposable (plastic) container.

Hint: How to behave in a more ecological way?

- f. We are in a famous resort. One day we wander from the common trail to see a village a bit far away. Apparently, they bake delicious bread there using a traditional method. When we reach the place, despite the heat, the inhabitants came running to show us their beautiful church, and the mosaics inside. They are happy to help. We talk to them. They show us a bread oven that serves the whole village.

Hint: Can you wander off a beaten track?

2. Complete the sentences based on the theory from Module 2.

- a) Alternative tourism is a form of tourism which respects...
- b) The term “sustainable tourism” draws attention to balancing the expectations of a modern tourist with...
- c) The paramount aim of alternative tourism is...
- d) Conscious tourists more often start to look for alternatives that could also satisfy the urge to explore places, but...

3. Find the wrong answer.

During a hot summer day in beautiful Santorini and while exploring Oia, we are told that there are some exceptional fish tavernas in Ammoudi... a 15' minute walk downhill followed up by an uphill of more or less the same duration. What should we do?

- a) **pay for a ride on one of the many donkeys we see pulled by ropes from their owners**
- b) wait until sunset when the temperature drops to go on foot for a nice dinner setting
- c) if you still want to visit during midday, call a taxi

4. One of these tours isn't sustainable. Which one?

- a) Visiting a local market in Turin
- b) **Spending a week in Turin sleeping in a famous franchise's hotel**
- c) Visiting a farmhouse that produces wine
- d) Visit a farm in Pianezza where ice cream is made using milk from their own cows

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6. MODULE 3: ACCESSIBLE TOURISM

Aim

This module aims to raise awareness of the need of accessible tourism, both from the perspective of the tourist and the requirements needed to conduct an accessible and easy visit.

Introduction

Despite many misconceptions that see people with disabilities as unable to travel, the truth is completely different. People with disabilities can travel and, under the right conditions, they can do it totally independently.

The right of a person with disabilities to travel is also recognized by *UN Convention on the Rights of Persons with Disabilities* in two articles: *Article 9 on Accessibility* calls for State Parties to take appropriate measures in order to ensure that people with disabilities have equal access to the environment, information, transportation and other facilities and services provided to the public and also calls for the elimination of obstacles and barriers to accessibility. Furthermore, *Article 30* calls for State Parties to ensure that persons with disabilities would enjoy the benefits of tourism ensuring their participation in cultural life, recreation, leisure and sport.

So, that's why accessible tourism is very important it enables all people to participate in and enjoy tourism experiences.

Learning objectives

After completing the module, the learners will:

- understand that disability is not a limitation for traveling and visiting
- feel comfortable while working with a group of tourists with disabilities
- be able to create offers adapted to the needs of tourists with disabilities
- be aware of what to take into account when adapting a tour to the needs of the tourists
- be aware of how to make everyone fully participate in the tour.

Theoretical part

1. What is accessible tourism and why is it so important?

Accessible tourism is a form of tourism that *enables all people to participate in and enjoy tourism experiences*. Through accessible tourism it is possible to ensure that tourist destinations, products and services are accessible to all people, regardless of their physical limitations, disabilities, or age. This includes publicly and privately owned tourist locations, facilities and services.

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Accessible tourism should be more recognized because accessibility is not only important for people with disabilities in order to enable them to travel and take advantage of all available services, it is significant for the whole society. Public spaces now need to be designed with the principles set by **Universal Design**.

2. What are the types of disabilities? What kinds of facilities are needed for people with disabilities?

There is no way to enumerate the types of disabilities that exist, as the concept of disability is in perpetual evolution. Some examples of existing disabilities are as follows:

a) People with visual impairment

This term refers to people who are **blind or who have partial vision**. When talking to a blind or visually impaired person, it is necessary to identify oneself so that he or she can understand whose voice he or she is hearing.

Before the tour with a visually impaired person, it is advisable to *contact him/her to ask what arrangements are needed in order to make the experience as pleasant as possible for him/her*. For example, in the case of a person with partial vision one can ask if it is preferable to wear clothes of a certain color so as to favor contrast with one's skin color.

At the planning stage of the sightseeing tour, it is advisable to verify that the places included in the tour are accessible to people with visual impairments by *contacting the facilities directly*.

On the other hand, during the sightseeing tour it is important to *avoid paths with steps or obstacles, and if there are any warn the tourist about them* when you are near the obstacle and always describe the environment in detail.



b) People with hearing impairment

This term refers to people who are **deaf or hard of hearing**. They may use a range of strategies and equipment including *speech, lip-reading, writing notes, hearing aids or sign language interpreters*.

When talking to a deaf person, it is important to *speak while looking directly at the interlocutor and not at any accompanying person or interpreter*; it is also important to *speak normally without trying to speak*

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slowly and without shouting, as the effort may change the conformation of the lips and consequently make lip-reading less easy.

Before the tour with a deaf or hard of hearing person, it is advisable to *contact him/her in order to understand whether or not he or she is a sign language user and what means of communication are most comfortable for him or her*. In the planning stage of the tour you can contact the facilities you will be visiting to verify that there are sign language translations of the audio and video content shown in the museum or whether this audio and video content at least has subtitles.

If, on the other hand, the visitor communicates that he or she will be accompanied by a sign language interpreter, who will be responsible for translating the entire tour, there are a few precautions to consider such as: avoid explanations while walking, as Deaf visitors must look at the interpreter in order to understand what you are explaining, and, during the explanation, allow a few seconds to allow the Deaf visitor to identify what is being talked about before returning his or her attention to the interpreter.

c) People with physical disability

This term refers to people with **difficulties related to their mobility, dexterity or stamina**.

When talking to a person with a **physical disability**, it is important to *put yourself on the same level as him or her* in order to facilitate the conversation and ask what kind of assistance can be offered.

At the planning stage of the visit, it is important to *check that the chosen route is free of architectural barriers or obstacles that could make it less easy to enjoy the visit*. It is also important to ensure that the *facilities to be visited are accessible to people with mobility disabilities* and that there is also an elevator that allows access to all floors, and this can be verified by asking for information directly at the facility where the visit will take place.



d) People with intellectual disability

This term refers to a person that could have significant **limitation in the skills such as communication, self-care, social skills, safety and self-direction**. The difficulties these people experience may relate to reasoning or problem-solving skills, or they may relate to the ability of performing certain daily tasks such as communication or socializing.

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There are many forms of intellectual disability it can be **mild, moderate, or severe**, and it is important to remember that two people with the same diagnosis may have very different characteristics.

It may be useful, before the activities take place, to *ask the person accompanying the person with a disability or directly the person with a disability what kind of facilities he or she needs, or whether he or she would like more specific activities.*

At the planning stage of the tour, it is useful to ask the bodies that will host the tour what kind of activities can be done with people with intellectual disabilities. If, on the other hand, the tour does not include activities at museums or indoor venues, it can be very useful to accompany the tour guide's explanation with the use of pictures that allow one to better understand what is being explained; such as a picture of the detail being explained or of the character whose story is being illustrated.

During the visit, on the other hand, it is useful to keep in mind that the timing of certain activities may be longer than the standard tour that you are used to conduct.

As you can see these are just a few examples of disabilities that one might encounter while performing work activities, and the most important thing is to remember that **the person with a disability is first and foremost a person and should be treated as such, so he or she should be made a participant in the decisions that are made, and that although a certain activity is organized for this person, it should first be planned with the person with a disability.**

In case your organizing activity is not only limited to conducting the sightseeing tour, but you also have to arrange for overnight accommodations and meals, it is important to make sure that these facilities are also accessible and competent in accommodating people with disabilities.

Finally, it is important to remember that a person, *may have more than one disability*; for example, a deaf person with an intellectual disability, or a blind person with a physical disability, etc. In these cases, in addition to the precautions previously indicated, it may be useful to ask the person concerned in which way the tour or vacation can be facilitated or made more usable.

3. When can a building or service be defined as accessible?

A structure or service can be defined as accessible when it is easily available and the person with disabilities can move around easily and without needing anyone's help. In addition, accessibility is also ensured by the ability of the people working inside to meet the needs or requirements of customers. Finally, accessibility is also ensured by the availability of a range of additional services such as transportation, restaurants, or places of interest, which are accessible and barrier-free.

All this is possible when the building has been constructed taking into consideration *the 7 principles of Universal Design*. Universal Design refers to the design and composition of an environment so that it can be usable by all people with or without disabilities.

<https://universaldesign.ie/what-is-universal-design/the-7-principles/>

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4. What to consider when creating an accessible tour

Means of transport

Before deciding which means of transportation to use, it is important to inquire about the presence of services for people with disabilities by contacting the service provider. Also assessing any limitations, such as limited number of seats reserved for people with disabilities or toilets accessible to people with disabilities are a must. If you decide to use local public transportation, you need to be sure that the vehicles are accessible.

Accommodation

When the tour includes an overnight stay for one or more nights, it is necessary to consider the accessibility features of the accommodation facilities, and when we talk about accessibility we refer to: accessible reception with staff trained to accommodate people with disabilities.

One should also refer to the presence of elevators of sufficient size to allow wheelchairs to enter and move. It is important to assess what the bedrooms look like and, if the guest is a wheelchair user, to check that there are no steps inside the room, that the shower is at the same level as the floor, and that the doors are large enough to allow wheelchair passage.

Restaurants

In identifying the most suitable restaurant, consideration should be given to whether the entrance is barrier-free, whether it has accessible toilets, and finally whether it is available to cater to different dietary needs if guests have severe food intolerances, allergies, or illnesses.

Cultural or sports activities

During the stay, the tourist with disabilities wants to engage in activities, which could be cultural or sports activities.

In order to enable the tourist to decide what kind of activities to do, it is useful to inquire about the level of accessibility of the places of interest and how they can be reached.

The same is also true for sports activities; it is important to inquire about the accessibility of beaches or swimming pools and other available facilities.

5. Ways to adapt the existing offer

Making existing tours accessible is always possible when the facilities to be visited are themselves already accessible, and in this case, all that is needed is to pay attention to the accessibility of the routes or means of transportation.

If, on the other hand, the facilities to be visited are not accessible, the advice is to replace non-accessible activities with similar ones that are accessible.

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In conclusion, this form is useful not only in the case of activities involving people with disabilities, but it is also useful if you have a person in your group who is temporarily in a disabled situation, for example, because of an operation that forces him or her into a wheelchair or because of an accident, he or she finds himself or herself using crutches or because of other health situations that make him or her temporarily disabled.

6. Summary

To conclude, these are the rules of what to do and what to avoid when creating or planning an accessible tour:

1. Pay attention to the type of disability of visitors and ask what kind of accommodations might be helpful in order to provide a visit that is enjoyable
2. Ensure that the chosen locations are accessible
3. Ensure that visit times are appropriate for the type of visitor who will be involved
4. Last but not least, remember that the person with disabilities is first and foremost a person with abilities, and for this reason treat them as one would treat a person without disabilities.

Practical part

1. Audiovisual resources

Links / Resources	Descriptions
https://youtu.be/uu4V749fuBs	What accessible tourism is and why is so important
https://youtu.be/uQ3hTWgiPSw	An example of Accessible Travel in Costa Rica

2. Good / Bad practice

a) Here you can find some examples of Accessible Tours.

- <https://www.aarp.org/travel/travel-tips/safety/info-2022/accessible-tour-companies.html>
- <https://arival.travel/how-to-create-a-wheelchair-accessible-tour/>
- <https://www.limitlesstravel.org/>
- [Planet Abled](#)
- <https://WheelTheWorld.com/>

b) Below are some good practices on how to organise an accessible tour. For a tour to be accessible, it is required that:

- it is divided into stages

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- the tourist facilities and places are accessible
- the means of transportation are accessible.

Searching online you can find some examples of accessible tours in your country, and you will find that they are just like ordinary tours.

c) What you should never do (!):

- Leaning on the tourist's wheelchair during a tour. It is his/her personal space. It may not be comfortable for him/her.
- Addressing the interpreters/accompanying persons. Don't do this because the person with disabilities may feel disrespected.
- Announcing that you cannot visit a given place because it is not accessible for a person with disabilities (especially if there is one person in a group). In this way you make him/her feel guilty.

3. Activities

- 1. Think about the most important museum in your city and think about what facilities it has and if can be called an accessible museum. What can be improved in there to make it more accessible for all types of disabilities?**
- 2. Think about a tourism itinerary that you know very well and try to imagine how it can be adapted for a person on wheelchair. What changes would you do? Are all buildings or streets accessible?**
- 3. Imagine that you have been contacted by an association of blind people who would like to arrange a tour in a museum in your city. Which museum would you take them to? For what reason?**
- 4. Propose a plan for an inclusive event to promote a new tourism product targeting consumers with disabilities according to the following points:**
 1. Choosing a location for the presentation
 2. Participants in the inclusive event
 3. Preparation of accessible information materials
 4. Planning the event
 5. Organization of coffee breaks, lunches

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6. Transportation of participants
7. Organization of individual support for participants with disabilities (if necessary)
8. Communication needs of participants
9. Using the help of volunteers.

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7. MODULE 4: STORYTELLING & VOCAL PEDAGOGY

Aim

The aim of this module is to give answers to the following questions:

- What storytelling is and how to use it when building narration
- How important it is to “tell the story” in the right way in tour guide narrative
- How to talk/describe things in an encouraging, interesting way to be heard and listened to
- What to look out for when building a story.

Introduction

For some time now, storytelling has started to become more and more popular. The reason for that is probably the fact that it is used in marketing as a tool to promote a product or brand. Therefore, what exactly is storytelling and how can it be used in tourism?

To put it simply, **storytelling is building up a story** - in the case of guided tours – it is a story based on historical facts, myths or legends.

If, in addition to this, a tour guide uses the right intonation and modulation of his/her voice so that telling the story does not cause any physical problems (a sore or dry throat after talking for a long time) and if he/she adds elements of improvisation to the narration, so as not to be afraid of changing the style of the story, or of questions that can “put the tour guide off the stride” - then the guide's work will become a pleasure. Not only will the he/she be heard, but most importantly, he/she will be listened to.

Learning objectives

After completing the module, the learners will:

- know what storytelling is,
- know how to use this technique in tourism,
- know how to build a narrative using the storytelling technique,
- be aware of the importance of a proper voice emission
- know the basic exercises that allow you to work on enunciation
- understand and adapt the tone of their voice and its possibilities, thanks to which the narration becomes more interesting and lively
- know the technique of breathing with diaphragm

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- know how to properly build a narrative/story for the audience
- know how to modulate voice and give the right “pace” to their narration.

Theoretical part

1. A few words about storytelling

In short, **storytelling** is understood as **building stories**.

Everyone “has experienced” storytelling - who has not heard bedtime stories which, when told in a dull way, put children to sleep in no time, as opposed to those that, when intuitively told using storytelling technique, awaken one’s imagination and emotions?

Storytelling is well known to everyone, and, what is more - it has been known since man appeared on earth and began communicating with others. *It is a communication tool that has been used for centuries to transmit knowledge, traditions, culture and emotions.*

2. How to build a story in storytelling

Storytelling involves *telling a story with a specific message that aims to interest the listener, stimulate their imagination and evoke emotion.*

Storytelling uses techniques such as *building tension and creating characters, describing places, situations, and conflicts..* All this is done in order to make the story easily understandable and engaging and to make its message memorable.

How to create a story step by step:

- **The very story is vital:** think about what kind of story you want to tell, what message you want to convey, what are the important characters and themes.
- **Who is your target group:** think about who you want to tell your story to, be aware that each target group is specific and requires customized narrative. You will speak differently to children, youth or adults and elders.
- **Narration:** it does not always have to be chronological (in tourism), it can be *retrospective* (the listener knows the ending from the beginning; he/she learns about the course of events), you can put the tourist in the middle of the story, etc. It can also be *first person narration* - personal (diary style), *second person narration* (you address the recipient directly, e.g.: have you seen the panorama of Budapest yet? I have seen it - it felt like a fairy tale about...), *third person narration* (as an external, independent observer).
- **Introduction:** it is crucial - it should attract tourists’ attention. Here you can use questions, anecdotes, etc.
- **Evoke emotions:** they are significant in storytelling. A well-constructed narrative should evoke sadness, anger, joy, surprise, etc.

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- **Use stylistic devices:** don't be afraid to use *metaphors, similes, augmentative and diminutive forms and dialogues*. They add "colour" to the story. It will be more picturesque and therefore easier to understand and more accessible to the audience.
- **Add conclusion:** it should leave the viewer with an impression, a thought or even (depending on the topic) some understatement.
- **Remember!** Storytelling is an art that you will only master if you practice it. Be attentive to feedback and comments, because they will make you a better and better 'storyteller'.



3. Storytelling in tourism - how the storytelling technique can be used

Tourists are less and less interested in the 'dry', chronological facts provided by tour guides. This is due to the fact that in the age of ubiquitous media and technology it is becoming increasingly difficult for people to focus attention for a longer period of time.

In addition, *tourists have become increasingly demanding, choosy and rights-conscious. They expect original, unique experiences in their journeys.*

So - given the above - storytelling seems to be the right tool to create interest in tourists.

However, *the stories we present must be in line with the most important facts, legends or myths related to the place.* It is important that they are interesting and inspiring, in order to capture tourists' attention and provide them with a 'unique experience'. This is crucial, as the overarching goal of storytelling in tourism is to tell stories in such a way as to enrich tourists' experiences.

We can further enhance our story by adding (where available) new technologies such as: VR, interactive maps or audio guides. All this is to increase the attractiveness of a place. Satisfied tourists will recommend us to their friends; they will express their opinion online. In this way, the number of people using our services will gradually increase.

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4. What is voice emission and why is it important in storytelling

Vocal emission is a fundamental element of speech that allows communication between people. *It is the process of producing sounds and words.*

Taking proper care of voice emission makes the tour guide's job more enjoyable. It helps tour guides avoid hoarseness, sore throat and a feeling of dryness in throat.

Diaphragmatic breathing is an important element in the whole process, allowing tour guides to be more in control of the sounds they make. It allows them to speak longer and modulate voice more efficiently. One should be aware of how voice is produced and how take care of it.

In the practical part of the module, you will find a few simple tasks that will help your voice emission. However, knowing how important is voice in the work of a tour guide, it is worth going to a specialist (speech therapist) or taking part in workshops to fully develop the "power of our voice".

5. A brief introduction to improvisation

Improvisation is the process of creating (music, dance, theatre, stories, etc.) on a whim, i.e. in real time.

In the work of a tour guide - even if they are thoroughly prepared - it can sometimes happen that stress, a difficult question or the behaviour of tourists causes tourists to lose the thread of their speech. In such cases, it is worth relying on improvisation in order to maintain the continuity of speech.

Improvisation is not a difficult technique, but it does require exercises mainly related to activating the imagination and reacting quickly. In the practical part, you will find some suggestions and links to 'explore' the topic of improvisation.

Practical part

1. Audiovisual resources

https://www.youtube.com/watch?v=w1VSwHDwwko	Articulation and diction training
https://www.youtube.com/watch?v=StESLTnGyHM	Rules of improvisation and how to use it effectively and properly.

2. Good / Bad practice

a) Good practice – practical advice:

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Remember: when telling a story, don't be boring for the audience!

- Avoid constantly **repeating dates and names of people who are not central to your narrative**. A guided tour is not a lecture. Ask yourself if you could manage to concentrate for more than an hour on such a tour?
- **Don't tell a monotonous story**. Your voice is a wonderful instrument, it has many possibilities: you can lower or raise it, emphasise important facts with it. You can change the pace: speak slower or faster – depending on the story, e.g. a story about a fast-paced battle told in a slightly faster and raised tone of voice is definitely more memorable; a story about a long and tiring journey told in a slower and even voice, etc. This will add colour to your narrative and will not be tedious.
- **Add emotions to what you are saying**, sometimes a hint of expression, dearness or other warm feelings, sometimes anger or rage – it all depends on what you want to emphasise in your story.
- **Remember about literary devices**: use epithets, rhetorical questions, exclamations, etc.
- **Make eye contact with your audience**, don't turn your back on them, ask questions – if possible, e.g.: What do you think...?, Do you like the exhibit?, What do you think happened next? – Involve them in your story.
- **Speak as if you want someone to speak to you**, put yourself in the shoes of your audience who is expected to listen to you for a minimum of an hour....
- ... and practice your voice, your diction, your imagination – remember: practice makes perfect!!!

b) The story of a sandwich

Why do we memorize the plots of movies, books, or TV shows so quickly and for a long time, but at the same time, studying a lecture or textbook often turns into a real torture? Today, many people are faced with the pressing question of how to engage the listener so that they can take away the most from what they have heard? How do you get and keep their attention? Let's conduct a small experiment: how would you be more interested in learning about the appearance of a sandwich?

Option 1: A sandwich is an English type of sandwich. It consists of 2 or more slices of bread (bun) and one or more layers of meat filling (or any other). The Oxford Dictionary dates the first use of the term "sandwich" in relation to food to 1762.

Option 2: The famous British politician and aristocrat John Montague, IV Earl of Sandwich, loved to spend time playing card games. Once, during a regular game of Cribbage that had been going on for several hours, he didn't have time to eat and ordered his servant to bring him food between two slices of bread. His friends liked the idea of eating while playing, and they ordered sandwich-style bread as well.

3. Activities

1. Improvised story: write a short, coherent story (approx. 5-7 sentences) based on the photo. Use your imagination, let it flow (hint: think about who the characters in the photo are, how they could have ended up here, what will happen to them, why they are here).

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2. Below you can see a painting by the famous Polish painter Jan Matejko entitled "Union of Lublin". It is a scene of the vow (swearing in) of an alliance between Poland and Lithuania in 1569. Look at the figure of King Zygmunt August (close-up below). What are the emotions on the king's face? Think of what he felt (write in the first person narration what the king is thinking) - use your imagination.



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Source: https://www.historiaposzukaj.pl/wiedza,obrazy,220,obraz_unia_lubelska_jana_matejki.html

3. Time for voice emission.

- Lie on your back, put your hand on your stomach. Quickly repeat the consonant s, s, s, s... - feel your diaphragm working.
- Inhale deeply through your nose, focusing on stretching your abdomen. Then slowly exhale through your mouth, paying attention to how your abdomen sinks. Practice this for a few minutes every day to help release chest tension and improve the fluidity of your voice.
- Say or sing words or phrases with different emotions (e.g. Humpty Dumpty sat on a wall, Humpty Dumpty had a great fall....), for example joy, sadness, anger or fear. Focus on improving your ability to express emotions with your voice.

Check the videos included in the module and practise for a few minutes every day, then you will quickly notice progress. Remember that regular practice is key to improving your vocal emission.

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8. MODULE 5: GAMIFICATION IN TOURISM

Aim

The aim of this module is to explain what gamification is and how to use its elements in tourism. It will also give examples of what city game, field game, quest, geocaching and LARP are, as well as outline how to create these kinds of games.

Introduction

Gamification is the use of mechanisms, elements and rules known from games (e.g. scoring, rankings, badges, rewards, tasks, challenges, etc.) in situations that are not related to them.

The aim of gamification is to motivate and increase involvement of people participating in various actions, e.g. education, marketing, sales, etc.

Examples of using gamification elements in different fields:

- Mobile apps that encourage physical activity by awarding points for completing certain exercises or walking a certain distance.
- Loyalty programmes in which customers collect points for making purchases and can redeem them for rewards or discounts.
- The use of gamification in training and courses, where game elements help participants to better absorb knowledge.
- In marketing - e.g. by organising competitions with prizes or engaging users in interactive advertising campaigns.

Learning objectives

After completing the module, the learners will:

- know what gamification is, know the basic forms of gamification and be able to use them in their work to make their offer more attractive
- know the basic principles of creating city games, field games, quests, LARPs
- know how to adjust tours to the rules of gamification
- know how to use existing tourism resources for gamification.

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Theoretical part

1. What is gamification in tourism

Gamification in tourism is the process of *using elements from games*, e.g. scoring, competition, tasks and, above all, rewards to *encourage tourists to actively visit, engage and explore the area a tour guide wants to show them*.

2. The aim of gamification

Gamification in tourism is primarily aimed at *increasing tourist engagement and satisfaction, building bonds with the visited place, culture and community*.

This is undoubtedly an interesting way of increasing the attractiveness and competitiveness of the tourist offer, which can help promote less popular places or those places which history is not reflected in their material heritage.

3. Forms of gamification

Gamification in tourism can take many forms: there are *interactive mobile apps* that encourage sightseeing and exploring the place by awarding points for completing specific tasks; *city or field games and quests* that require tourists to solve riddles and unravel the mysteries; there are also various *rankings* (e.g. in a dedicated social media profile) or *loyalty programmes*.



For whom:

The specific forms of gamification can be adapted to the needs and expectations of each group. However, when creating a tour based on the principles of gamification, one must adapt it to the potential audience and bear in mind the limitations that arise, for example, **the age of the group of tourists** (senior citizens cannot take part in long or tiring tours, or children who should not walk alone in a larger area without supervision), **the capabilities of a given group** (e.g., people with disabilities), or **the purpose of the tour** (e.g., educational, entertainment).

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Where:

Gamification can be applied in *a large physical space* (e.g. Old Town, downtown, park, a given district of a town), in *a small space* (e.g. classroom, sports field, conference room, museum) and in *a virtual space*, e.g. through online games, social networks or educational platforms.

Examples of the use of gamification:

- **CITY / FIELD GAME**: consists of performing tasks, solving riddles in a specific public space in order to reach a certain goal and win a prize.
- **LARP (live action role-playing)**: participants of the game take on the roles of specific characters - based on the principle of improvisation theatre - and co-create the story of the game.
- **QUEST**: an unsupervised 'city game'. The tourist moves around an unmarked trail described in the quest, solves riddles that will form the final password. At the end, he/she must reach a destination point and collect a prize - usually a badge. Quests are usually free and low-budget.
- **GEOCACHING**: an outdoor game in which users search for hidden caches (previously hidden by other users) using GPS receivers.

In addition, tourists can *earn specific badges* for completing routes, earn points which they can exchange for a prize. A tour guide can create a profile on social media where tourists compete on specific routes. Moreover, virtual rankings may be created – it all depends on the tour guide’s imagination and needs.



4. Rules for creating games

Basic principles of creating an urban or field game:

Think about the *topic for your game*.

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Think about who will be your <i>audience</i> (families with children, school children, business groups, etc.).
Find a <i>suitable space</i> adapted to the topic and the chosen group (children should not move alone close to the road traffic). <i>Explore the area</i> : walk around the space, look for points where participants will be doing some tasks or places where the riddles will be hidden. NOTE: pay attention if there are any dangers, e.g. unsecured excavations, busy street, ruins, etc.
Consider whether <i>additional animators</i> will be needed to implement the game (e.g. they will be waiting in specific places and coordinating tourists' tasks, or they will dress as certain characters and act out scenes, etc.), or whether the game will be run by the tourists themselves (downloading game cards, performing tasks and collecting the prize after completing all elements of the game).
Estimate <i>how much time</i> it will take for participants to complete the game.
<i>Adapt the tasks to the route, the group and the time</i> (it is a good idea to let the tourists know how long the game will last).
Prepare all the necessary <i>accessories and gadgets</i> (playing cards, tasks, prizes).
<i>Describe the rules</i> of the game and any regulations.
<i>Test the game</i> among friends, take into account critical feedback.

Basic principles of creating a quest:

Think about the <i>topic for your game</i> .
<i>Develop the route</i> : walk along the route several times looking around and finding particular, most characteristic places - these will be your landmarks so that the tourists does not get lost during the quest - eliminate all dangerous places!!!
When writing the quest, remember that your recipient doesn't know the route, most likely has never been there - <i>describe it very precisely</i> (where, at which point you have to turn, which way - mark the directions accurately).
<i>Look for riddles to be used in the quiz</i> (e.g. some writing on a building to find, some image or date to search for).
Use <i>rebuses, riddles, mini crosswords</i> , etc.

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<p>Quests usually rhyme, but if you don't want to rhyme - you don't have to: remember that <i>the language of quests is meant to be easily understood, it should be "light"</i>.</p>
<p><i>Add drawings and graphics.</i></p>
<p>Create the <i>final password</i> from the riddles you used in the quest.</p>
<p><i>The prize in a quest is usually a badge - a hidden treasure. Think about where you can hide it - maybe in a box near a restaurant that you know – maybe someone could keep a firm hand on it.</i></p>
<p><i>Go through the quest again</i> and see if all the information is clear and well described.</p>
<p>In the quest, be sure to <i>add where the starting point is, what the time to finish the game is</i>. Moreover, if there are places that have opening hours - you need to indicate it in the instructions.</p>
<p><i>Ask friends to test your quest</i> and give you their feedback.</p>

5. Summary

Gamification in tourism is a response to the growing expectations and needs of today's tourists, who are looking not only for relaxation, but also for activities, emotions and experiences. It allows tour guides to promote different places and, through the topics covered, to positively influence the development of awareness and responsibility towards our heritage.

Practical part

1. Audiovisual resources

Links / Resources	Descriptions
https://freegen.games/en/	Quest routes for any taste
https://www.youtube.com/watch?v=UNpVCM_ngjU	Trailer of the video game sponsored by the National Archaeological Museum of Naples (MANN).

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2. Good / Bad practice

Good practices:

1. A LARP organized for the 450th anniversary of the signing of the Act of the Union of Lublin:

Participants in the game were divided into two groups. One group: supporters of the Union, the other group: the opponents. Participants had to take on their roles and complete a specific objective (collecting as many signatures for or against the Union). The opposing camps were then expected to confront each other. Along the way, participants passed characters who made it difficult for them to complete their tasks and tried to convince the opposing camp. Fortunately, after the game was over – the Act of Union was sealed again 😊

2. The 2022 Lublin Season campaign

Tourists using specific places, attractions and guide services earned points, which were exchanged for attractive prizes branded with the city brand.

<https://miastoinspiracji.lublin.eu/en/sezon-lublin/jak-dziala-sezon-lublin/>

3. Quests promoting the city

The quests are available free of charge on the website and can be downloaded at any time. Tourists can use them to explore the city on their own in an interactive way.

<https://regionwielkopolska.pl/en/>

Bad practice:

When creating tasks based on gamification, remember to test them thoroughly. Check if there are no mistakes, if the clues are helpful, if there are no dangerous places. This is very important! If the tourist gets lost in the city or gets hurt because of the tour guide's oversight, they will never come back, they will be dissatisfied and will probably share their negative observations online, which could result in the tour guide's work come to naught.

3. Activities

1. Think about what kind of city/field game you could develop in your area. Based on the principles from the theoretical section, create your game plan. Describe the following points in 2-3 sentences:

- Think about what topic you want to choose;
- Think about who will be your audience (families with children, school children, business groups, etc.).
- Find a suitable space adapted to the topic and the chosen group (children and young people should not move alone close to the road traffic);

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- d. Consider whether additional animators will be needed to implement the game (e.g. they will be waiting in specific places and coordinating tourists' tasks, or they will dress as certain characters and act out scenes, etc.), or whether the game will be run by the tourists themselves (downloading game cards, performing tasks and collecting the prize after completing all elements).

2. Based on the principles from the theoretical part, think what the similarities and differences are between:

- a. A city game and a LARP
- b. A city game and a quest

3. A study of respondents' feedback on guided walking tours of the city shows that the biggest weaknesses of these tours are uninteresting narration, space and time constraints, unnecessary information, monotony, and lack of flexibility. The analysis of the needs and problems of users of mobile applications with interactive walking tours reveals the following shortcomings of these mobile applications: inconvenient interface, unattractive design, incorrect and unstable operation of paid functions, uninteresting and insufficient information content, limited functions and capabilities, lack of offline mode, annoying advertising, and a small number of routes. A review of the features of mobile applications with interactive walking tours and an analysis of their choice by users revealed that the most important are offline mode, ready-made walking tours, GPS tracking, real-time tips, and creating your own tour. The most common game mechanics are quests, achievements, progress status, levels, and challenges.

Propose a concept for a mobile application with interactive walking tours of your neighbourhood that meets the needs of users and generates interest and "addiction".

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9. MODULE 6: APPROACH TO THE TOURIST

Aim

This module aims to highlight the key aspects of a tour guide's job, namely, the ability to adapt to a given group of tourists as well as the need to be flexible, while at the same being well-organized to carry out the created programme of a tour.

Introduction

A proper approach to a tourist is important at the very initial stage, i.e. when deciding to create a tour for a given group. Then, it is vital at the stage of 'greeting' the tourists and, of course, during the tour itself.

Learning objectives

After completing the module, the learners will:

- be able to read the needs and specificity of different groups
- be able to adapt his/her offers to the needs of a given group
- be able to create a tour adapted to physical and intellectual needs of a group as well as the time dedicated for a given tour.

Theoretical part

1. First things first

Already at the time of accepting a tour guiding service, the tour guide should **determine the age of the tourists** (children, youth, adults, senior citizens), as well as **their profession**, if applicable. This includes also **physical and intellectual capacities or needs of tourists, the character of the tour and the suitability of the route**.

Example: A group of secondary school students and senior citizens with physical disabilities will be treated differently. The same goes for a group of soldiers or a pilgrimage group.

2. Examples of how to approach a given group of tourists

Below are examples of how to approach a given group of tourists:

- *Senior citizens with physical disabilities* will require tour guides to predict the right pace, resting places or prepare interesting anecdotes.

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- *Soldiers*, on the other hand, will be a disciplined and down-to-earth group, so it is possible to cover slightly greater distances with them.
- *The pilgrimage group* will be interested in places of worship, or shrines, as well as places associated with the figures of saints or blessed.
- A completely different treatment will be required for *a group of children*. They would prefer legends and competitions during a tour.
- *Professional groups*: often when organising various forums, conferences or integration events, in order to make the stay in a particular city more attractive, the organisers provide guided walks for a given professional group. In this case, there should be specific points in the tour that will refer to the profession or the nature of the event being held, e.g.:
- *Doctors* can be shown historic hospital buildings or places associated with prominent famous doctors, the oldest pharmacy, etc.
- *Lawyers* can be shown the oldest courthouse or told the story of a witch trial that took place in a particular town.
- A tour guide should ensure that *groups of foreign tourists* see the most valuable sites.

Groups like to be told anecdotes, legends, stories that are interweaved with the actual history.

3. Time to say “Hello”

The second stage of approaching the group is the moment of greeting them. The tour guide should, of course, *introduce himself/herself and “buddy up” with the group.*

Remember! *First impressions are very important!*

After greeting the group, **a programme of the tour should be presented with the stages of the tour** and, in particular, *indicating the free time or short breaks for a sandwich, ice cream or coffee, and the approximate time when the walk will finish.*

It is also important to show when and where **the toilet stops** will be. A special attention should also be paid to it during the tour (for this purpose, it is necessary to determine in advance where there are such places on the route).

One should also **give the tourists time to ask any questions**, so that they feel safe and informed from the start of the guided tour.

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4. Off we go!

During the tour, one should remember to **be flexible** but at the same time **consistent in accomplishing the programme of the tour**. Among other things, the tour guide should *adapt to the weather conditions* - in the case of rain or wind, it would be good to look for sheltered places or move at least for a moment to enclosed spaces (monastery, church, museum, etc.). When it is boiling hot, on the other hand, the tour guide should seek shadowy places – he/she can stop there and discuss an object.

During the guided tour, tour guides **observe the reactions of the tourists in order to adjust the content conveyed**. For foreign groups, for example, additional explanations of local history or reality may be needed.

When a tour guide notices that the group starts getting tired, stops listening and focusing on the subject, it is a good idea to **shorten one's narrative a little and move on to the next point**. This is especially important with school groups - children are not able to hold their attention for long. Let's limit the details or embellish the story with an anecdote.

Remember that senior citizens and children will ask us a lot of questions, sometimes repeating one and the same question several times. To avoid this, repeat practical information from time to time (toilet, free time, programme).

5. Summary

Remember!

- you are here for the group – not the other way round
- observe the reactions of the group
- be audible and hearable (in the case of large groups, one should be sure to get good equipment or audio-guides)

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- add colour to your stories by using anecdotes, legends, myths – talk also about the “everyday” of the town or place
- do not avoid questions – if you do not have a specialist knowledge in a field, do not pretend anything. Instead, explain that you are not omniscient
- do not bore your audience with too much dates or names which mean nothing to tourists. Think whether you, as a recipient, would be able to remember them all and focus your attention for such a long time
- tourists travel usually in order to relax – do not overwhelm them with too much detail (except for a group specialized in a given field)
- charm the group of tourists...It is better to leave some things undone so that tourists would want to come back to learn more. Otherwise, they will be tired and overwhelmed with information.

Practical part

1. Audiovisual resources

Links/resources:	Descriptions:
https://www.youtube.com/watch?v=Q0kI3LNChis	What makes a good tour guide – tips

2. Good / Bad practice

Good practice

Legends and stories can be found everywhere and are an excellent starting point for creating a “fairy-tale tour” for pre-schoolers, families with children and primary school classes. It is important to remember that pre-school children will understand simple and short content. The tour guide should focus their attention by asking simple riddles or questions.

Competitions, e.g. completing the story, or asking questions such as: what do you think happened next, or how did the story end, can be good practice. Interaction with such a group is extremely important. Moreover, children should be allowed to ask questions at a time the tour guide specifies – e.g. after each story. Tour guides can use costumes related to the story (e.g. the costume of a king, townswoman or witch), colourful pictures to make it easier for the children to imagine the story, or sounds (e.g. the sound of a bugle call, the clatter of horses’ hooves, or a simple song about the town).

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With older children or families with children, one can afford longer stories or more frequent stops. However, it is also important to ensure interaction, e.g. by asking questions or riddles or guessing games (e.g. let's find a point now, who will be the first to notice...).

Bad practice

A tour inappropriately matched to the group can easily discourage the audience. Therefore, getting to know the audience beforehand and asking about their preferences is important. Another significant factor is observing the group's reactions and adjusting the pace to their capabilities.

Sometimes during the tour we see guides walking proudly with their backs turned to the group, a few metres in front of them – completely ignoring them. This is unacceptable because, as mentioned earlier, one should remember that the guide is for the group – not the other way around.

It also happens that tour guides already have a well-established knowledge of the topic and “bore” the group with details. From the tour guide's point of view, this information seems indispensable, but groups find it yawny. Let's try to imagine ourselves in the role of a listener in a place we do not know. We wouldn't be able to hold our attention for long and would simply be occupied with something else (a phone call, a conversation with a neighbour, etc.). Choose the most important information, weave in anecdotes, legends, stories and always observe the reactions of the group.

Another mistake tour guides sometimes make is to talk about politics or some controversial topics. This is definitely unacceptable. At work, we keep our views to ourselves and do not get drawn into any “discussion” by diplomatically and assertively refusing.

3. Activities

1. For which group would you most likely allocate the following points on the programme?

1. Viewing point on the Hill of Three Crosses:
 - a) Pilgrims
 - b) Children
 - c) Senior citizens
2. Lego museum
 - a) Soldiers
 - b) Children
 - c) Foreign tourists
3. Botanical garden
 - a) Families
 - b) Doctors
 - c) Hikers

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2. Create an informative article about villages of the mountain Troodos (in Cyprus), include information about accommodation, food, local products, things to do, etc.

Don't forget to mention the age of your target group and of course take it into consideration when you proposing activities and places.

3. Plan a trip for a school group, the age of the children is 8-10 years, in your city.

Where you will meet them? What kind of activities are you planning to do? What places should they definitely visit?

Don't forget to include in your program museums with activities designed for children, child-friendly museums, and places with interesting stories or legends for children.

4. Play this business game with your colleague.

The business game consists of two parts. Each participant plays two roles during the game: a guide and an expert analyst.

The guide's task: To present a part of their own developed tour for a specific audience at the discretion of the expert analysts, focusing on a combination of showing and telling elements. The topic of the tour can be related to any city of Ukraine at the request of the guide.

Task of the expert analyst: Evaluate the guide's work with the appropriate score, especially focusing on the ability to combine narration and showing. To give a joint assessment of the group of expert analysts on the professional skills of the guide. Highlight positive and negative points.

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10. MODULE 7: RHETORIC AND PUBLIC SPEAKING

Aim

The module aims to explain what rhetoric is, and what is the role in rhetoric in the work of a tour guide, with particular attention to various aspects of speech act: linguistic correctness, voice modulation, coherence of speech, enweaving anecdotes and interesting facts, non-verbal communication.

Introduction

Rhetoric is a very old art (the ancient Greeks in Sicily gave birth to it) of formulating statements in such a way as to induce a certain behaviour in the recipient. Today, it is broadly used in advertising, politics and marketing.

In the profession of a tour guide, rhetoric helps use language more consciously, and therefore effectively, nicely and graphically. In a word, it teaches how to neatly convey a thought, how to present it to tourists in an interesting way.

Learning objectives

After completing the module, the learners will:

- be able to build a coherent lecture/speech on a given topic,
- be understood by the recipients
- be able to weave relevant events and characters into a vividly constructed context,
- be able to interest the audience with his/her speech
- be able to use non-verbal communication in a balanced way.

Theoretical part

1. Apostrophe...in other words – how to start?

It is essential to *greet tourists appropriately*, so that they feel important and appreciated. In the case of adult or senior citizen groups, one should avoid phrases which shorten the distance too much or which may be interpreted as a lack of respect (e.g. "Dearest", "My friends", etc.).

On the contrary, young people and children can be addressed very directly. These groups are supposed to feel informally and at ease.

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2. How to pay attention of the tourists to what a tour guide is saying?

A tour guide may use **comparisons, rhetorical questions and understatements**.

Comparisons

Comparisons allow one to find common ground. Thus, for example, in the case of youth or children's groups, when a tour guide explains what is the size of an area, it will be more memorable if, instead of giving the number of hectares or square kilometres, he/she compares it to some other area, such as a football pitch.

In the case of adult groups, it is important to ensure that the comparisons used relate to references familiar to the group. That is, comparisons relating to architectural history may not be understood by a group of housewives' or a group of miners on holiday.

Rhetorical questions

By using rhetorical questions, to which of course one does not expect an answer, a tour guide tries to draw the attention of the listeners to the content of his/her message, but also to stimulate them to reflect on that content. In this way, he/she seeks a level of understanding.

Understatements

This is yet another way of drawing attention to a message by making listeners curious.

3. Clarity and logic of speech

A tour guide will attract interest of the tourists only when he/she **speaks clearly**.

In order to do so, one should use *simple sentences and phrases that organise the speech in a **logical manner*** (e.g. while, on the contrary, because, as a result, therefore, first, then, etc.). A tour guide should take care to organise his/her speech by *using pauses*, which hint at the emotions accompanying the story (they build the mood and increase the curiosity of the audience). Also, an excessive amount of digressions, or digressions to digressions, makes the speech confusing and incomprehensible.



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4. Non-verbal communication

Non-verbal, or non-linguistic communication is *body posture, facial expression and gestures*. The ability to consciously use body language significantly increases the effectiveness of one's communication with tourists, makes it more clear, enriches the content of the message expressed in words.

Posture - the body should be *relaxed, stable, in a natural pose, facing the recipient*. The latter allows a tour guide to control tourists' reactions and take control of the situation.

Gestures - can be used to *emphasise a given element of a story*, but they should be natural and spare.

- They must not be overused
- A tour guide should keep eye contact with his/her listeners.
- Facial expressions should be as natural and balanced as possible.

More gestures and expressions can be used in the case of groups of children in order to emphasise emotions, or even raise a laugh.

5. What to avoid

- speaking in too sophisticated a manner
- emphasising one's erudition, which may sound patronising
- not adapting the form of the message to the group (too sophisticated/childish a language)
- keeping hands in pockets (this can be seen as disrespectful)
- learning the content of a speech by heart
- signs of being nervous - grunting, scratching, rubbing hands, chewing gum, etc.
- elaborating on too long side stories
- using foreign language terms and difficult words.

6. Summary

During the tour, keep the following in mind:

1. Dependence of the story on the speed of the group.

The story should be adapted to the rhythm of the group's movement and the tour route. For example, a story prepared for a tour with children cannot be used without modification on excursions for adults due to the different speeds of movement of these groups. Also, the story on a walking and bus tour on the same topic should be different.

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2. Identity of the narration to the show.

The guide's narration cannot be separated from the objects of the tour, which are located on the route.

3. The story should be linked to the observed objects and clarified for the group.

The specifics are to formulate instructions to the tourists: what to look for; what the guide is addressing in the story; what part of the building or structure (floor, window, balcony, bridge span) he or she is referring to; what plants are shown. If the show takes place on a street lined with several houses, which are located next to each other and sometimes look alike, the guide names the colour (white, beige, red) in which the needed house is painted, its external features - number of storeys, construction features. After making sure that the tourists have understood what building they are talking about (they have learned the address of the story), the guide continues the tour.

4. Do not forget about breathing and voice.

Pay attention to how you breathe and how you use your voice. Make sure you speak with the right tone, volume, and pace. Learn to control your breathing and maintain proper posture to avoid fatigue and stress.

Practical part

1. Audiovisual resources

https://www.youtube.com/watch?v=elho2S0Zahl&ab_channel=TED	The sound expert demonstrates some useful vocal exercises and shares tips on how to speak with empathy, he offers his vision for a sonorous world of listening and understanding.
https://www.youtube.com/watch?v=-FOcPMaww28&ab_channel=TED	A video about great public speaking.
https://www.youtube.com/watch?v=8S0FDjFBj8o	A video with tips on how to sound smart.

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2. Good / Bad practice

It is **good practice** to:

- **get to know the** group of tourists before the tour in order to find out what kind of group we are dealing with, where they come from, their professions, etc. in order to be able to refer to their knowledge and experience.
- **embellish the** stories with anecdotes and legends, creating a pleasant atmosphere and a sense of adventure.

It is **bad practice** to:

- weave **too many digressions** into a story, causing the audience to 'lose the thread' and feel bored.
- **patronising** tourists by using incomprehensible or difficult words or referring to 'niche' knowledge.

How to use/adapt the rhetoric technique in tourism sector – more examples:

1. **Pathos:** Pathos is an emotional appeal. Tourism marketers often use this technique to evoke feelings of excitement, nostalgia, or longing in their audience. For example, a tourism ad might use language like "Experience the magic of the French Riviera," or "Escape to paradise in the Caribbean."
2. **Ethos:** Ethos is a credibility appeal. Tourism marketers use this technique to establish trust in their audience. For example, a hotel might emphasize its prestigious history or its five-star rating to establish its credibility and attract guests.
3. **Logos:** Logos is a logical appeal. Tourism marketers use this technique to provide factual information that supports their argument. For example, a tourism ad might promote a destination by listing its top-rated restaurants or popular tourist attractions.
4. **Hyperbole:** Hyperbole is an exaggeration used to create a dramatic effect. Tourism marketers use this technique to make their destination or attraction sound more exciting or luxurious. For example, a tourism ad might use language like "Experience the ultimate luxury in our five-star hotel," or "Discover the most breathtaking views in the world."

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5. **Repetition:** Repetition is a rhetorical technique used to emphasize a particular point. Tourism marketers often use repetition to create a memorable slogan or catchphrase. For example, “What happens in Vegas, stays in Vegas”.

3. Activities

1. **Imagine that you are telling a story about a very important event that took place in the area you are with a group of tourists. Organise your speech using comparisons and other expressions.**

For example, when talking about the surface of Lake Geneva, you can compare it to the surface of the Polish Tatra Mountains and the height of the Eiffel Tower with..

Give other examples of this type of comparisons.

2. Try this public speaking exercise:

1. Choose a location that has historical or cultural significance, such as a museum, park, or landmark, in your country/city/region.
2. Research the location thoroughly, including its history, significance, and key features.
3. Write a script for a tour that highlights the most interesting and important information about the location. Include anecdotes, interesting facts, and personal observations to make the tour engaging and memorable.
4. Practice delivering the tour out loud, using your script as a guide. Pay attention to your tone of voice, pacing, and body language to keep your audience engaged and interested.
5. Record yourself delivering the tour and watch the recording to identify areas where you could improve your public speaking skills. Make notes on how you can adjust your tone, pacing, and body language to be more effective.
6. Rehearse the tour again, incorporating the feedback from your self-assessment. Practice until you feel confident and comfortable delivering the tour to a live audience.
7. Invite a small group of friends or colleagues to participate in a mock tour, and deliver the tour to them. Solicit feedback from your audience on how you did and what they found most engaging or interesting.
8. Use the feedback to continue refining and improving your public speaking skills for future tours. Remember to always be engaging, informative, and enthusiastic when delivering tours to your audience.

3. To give emphasis to your speech, it is helpful to find out how much and how to use body gestures. Try to discover what your natural gestures are with this exercise.

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1. With a phone or video camera, record your bust (not your face) while you practice describing a piece of art or a historic building. Choose something that really interests you and that you feel excited to discuss.
2. Don't check yourself into the screen as you film.
3. After the speech is over, watch the video. What gestures did you use most? Which gestures do you like and which do you dislike? Try selecting only the natural gestures that you think will work during a presentation and try filming yourself again using only those.

4. Choose a landmark in your city and a historical event related to it. Describe it using comparatives and rhetorical questions. Make your story adaptable to different target audiences: " children at boarding school", "psychology students", "IT professionals". Try to predict the questions that may arise during your speech and prepare answers to them.

5. Choose one of the paintings from an art museum in your city. Describe what is depicted in this painting:

- a) in detail,
- b) in one sentence,
- c) in one word.

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11. MODULE 8: MARKETING STRATEGIES

Aim

The aim of the module is to present the basic marketing strategies and the proper digital tools that participants can utilize in order to better accommodate the needs different target groups.

Introduction

Nowadays, the basic knowledge of marketing strategies is essential. When applied in a correct way, marketing can help us to better understand the needs of our audience, and thus, to grow our product.

In this module, the participants will learn about the basic marketing tools, the issues related to promotion of a product (esp. alternative and sustainable tours) and the basic tools for creating content on the web and for publishing, etc.

Learning Objectives

After completing the module, the learners will:

- know how to create relevant content tailored to the audience
- know the basic range of content creation tools and know how to choose them properly
- know how to use the basic digital marketing tools.

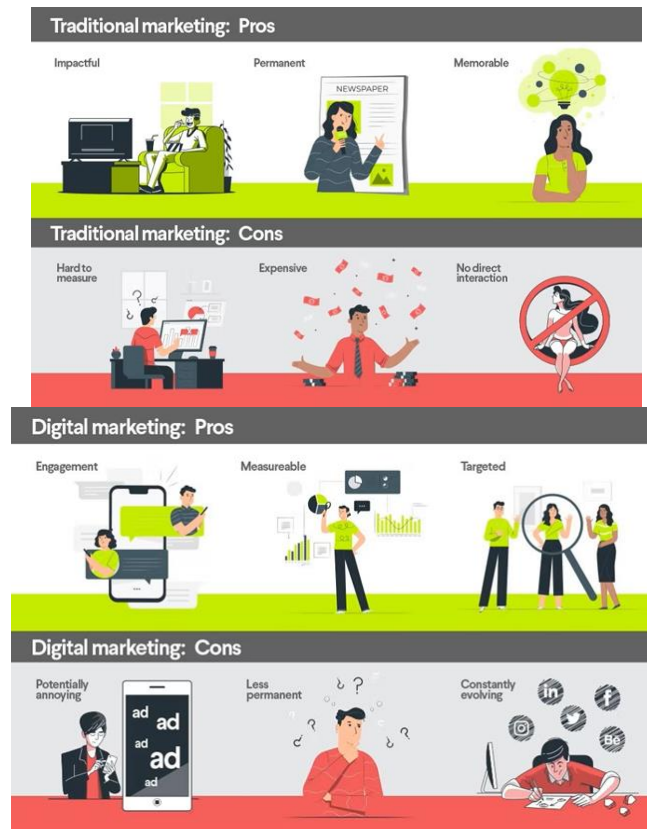
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Theoretical part

1. Online vs. traditional marketing

The channel via which a target audience is exposed to a marketing message is the key distinction between digital and traditional marketing. **Digital marketing** employs digital media, such as social media or websites, as opposed to **traditional marketing**, which uses traditional media, such as magazines and newspapers.



Here are some differences between the two:

Reach: Online marketing has the capacity to *reach a global audience*, in contrast to traditional marketing, which can only be *successful in a certain area*.

Cost: Online marketing can be *more reasonably priced* than more conventional marketing tactics like print, radio, or television advertising.

Interactivity: Internet marketing is *interactive* because it enables real-time customer input and participation. On the other hand, *one-way communication* is a common feature of traditional marketing.

Targeting: Online marketing offers *more options for targeting* than traditional marketing, allowing businesses to speak to a more specific group of consumers. Nonetheless, traditional marketing may be more successful in *reaching a wide audience*.

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Metrics: Internet marketing enables businesses to track their marketing initiatives in real-time by providing *instant feedback and metrics*. Traditional marketing may be more challenging to exactly assess and monitor.

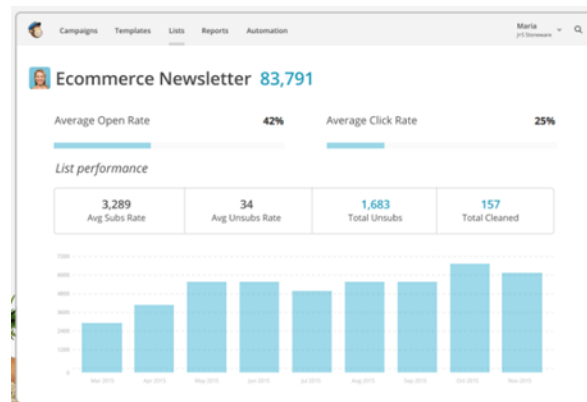
Longevity: Traditional marketing techniques like print or radio advertisements may only be successful for a *brief period of time*. Outcomes from online marketing could take *longer to become apparent*.

The specific needs and goals of your business will ultimately determine whether you choose traditional or online marketing. **Combining the two strategies may be the most effective strategy to reach your target demographic and meet your marketing objectives.**

2. Basic online tools

With relation to sustainable and alternative tourism, the use of digital marketing techniques is crucial, as they can enhance the experience of the user, while maintaining a low environmental footprint.

- **Mail Chimp**



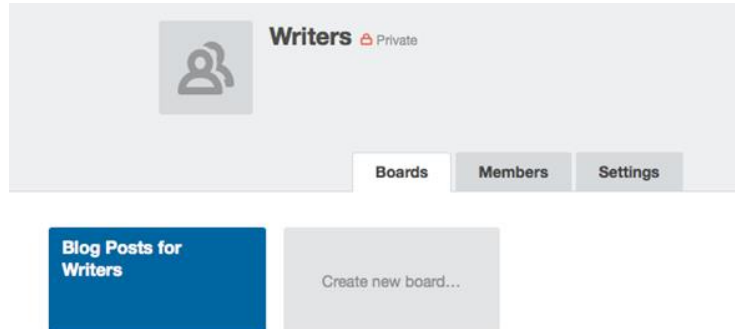
With more than 12 million users, **MailChimp** has established itself as one of *the leading global providers of email marketing services and digital marketing solutions*. Although there are substitutes, this tool continues to be among the finest for a number of reasons:

History that dates back to 2001, years before the majority of businesses started utilizing email marketing; Self-service support options that make it easy for you to discover answers to all of your issues; Those with less than 2,000 subscribers and those who send no more than 12,000 emails per month are eligible for the free plan.

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- **Trello**

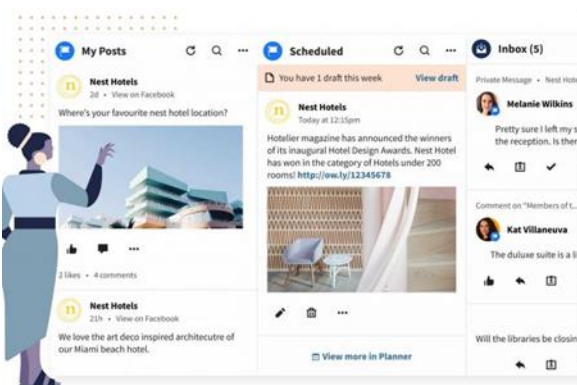


Trello is a digital marketing tool that makes it easier to *organize projects and communicate with your team*. It is a good digital marketing strategy for those want to avoid wasting time and aggravation.

For instance, before publishing a blog post, you can share it on Trello. This provides other team members the chance to examine the post, comment on it, and suggest adjustments that might make it stronger before it goes live.

Anything pertaining to your online marketing plan may be shared in one location with Trello. Setting up a board just requires a short amount of time. Invitations can be sent to every member of your crew so that everyone can join in right away. This application can be used for teamwork when it comes to marketing-related duties.

- **Hootsuite**



Regardless of size, age, or sector, social media is a critical component of the success of every business. *In fact, it might be said that if you want to succeed in the digital age, social media marketing is a necessity.*

You can schedule social media posts in advance using digital marketing platforms like **Hootsuite**.

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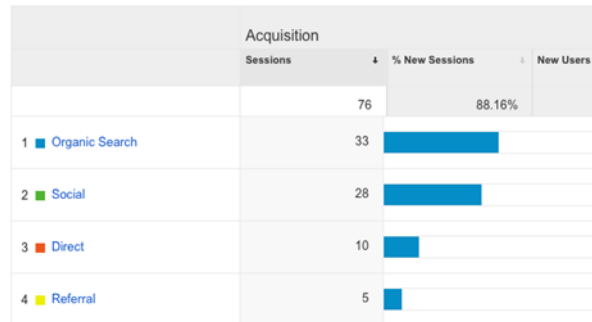
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Hootsuite has many capabilities that can be used to expand your business. You can, for instance, use the dashboard to:

- Identify influencers for your marketing team and leads for your sales team;
- Reply to comments and mentions without having to go to each individual platform;
- Use pre-written responses;
- Schedule posts for when your audience is most active (even if you're asleep).

You can plan posts and manage social media accounts for more than 30 platforms with this specific application.

- **Google Analytics**



Acquisition			
	Sessions	% New Sessions	New Users
	76	88.16%	
1 Organic Search	33		
2 Social	28		
3 Direct	10		
4 Referral	5		

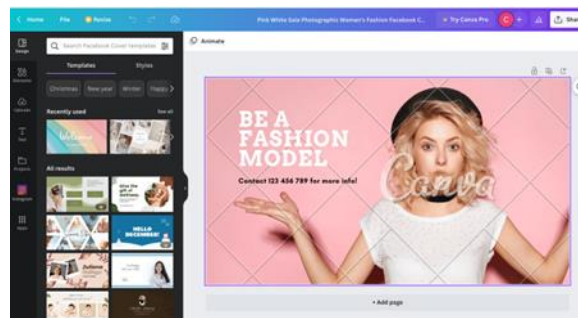
Analytics is one of the free tools from Google. You may *track every action taken by every visitor to your website by adding the Analytics code in just a few minutes.*

Many people think of this as nothing more than a traffic-generating tool, but if you know what you're doing, it may truly have a significant impact on your marketing approach.

Consider the capability to identify the source of your traffic:

You may be aware that a specific social media campaign is bringing a lot of visitors to your website. With the use of this information, you can modify your future tactics in an effort to achieve the same outcomes. Or perhaps you discover that a specific collection of keywords is greatly enhancing your organic traffic. Once more, you can focus on these keywords, making sure to bear them in mind while you develop future material.

- **Canva**



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One of the few online graphic design tools that satisfies all of those criteria is **Canva**.

It is simple to *make a film with beautiful graphics in a matter of minutes* thanks to Canva's extensive library of pre-made themes and images. Their easy drag-and-drop interface streamlines the procedure and eliminates much of the required technical expertise in graphic creation.

With one of Canva's pre-made templates, you can also make an animated film with ease. After that, customize it with their video editing tools. Using its drag-and-drop features, you'll be able to make the kind of video you desire in a matter of minutes.

The online tool also has strong features including email editors, photo filters, and team collaboration tools.

3. Content creation

Content is king! The process of creating content aids in the public's discovery of your company, brand, and goods.

And that content aids in bringing in, keeping, and delighting clients. It increases the number of visitors to your website and ultimately brings in money for your business.

Content creation ideas:

- Blogs
- Podcasts
- Video
- Graphics

Creating a Content Plan

The success of content depends on your ability to modify it for the platform on which it resides. When it comes to posting on various platforms within those mediums, there is no such thing as a one-size-fits-all approach.

Content for social media is distinct from content for blogs, which is distinct from content for websites. You must therefore learn how to modify your work so that it speaks to your audience where they are.

Content Creation Tools

While a CMS will help you manage your content, it won't help you create it. Tools for content development come in handy in this situation. They are particularly helpful if you lack artistic ability or don't have the money to seek help. Regardless of the type of material you're producing—from GIFs to infographics—these tools will make you appear professional.

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- [Make My Persona](#)
- [Blog Ideas Generator](#)
- [Giphy](#)
- [Vidyard](#)
- [SurveyMonkey](#)
- [Anchor](#)

4. Summary

Through this course the participants can learn about how to best utilize the digital marketing tools, so to promote their work. A special emphasis is given in regard to the creation of content, as it is a vital element of digital marketing.

Practical part

1. Audiovisual resources

Links/resources:	Descriptions:
https://www.youtube.com/watch?v=5L1pUI5CNYQ	Offline vs Online Business – Which Is More Beneficial?
https://www.youtube.com/watch?v=Ul_Qg4h0TvA	11 USEFUL Digital Marketing Tools When You Have No Team
https://www.youtube.com/watch?v=0R_3iarc8IA	Content Marketing For Beginners: Complete Guide
https://www.youtube.com/watch?v=9izhuNPFWU	ICT Tools for sustainable tourism

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2. Good / Bad practice

Good practice

- **Fill your heart in Ireland**

The Fill Your Heart with Ireland campaign is the epitome of great marketing and advertising if speaking to the audience's hearts is the goal. A married Swedish couple who had never been to Ireland wore specially built technology to monitor their physiological reactions while they traveled the entire nation. The footage that would appear in the advertising was chosen using data from heart rate monitors that were connected to head cameras.

See here: <https://www.youtube.com/watch?v=RLMsJLTYiQM>

- **My Switzerland's Dream Now, Travel Later**

For everyone, the first wave of the epidemic was difficult and unpleasant. Borders closing, loved ones sick, stores closing, and it seemed like the world we knew was saying goodbye. Being given a message of hope in the midst of fear was really welcomed. With its uplifting message, "Dream now, travel later," this campaign from My Switzerland spread like wildfire. My Switzerland released a brief video encouraging people to aspire and plan in order to reinforce this message. The same was afterwards projected atop Matterhorn mountain, suggesting that light symbolizes hope.

See here: <https://www.youtube.com/watch?v=rn38MSf-eKM>

3. Activities

1. Design a sustainable or alternative tourism itinerary using digital marketing tools.

You need to:

- Design your itinerary. Decide the country/place and identify the points of interest, activities, accommodation etc.
- Choose the tools you are going to utilize
- Write relevant sample content to attract visitors

2. Create a blog article or a social media campaign advertising an alternative or sustainable destination.

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3. Imagine that you are the head of a travel agency and you are looking for a candidate for the position of marketing specialist in your agency. Provide a list of your potential employee's job responsibilities that you would include in the job description (indicate the agency's specialization).

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