Harbor Heritage Story Telling

LEARNING CONTENT
ENGLISH

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MEDITERRANEAN CENTRE OF ENVIRONMENT

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Module 1 Unit .1.1	**Module 1:** Participatory identification of Harbour Heritage **unit 1.1:** Developing a Heritage Participatory Workshop
Public target	Tourism professionals, guides, other professionals and operators working on the development of a new Discovery tour. Ambassadors, persons who may be involved in the conception of the tour heritage
Objectives	During this unit, we will see: - How to bring together people with a good knowledge of the port environment and from different expertise and sectors, - How to help them identifying the richness of the tangible and intangible heritage of the port through testimony
Learning outcomes	*Learners should be able* - *to share their knowledge with others* - *to organise a Workshop* - *to lead and facilitate a Workshop* - *to create a coherent group of stakeholders*
Time (estimation)	10 to 12 hours
Content Focus	*Participation, good practice, cultural heritage, heritage research, workshop, sharing knowledge*
Intro text	The objective is to set up a series of Workshops aiming at facilitating exchanges between stakeholders in order to define the most important elements of the tangible and intangible hidden (or not well known) heritage of the port to be highlighted and promoted.
A bit of theory…	**What is a Heritage Participatory Workshop (HPW)?** A participatory workshop for heritage is a series of meetings allowing a reduced number of participants to confront their knowledge in order 1) to establish a heritage inventory, 2) to define the main items, and themes to showcase and 3) to structure an itinerary for the discovery of the port heritage, a new tourist offer. Participants must be representative of the local population, including professionals and representants of local associations. A participatory workshop is basically an exercise in collective intelligence, the aim of which is to bring out concrete and shared proposals within a group of representative people of the port life.

Participants are invited to exchange ideas on a given subject with the aim of mutually enriching their thinking and producing a set of collective proposals. The objective of this type of workshop is not to make decisions but to feed and enrich the upstream reflection that contributes to the construction of the final decisions.

In order to facilitate exchanges between participants, the principle is to form small groups (ideally 5 to 10 people) which can either work on the same subjects or work on different aspects of the same issue.

At the end of the session, the output of each group is shared and enriched with all the participants and, if necessary, the proposals are prioritised together.

The HPW differs from a classic public meeting where the authorities exchange with the citizens. In HPW, citizens exchange among themselves, after the facilitator has introduced the objectives and the topic. The facilitator has only an observer's & mediator's role.

The term "workshop" refers to a notion of work. By making participants who do not know each other "work together" on the same subject, the HPW creates links, involvement and a positive dynamic. Moreover, unlike the classic public meeting, the participatory workshop facilitates the expression of each person (it is easier to speak in front of 5 to 10 people than in front of a whole crowded room) and all participants have the same role to play, the same level of participation. There are therefore opportunities for more exchanges, participants are much more satisfied to have been able to express themselves and productivity can be much higher.

The project HHST proposes to use the participatory research approach to examine practitioners' perspectives on culture- and heritage-led production. Our findings revealed that culture and heritage are distinctive and special, and that they can offer a distinct added value for regional growth as a branding tool, a motivator, a source of citizen empowerment, and a strong component of local identity.

Culture and heritage are deeply embedded in a local context, so local communities must be closely involved in the management structures and their views and requirements must be considered. To ensure the protection of our local cultural heritage, a common inventory, education, and development of proper tourism activities are part of important issues to foster the economic and social potential of any local cultural policy, and strengthen positive multiplier effects.

Source:
- European Project "Eurotour Heritage" https://medcenv.org/wp/eurotour-heritage/
- "Participatory Research on Heritage- and Culture-Based Development: A Perspective from South-East Europe" Janez Nared and David Bole

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About the proposed activities	The activities will help participants to learn how to identify stakeholders and how to set a HPW up to create one or more discovery tour on the port heritage
	1. *Stakeholder mapping*
	2. *How to organize, set up and run an HPW*
Preparation	**The HPW started with the creation of a first group of actors involved in the project of new discovery tour. Here are some few elements you should take into consideration when creating this core group?**
	● Who seems to be a direct participant in the life of the port?
	● What are the potential future beneficiaries of a new tourism project (Discovery tour)?
	● Who might be negatively affected by it?
	● Who may contribute to the inventory of the hidden heritage of the port?
	● Are there any positive or negative connections between your stakeholders?
Want to go further?	**Convention on the Value of Cultural Heritage for Society:** https://www.coe.int/en/web/culture-and-heritage/faro-convention
	Everyone's cultural heritage: https://www.coe.int/en/web/culture-and-heritage/-/everyone-s-cultural-herita-1
	Develop and promote participatory heritage identification programmes : https://www.coe.int/en/web/culture-and-heritage/strategy-21-s7#{%2233128570%22:[],%2233128585%22:[]}
	Embedding engagement: participatory approaches to cultural heritage : http://www.sciresit.it/article/view/13072
	Atelier participatif, mode d'emploi (video - French) Atelier participatif, mode d'emploi

MODULE 1: PARTICIPATORY IDENTIFICATION OF HARBOUR HERITAGE COMPETENCE
1.1: DEVELOP A PARTICIPATORY WORKSHOPS FOR HERITAGE

1

ACTIVITY 1 : STAKEHOLDERS MAPPING

Type : Research

Key words/ Thematic

Stakeholders -identify-interest-influence-facilitating-knowledge

Competencies /Expected learning outcomes

-Determine the Discovery tour's project stakeholders
-Determine each stakeholder's interest in the project
-Evaluate if stakeholders have influence on the project
-Define how you can organize and interact with multiple stakeholder types.

Description

In order to identify resource persons, several working methods are possible such as:

-Brainstorm all the stakeholders you can identify for your project
-Provide an overview of the organisations that can be a resource for stakeholders
-Use "The Message Box " approach to explain the selection (see more in "resources")
Here we propose to develop the following method of Stakeholders mapping

Participants are gathered in a meeting room equipped with a paper board. Each one with his/her knowledge will be able to identify the local actors who can enrich the project with their knowledge

Step 1 - What is a stakeholder?

But what is a stakeholder? A stakeholder is one or more actors, who will be resource persons for our project. Through their history and knowledge, we can identify the tangible and intangible heritage to work on. This is why it is essential to identify them, so as to be able to gather as much information as possible on the subject in question.

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1.1: DEVELOP A PARTICIPATORY WORKSHOPS FOR HERITAGE

2

ACTIVITY 1 : STAKEHOLDERS MAPPING

Type : Research

Description

Step 2 - The stakeholders map

The stakeholder map can be broken down as follows
1.On a board, the trainer/facilitator draws 3 concentric circles.
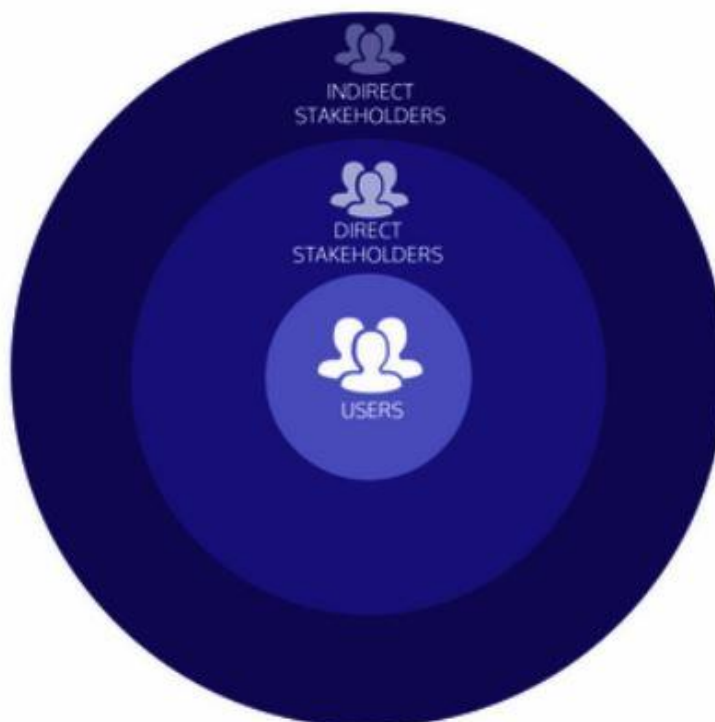The smallest circle represents the end users.
The second circle represents the stakeholders with whom they will interact directly. The larger circle represents the stakeholders who will have an indirect influence on them.
2. Participants are invited to write down on post-its as many stakeholders as possible
3.For each post-it, they define whether the stakeholder will have a positive or negative impact on theproject. If they will be the driving force on the project or not. To do this, place one or more «+» or «-» on each post-it
4.The facilitator can ask a last turn to add the stakeholders that might have been forgotten at the beginning of the exercise.
5.The facilitators take notes of everything the participants have to say about the different stakeholders, in order to understand why and how they will have an impact, positive or negative.

Source :https://blog.zenika.com/2019/05/28/la-stakeholder-map-ou-comment-apprehender-lecosysteme-dun-projet-design-thinking/

MODULE 1: PARTICIPATORY IDENTIFICATION OF HARBOUR HERITAGE COMPETENCE
1.1: DEVELOP A PARTICIPATORY WORKSHOPS FOR HERITAGE

3

ACTIVITY 1 : STAKEHOLDERS MAPPING

Type : Research

Description

This exercise has several advantages. First, the group will be able to identify the right people to help with the project. Certain stakeholders who are likely to cause problems will be also identified. This will help to anticipate them and smooth communication around the project and establish a relationship of trust with them. The objective of the stakeholder map is not to have an exact map of the project's environment, but to identify the driving and blocking factors around the project, in order to anticipate them.

By carrying out this workshop, the project leaders will be able to surround themselves with qualified people. Once the people have been identified, the project leaders can organize participatory workshops for heritage and start the heritage inventory.

Place

an office, meeting room

Material needed

Paper board, computer with web connexion, Flipchart papers, markers

Duration of activity

2-3hours

Source

OT BASTIA

Resources

Stakeholder Interaction in Research Processes:
https://gmv.gu.se/digitalAssets/1619/1619929_stakeholder-interaction-in-research-processes---guide---final-march-15-2017.pdf

How to engage stakeholders in research:
https://health-policy-systems.biomedcentral.com/articles/10.1186/s12961-018-0337-6

What's the message box ?
https://nceas.github.io/oss-lessons/message-box/message-box.html#/9

MODULE 1: PARTICIPATORY IDENTIFICATION OF HARBOUR HERITAGE COMPETENCE
1.1: DEVELOP A PARTICIPATORY WORKSHOPS FOR HERITAGE

1

ACTIVITY 2 : SETTING UP AND RUNNING AN HPW

Type : Training

Key words/ Thematic

leading- workshop -debate -meeting -facilitation

Competencies /Expected learning outcomes

During this workshop trainees will learn how to set up a HPW.
This will allow him/her to communicate more easily with people from all kinds of backgrounds and social environments.

Description

Step 1 – Gathering stakeholders
The stakeholders selected after the mapping (Activity 1) are gathered in a meeting room for a presentation of the project of Discovery Tour about the hidden heritage. The facilitator presents the functioning of the HPW developed in the IO 1 guide, the objectives and the territory where itinerary(ies) should be developed (1.5 hours of presentation followed by a 0.5 hour break).

The aim is to ensure that the present stakeholders share their knowledge of the hidden heritage of the port and help them have a clear understanding of the heritage potential of the port, the objectives and the aims of new Discovery tours.

The discussion will be based on the documentation available on the site: studies, data on the material and immaterial heritage of the port, videos, developments carried out, animation and communication actions carried out, good local practices or from other territories in the world with identical characteristics.

The aim for the HPW is to :
-identify a main theme, around which a story and a Tour can be build
-propose one or more itineraries on the port siteto allow the learners to use and apply on site the theoretical knowledge acquired during the training through observation and the use of the different documents produced

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MODULE 1: PARTICIPATORY IDENTIFICATION OF HARBOUR HERITAGE COMPETENCE
1.1: DEVELOP A PARTICIPATORY WORKSHOPS FOR HERITAGE

2

ACTIVITY 2 : SETTING UP AND RUNNING AN HPW

Type : Training

Description

Step 2: Site visit
The second part of the activity will take place on the site.
Learners will have time for personal reflection around the choosing theme, to observe the site and to extend proposals. They will write down their observations and proposals (20'-30').

Step 3: Improvement
Learners will then work in small groups (3 to 4 persons max).
The group's rapporteur will summarise the various observations and and will propose the differents themes that can be addressed for the elaboration of this project, the management method, the activities and communication to be developed, the facilities to be built to enhance the Tour(s)

Step 4 - Summary
Each rapporteur makes a rapid presentation of the group's observations and proposals. Finally, the trainer summarises the observations and proposals of the different groups, points of similarity and difference, contributions to fill in the gaps and omissions.
The learners take part in an exchange led by the trainer in order to bring out proposals on:
Which Tours are validated ?
What facilities should be provided ?
Which activities should be developed?
What signposting, interpretation and communication should be provided?

MODULE 1: PARTICIPATORY IDENTIFICATION OF HARBOUR HERITAGE COMPETENCE
1.1: DEVELOP A PARTICIPATORY WORKSHOPS FOR HERITAGE

3

ACTIVITY 2 : SETTING UP AND RUNNING AN HPW

Type : Training

Place

Meeting room and on site visit

Material needed

Paper board, video projector, laptop, PowerPoint presentation, Flipchart papers, markers

Duration of activity

1 day

Source

OT BASTIA

Resources

10 tips for planning an effective workshop

https://www.isabeauiqbal.com/10-tips-for-planning-an-effective-workshop/

37 ideas to run the perfect workshop

https://www.buildinggreen.com/feature/how-run-great-workshop-37-tips-and-ideas

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Module 1 Unit 1.2	**Module 1:** Participatory identification of Harbour Heritage **Unit 1.2:** Facilitate local dialogue between different people from relevant sectors
Public target	Tourism professionals, guides, other professionals and operators working on the development of a new Discovery tour, to become coordinator and facilitator of PHW.
Objectives	During this unit, we will: ● Encourage participants to interact with each other ● Encourage participants to share their knowledge ● Facilitate the meeting in a way that ensure the contribution of all participants
Learning outcomes	-Involve all the stakeholders -Identify each participant's strengths and weaknesses -Motivate stakeholders' participation -Keep the discussion and exchanges focused
Time (estimation)	16 h
Content Focus	*Participation, good practice, cultural heritage, heritage research, workshop, sharing knowledge*
Intro text	In this unit, the coordinators and facilitators of the HPW will learn to create a link between all the stakeholders in the project so that they can: - know each other better and exchange ideas - build synergy and team working around the project.
A bit of theory…	1. **Creating a strategy based on participatory and partnership** The role of facilitator in this type of activity is illustrated by **The Faro Convention** and its **Network** which consists of groups of local actors and facilitators carrying out local actions in cities and regions of the Council of Europe member states that seek to enhance their local heritage in accordance with the principles of the Faro Convention. This Convention proposes to develop a space for discussion and debate, in order to identify common values and priorities around heritage and to promote cultural heritage initiatives. This requires collaboration with voluntary organisations or non-

governmental structures and opportunities for people to participate through education and research (Articles 11, 12 and 13 of the Convention).

This process is to be transferred at a local level, to enhance the harbor heritage through a new tourism product. Before the HPW (see Unit 1 and 3):

- **Involve all stakeholders from the start**

Making sure the strategy is based on broad consultation between tourism professionals, private and public, cultural NGOs, inhabitants, etc., and involving a wide range of local partners from the start is the key for long-term success. You can start organizing an open forum at start, and then carrying out the strategy based on HPW

- **Establish partnership**

Try to meet with key members of the groups involved to help them define their objectives, starting organizing working groups and seminars. Encouraging the participation of one or more associations of local tourism professionals is an asset for the approach.

The target groups will be more likely to 'own' and support the structure and objectives of the process. In any case, facilitators should briefly state the agreed objectives at the outset, to remind everyone why they are there.

- **Increasing awareness and involvement**

To increase the involvement, it is recommended to promote a broad awareness of the strategic process by:

- Involving local media.
- Organizing field visit

2. The role of the facilitator

The facilitator needs to know what is and is not his/her responsibility. His/her role is to accompany the communication process without expressing personal opinion on the issues. The facilitator is responsible for the process of the discussion, but not for its content. The aim is to provide a framework and an atmosphere where differences of opinion can be expressed and listened to in all sincerity, but without hostility.

Sometimes the facilitator is faced with people who like to talk and/or talk too much, while others struggle to speak up. The challenge for the facilitator is to balance the exchanges, to channel the strong characters and to make the more shy or introverted people feel confident, so that they too can express their ideas.

If the group of participants to the process is numerous and you are working in a team of co-facilitators, it is important that the co-facilitators agree in advance on their roles and objectives. It is also important that facilitators clearly explain their role and objectives to the participants and ensure that they understand and agree with them.

The facilitator should help co-facilitators to define guidelines that should be followed throughout the dialogue and clearly define a mechanism to prevent and manage conflict.

Attention should be provided to each person speaking and try to imagine how each listener experiences things. If listeners seem confused, encourage the speaker to

	slow down, speak up or define certain terms. If possible, ask a co-facilitator to take notes and monitor the time and flow of the process, allowing the facilitator to focus on the participants and the content of the discussion. Open-ended questions can allow participants to suggest actions to be taken or new possibilities in an attempt to meet everyone's needs.
About the proposed activities	1.*Training in debate and meeting facilitation* 2.*Meet the locals! Oragnising a public meeting* 3.*Guess about the Facilitator!*
Preparation	
Want to go further?	● **A methodological Guide for a Constructive Dialogue with Stakeholders (French)** ht tp://www.comite21.org/docs/dialogue-pp/guide-methodologique-pour-un-dialogue-constructif-avec-les-parties-prenantes-(1).pdf ● **Fabian Lenggenhager, (2008) "Comment faire participer la population locale à un projet artistique/ touristique d'envergure qui la concerne ? Une analyse des processus participatifs par l'animation socio-culturelle », Mémoire de travail social, HES-SO Haute Ecole spécialisée de Suisse Occidentale. (French)** *https://doc.rero.ch/record/10647/files/Comment_faire_participer_la_populat ion_locale_un_projet_artistique_touristique_d_envergure_qui_la_concerne_ 0DEC.pdf* ● **Pratical skills to facilitate the dialogue (French)** h ttps://learn.tearfund.org/fr-fr/resources/footsteps/footsteps-91-100/footsteps-92/practical-skills-facilitating-dialogue ● **The Faro Convention** ttps://rm.coe.int/fr-faro-convention-infographic-4ps-with-cover/16809e3628

MODULE 1: PARTICIPATORY IDENTIFICATION OF HARBOUR HERITAGE COMPETENCE
1.2: Facilitate local dialogue between different people from relevant sectors
ACTIVITY 1 : FACILITATING DISCUSSION AND COMMON UNDERSTANDING

1

Type : Role-playing

Key words/ Thematic

Leading- workshop -debate -meeting -facilitation

Competencies /Expected learning outcomes

-Support individuals within a group in understanding their common objectives.
-Help people collectively move through a process.
-Structure conversations and apply appropriate group facilitation techniques to keep discussions effective.
-Foster participation and get people to come up with ideas, thoughts and perspectives that add value.
-Get all individuals in the room to feel like they are in a group with a shared interest.

Description

Workshops are great opportunities to innovate, solve problems and make decisions with the collective intelligence of a group.
On the other hand, meetings are also a frequent source of frustration and many people simply prefer to avoid meetings to protect their productive working hours.
This is where facilitators play a major role. During this activity we will develop two exercises to facilitate participant contribution

1 Organisation of role-playing

Simulating real life, the role-playing game consists in putting the participants in a situation, in order to mobilise their skills, test new ways of doing things, experiment with ideas, assimilate knowledge... in a playful way.
By playing, each participant is led to find his or her own way of understanding and learning, echoing the adage "I understand what I hear, I retain what I do and what I experience".

Step 1.: One of the trainees choses a theme he/she is comfortable with and which he/she considers important (it can be sport, art, social issue…) and will present it in front of the others, trying to convince them of its importance. By simulating a meeting, he/she will be more comfortable to answer to questions of the audience and to test the ability to keep a meeting within its framework and objectives.

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Type : Role-playing

Description

Step 2: In a second phase, s/he will address a topic more in line with the project to see if s/he will keep the same reflexes and attitude as on a topic s/he knows.
Role-playing puts the learner at the centre of his or her own learning process, allowing him or her to practice and exercise the right to make mistakes.
In this active training method, the trainer plays the role of a learning facilitator, rather than a knowledge dispenser.

The element that characterises role-playing and differentiates it from other training games is the verbal and behavioural interaction between two or more people. It is therefore the tool of choice for developing relational behaviour in various fields, such as sales, management, personal development, etc.

2. Rephrasing activity

It consists in listening to another trainee and trying to reformulate what you understood. The objective is to better understand others and improve communication and relationships. It also helps facilitators to remember what you have heard.

- It shows the persons you are talking to that you have understood them, so that their contribution is valued and taken into consideration.
- It allows the other person to adjust what he/she says.
- It encourages your interlocutor to go further and deeper in his/her thinking
There are several types of reformulations:

Type 1. Echo (or parrot) reformulation
This consists of repeating what the other person said.

Type 2. Mirroring

This consists of rephrasing what your interlocutor said in your own words.

Effect: A step further than the echo, the mirror rephrasing shows that you are checking your understanding. The other person feels understood.

Type : Role-playing

Description

3. Synthesis

It consists in summarising what the speaker has said.
Effect: with some long-winded people, summary reformulation is useful for refocusing the message.
It helps to get to the point and to, eventually, refocus a discussion: you deliberately choose to focus the debate on one or two points that you consider to be the most important for the other person and/or for the meeting.
This summary reformulation assumes, of course, that you have listened to and grasped the most important messages, and can lead the speaker to clarify his or her thoughts if the summary does not suit him or her.

4. Clarifying reformulation (or elucidation)

This consists of going beyond what has been said.
It is a question of reformulating in order to clarify what has been said: removing an ambiguity, looking for the concrete and the precise, what is
and precise, which leads the speaker to clarify his/her thoughts
Clarification is also about going further than what is said, using what you have understood between the lines or inferred. the lines or deduced.
In our case, we will set up a reformulation game where the students will be given sentences and questions to reformulate according to the 4 types of reformulations mentioned above.

1.2: Facilitate local dialogue between different people from relevant sectors

ACTIVITY 1 : FACILITATING DISCUSSION AND COMMON UNDERSTANDING

Type : Role-playing

Description

Examples:
1. Echo reformulation
"I think I spent too much on my trip to Las Vegas."
the receiver replies:
"I see, you spent too much money on your trip to Las Vegas."
"I am very frustrated with the tasks I have to do at work these days."
"What are these tasks that are frustrating you?"
2. Mirroring
"I refuse to participate in team games since I broke my leg in a face to face with a player during a hockey game.
"I understand, you don't want to play team sports since you broke your leg playing hockey. your leg playing hockey.

Place

meeting room

Material needed

Paper board, computer with web connexion, Flipchart papers, markers

Duration of activity

8 hours

Source

Rephrasing exercise
http://www.centrefora.on.ca/sites/default/files/documents/B1_CG_T7_Facilite_communiquer_0.pdf

Resources

Online learning series 2018: Facilitation skills by the UN :
https://www.youtube.com/watch?v=QvLFViQiGjI

Facilitation Skills Training Video Series:
https://www.uml.edu/research/cph-new/healthy-work-participatory-program/training-support/facilitation-skills-training-videos.aspx

Facilitation skills 101 – introduction for beginners :
https://www.obessu.org/tools/toolbox/facilitation-techniques/facilitation-skills-101-introduction-for-beginners/

ACTIVITY 2 MEET THE LOCALS !

Type : Meeting

Key words/ Thematic

Sharing knowledge-participatory-dissemination- communication

Competencies /Expected learning outcomes

-Inform the local population about the project
-Involve local communities in this project
-Create intergenerational interaction
-Generating curiosity about the project
-Learn about heritage information

Description

Holding a public meeting can be a really good way to inform the local population about the tourism project but also to involve the locals and encourage them to share their knowledge.

Step 1 Dissemination

If your meeting is going to be a large one, with as many people involved as possible, you will need to do as much publicity as you can. You could use:

●flyers through letterboxes
●posters in shop windows or on community noticeboards
●leaflets in places where the people you want to reach are likely to go
●a letter or advert in a community newsletter
●an article or an interview in the local paper
●an announcement on the local radio
●a large use of social media: Facebook event and other Facebook publicity, regular Twitter announcements, especially in the day or two before the event

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1.2: Facilitate local dialogue between different people from relevant sector

ACTIVITY 2 MEET THE LOCALS !

Type : Meeting

Description

If you are targeting to meet with a small group of people (for example residents of a single block of flats or street), it is worth speaking to people directly by knocking on their doors or holding a street stall.

Step 2 The meeting

-Introduce the speaker and some of the stakeholders of the project and explain why the meeting was called.
- Choose a couple of people who are experts in the subject to kick off the meeting by sharing some facts and their perspectives.
-Make certain that you announce them so that everyone is aware of who they are.
- Allow people to express their opinions on the topic.
- Ensure that everybody has an opportunity to speak up.
- Inform people that their contributions are important and meaningful.
- Ensure that the conference experience is as welcoming and accessible as possible.
- Take minutes or record the meeting
- Take the contacts of the people present at the meeting
- Advertise about the next meeting

You can end this meeting by offering refreshments to create a spirit of conviviality.
Invite the project stakeholders to join the guest to get feedback and collect new information

Step 3 Inventory of data collected

Once the meeting is over, quickly debrief the operation by establishing the positive and negative points.
Collect the minutes and notes taken by the stakeholders to establish an inventory of the data collected.
Use this information to add to or correct the inventory established in Activity 1.

MODULE 1: PARTICIPATORY IDENTIFICATION OF HARBOUR HERITAGE COMPETENCE

1.2: Facilitate local dialogue between different people from relevant sector

ACTIVITY 2 MEET THE LOCALS !

Type : Meeting

Place

Outside, in the heart of the search area (city, district...)

Material needed

Communication tools (flyers, posters)
Stage, chairs, lectern, microphone, overhead projector,

Duration of activity

4 hours

Source

OT BASTIA

Resources

The difference between communication and dissemination

https://projects.leitat.org/communication-vs-dissemination-whats-the-difference/

An example of Dissemination guide

https://archive.ecml.at/documents/participants/DissemGuidEQ_11.10.04.pdf

1.2: Facilitate local dialogue between different people from relevant sector

ACTIVITY 3 GUESS ABOUT THE FACILITATOR!

Type : Mime

Key words/ Thematic

Facilitator, Group animation, participation

Competencies /Expected learning outcomes

-Learn the roles of a facilitator.
-Learn how to animate a group.

Description

Step 1: Explain to the group that each person will have to mime or draw some actions that represent some of the various roles of a facilitator.
The rest of the group will have to guess.
Show on the flipchart the list of the actions for 5 min and invite each participant to read one role to the group. After the reading, hide the answers.

Step 2: The facilitator prepares pieces of paper with each action and each participant will pick up 1 paper and will mime or draw (as he/she prefers) so that the other participants can guess.

Step 3: Once the group guesses the action, the person who mimed hangs it on the flipchart. Next participant goes to pick up a paper (STEP 2)

Step 4: The trainer invites participants to have a group discussion about the roles presented and if there are other roles of group animator that could be mentioned. Participants can also reflect on the proposed role and their various perceptions of them.

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ACTIVITY 3 GUESS ABOUT THE FACILITATOR!

Type : Mime

Place

Meeting room

Material needed

Document: Roles of the facilitator

Flipchart + markers

Duration of activity

2 hours

Source

Fesfo "Animation of small groups »

https://fesfo.ca/wpcontent/uploads/2014/09/guides/animation_petit_groupe.pdf

Resources

The Role of the facilitator

https://fesfo.ca/wp-content/uploads/2014/09/guides/animation_petit_groupe.pdf

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Module Unit ...	**Module 1:** Participatory identification of Harbour Heritage **Unit 1.3:** Inventory and diagnostic of the 'hidden' Cultural Heritage
Public target	Tourism professionals, guides, other professionals and operators working on the development of a new discovery tour.
Objectives	The unit will provide you with additional participatory methods to: - Better involve local communities in the heritage inventory - Better identify the hidden local heritage
Learning outcomes	- better identify the local heritage in a participatory way - collect data - contribute to the general diagnostic of the harbor heritage
Time (estimation)	10 to 18 hours
Content Focus	*local, conservation, enhancement, protection, inventory*
Intro text	In this unit, we provide solutions for additional participatory methods that can complete the work of the Heritage Participatory Workshops or can be used during the HPW. It will complete, or confirm, the inventory of the heritage of the harbor. This should be adapted to the research axis chosen by the Heritage Participatory Workshop participants and cover all types of heritage (tangible and intangible). It may be particularly interesting for project focused on hidden heritage.
A bit of theory…	The Faro Convention highlights the important aspects of heritage in relation to human rights and democracy. It promotes a broader view of heritage and its relationship to communities and society. The Convention encourages us to realise that the importance of cultural heritage lies not so much in the objects and places but in the meanings and uses that people attach to them and the values they represent for them and for other communities (see more in the HHST Guide). Cultural heritage is significant to Europeans: more than 80% believe it is important to them individually, to their local group, their region, and the world. (see: Eurobarometer 2018). Almost three-quarters of interviewed people believe that public institutions should devote more attention to Europe's cultural

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heritage, and a considerable majority believe that national governments, the EU, and local and regional governments should do more to safeguard Europe's cultural heritage.

A recent European study found that investments in cultural heritage have a broad variety of policy benefits, including increased jobs, branding, regional appeal, imagination and innovation, tourism, quality of life, schooling and lifelong learning, and social stability. It also emphasized the importance of taking a comprehensive and balanced approach to cultural heritage policymaking, incorporating heritage treatment, preservation, and appropriate usage into all strategies, programs, and activities, and thereby delivering benefits through the four fields of sustainable development: economy, community, society, and the environment.

An example of good practice: The Walking Interwiew

To illustrate this point, we chose to insert an excerpt from the article "Walking the talk through historic places" by Andrew McClelland, which presents an example of a practice that encourages meetings and dialogue with the local population, allowing for the creation of an inventory of heritage, which is often intangible and more difficult to identify than tangible heritage. It talks about the benefits and weaknesses of using GPS-tracked walking interviews, including public participatory method.

"It's easier to talk about a place when you've seen it, heard it, and smelled it: heritage-focused research is revealing the advantages and disadvantages of walking interviews. As a result, the walking interview is an ethnographic method for accessing 'citizen expertise' while 'in place,' and one of a number of public participatory methods that can be easily adapted to conservation practice.

There is no one-size-fits-all approach to conducting a walking interview. The 'bimble,' for example, is a walk with no predetermined goal or route that was previously used with activists at environmental protest camps; and the 'go-along,' in which participants are accompanied on their daily routine with the researcher asking focused questions along the way.

Several of the attributed benefits of the walking interview method will be intuitive to conservation professionals. For starters, it's easier to talk about a place when you're there. The sights, sounds, and smells of a location, for example, provide immediate multisensory stimuli for discussion.

It's worth noting that the walking interview and related methods are based on different philosophical perspectives on heritage and place. Indeed, places are defined by more than their physical form and tangible attributes, whether they are considered historic or not. They also derive their meaning and significance from the long-term relationships that people form with and through them, which are inextricably linked to the activities, experiences, and practices that take place within them.

The process of valuing the historic environment is inherently dynamic, posing numerous challenges for heritage policymakers and practitioners, particularly in terms of effectively incorporating social and communal values into all aspects of decision-making."

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	The use of methods not commonly used in conservation practice was a deliberate decision to capture the social and intangible values associated with this everyday heritage, expressing the participatory aspirations of numerous international conservation charters and conventions (eg. The Faro Convention).
About the proposed activities	The proposed activities are additional tools that can be used by the HPW facilitator or responsible organization of the foreseen tourism activity: 1. *A guided tour to meet the locals* 2. *Identifying a main theme of the Discovery tour*
Reference	**The Walking Interwiew** https://zenodo.org/record/1469738#.YN3NsehLiUk
Want to go further?	**Discover other good practices of Participatory heritage identification methods:** **Everyone's Cultural heritage** https://www.coe.int/en/web/culture-and-heritage/-/everyone-s-cultural-herita-1 **Guidance on inventoring an heritage** ● https://ich.unesco.org/doc/src/Guidance_note_on_inventorying_EN.pdf ● https://book.coe.int/fr/patrimoine-culturel/4171-guidance-on-inventory-and-documentation-of-the-cultural-heritage.html

MODULE 1: PARTICIPATORY IDENTIFICATION OF HARBOUR HERITAGE COMPETENCE
1.3: Inventory and diagnostic of the 'hidden' Cultural Heritage

1

ACTIVITY 2 A GUIDED TOUR OF THE AREA TO MEET THE LOCALS

Type : Guided Tour

Key words/ Thematic

tour, cities,neighbor, link, sharing knowledge, visit

Competencies /Expected learning outcomes

- Knowledge of the local area
- Understanding the different types of heritages of the port
- Be able to recognise an element of heritage
- strengthen dialogue with the community

Description

For this activity, we propose to organise a study visit of the port or of the selected area or the harbor.
Ideally this should be made during one of the first HPW sessions, with the help of a local guide taking part to the project. The guide will help stakeholders to rediscover their city.

Step 1 the visit
During the visit stakeholders will be advised to pay attention and to take notes! A surprise will be waiting for them at the end of the visit.

This visit will try to be sufficiently comprehensive in terms of material and immaterial heritage. The guide should be inspired by the first results of the HPW so that participants can relate what they will see to their discussion and to the project of discovery tour.

Step 2 meeting with the locals
The stakeholders will be encouraged to talk to the people they meet during the visit (shopkeepers, cafe owners, senior citizens, etc.) to find out how they feel about their place of life and to try to find out valuable information about a hidden heritage that only they would know about

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MODULE 1: PARTICIPATORY IDENTIFICATION OF HARBOUR HERITAGE COMPETENCE
1.3: Inventory and diagnostic of the 'hidden' Cultural Heritage

2

ACTIVITY 2 IDENTIFYING A MAIN THEME OF THE DISCOVERY TOUR

Type : Mixed working session

Description

Step 3: The quiz

The facilitator or the guide will prepare a quiz at the end of the tour insisting of some important points of the visit.
Here's an example:

At the end of the activity, the stakeholders will gather all their notes in order to set up a draft inventory of heritage according to the information collected during the visit.
The participants will also give their impressions of the visit and the project environment.
The facilitator will then have to record it in a report that will be used to build up the general documentation of the project.
This report will be used as a basis for the development a HPW and may help identifying the theme of a new Discovery Tour but also support the general strategy.

ACTIVITY 1 IDENTIFYING A MAIN THEME OF THE DISCOVERY TOUR

Type : Mixed working session

Place

In your city, neighbourhood, area …

Material needed

note-taking materials

Duration of activity

0.5 / 1.5 days depends on the size of your work area

Source

OT BASTIA

Resources

Learn how to visit a city ?

https://www.mappingmegan.com/how-to-learn-about-cities-you-visit/

ACTIVITY 2 IDENTIFYING A MAIN THEME OF THE DISCOVERY TOUR

Type : Mixed working session

Key words/ Thematic

Leading- workshop -debate -meeting -facilitation

Competencies /Expected learning outcomes

- Enable people from different environments to meet each other
- Facilitate the exchange and sharing of information
- To break down the obstacle of stereotypes in some cases
- Create team spirit and working synergy

Description

Once the stakeholders have been identified and brought together, it is time to try to get them working together to develop the project.

This activity, led by the project manager or a facilitator, will bring together in one room all the stakeholders and will strengthen the cohesion of the team working on the project. It will allow people who are not used to working together to get to know each other and to develop connections

The difficulty of getting people from different backgrounds to work together is visible in a basic working meeting where people are clustered according to their affinity, preventing everyone from expressing themselves easily.

Step 1: Creation of teams

People are firstly grouped by field of activity (e.g. professional fishermen, guides, academics, institutions).

Depending on the number of participants, several teams of 5-6 persons can be created for each activity field. Facilitator will try to get well balanced (gender, age, etc.) working groups.

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ACTIVITY 2 IDENTIFYING A MAIN THEME OF THE DISCOVERY TOUR

Type : Mixed working session

Description

Step 2: Identifying a theme

Each team will have to work on and answer to the following questions:
● Why highlight harbour heritage in our city?
● Which aspects of harbour heritage could interest visitors?
● What could be valued through tourism?
● What could be the obstacles to this tourism product?

They will then have one hour to brainstorm. At the end of the session they should have:

-A list of the most important tangible and intangible heritage that could be part of the Tour
- A theme that can connect these elements

PowerPoint presentations can be used to share the result of each team with the others.

Step 3: Presentation to other teams

At the end of the session, each team will present its work in order to exchange with the other participants of the workshop. A question-and-answer session is recommended to allow the group to rephrase their remarks and make them more accessible to all.
Common points between groups (main cultural assets, themes) should be identifying on a whiteboard.

Step 4: Conclusion

The organiser should be able to summarise the information gathered during the presentations and to collect the participants' testimonies on this working method.
The group will then decide or vote on the one or two theme(s) of the new discovery tour.

ACTIVITY 2 IDENTIFYING A MAIN THEME OF THE DISCOVERY TOUR

Type : Mixed working session

Place

a large room with separate tables for group work

Material needed

Flipchart papers, markers Ipads

Duration of activity

4 hours

Source

OT BASTIA

Resources

Building Relationships with People from Different Cultures

https://ctb.ku.edu/en/table-of-contents/culture/cultural-competence/building-relationships/main

How to facilitate sessions for culturally diverse groups of people

https://bigbangpartnership.co.uk/how-to-facilitate-sessions-for-culturally-diverse-groups-of-people/

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Module 2 Unit 2.1	DEVELOPMENT OF NEW DISCOVERY TOURS **Build a tourism offer based on discovery tours**
Public target	Tourism professionals, tour guides (new or aspiring)
Objectives	During this unit, we will explore how to develop a strategy in correlation with the cultural assets identifying during the HWP (see previous units). This unit will provide you with tools to better identify the strengths and weaknesses of your harbor and your Discovery tour project. ● Establish a SWOT analysis of your project ● Plan a long-term or medium-term strategy
Learning outcomes	- Knowledge on the strengths and weaknesses of the port - Selecting topics/themes in accordance with previous participatory process - Better integrating local economic and social benefit of your tourism project - Providing details about estimated, measurable, unmeasurable short- and long-term impact of the project according to the chosen approach ● Be able to define the visit priorities and the different profiles (historical, landscape, food and wine, etc. ..) ● Be able to calibrate the duration ● Be able to check and organize the route modalities ● Be able to make a diagnosis before launching an offer tourism project ● be able to prepare a presentation in web format
Time (estimation)	3 to 5 hours
Content Focus	target groups, strategy, theme, strength and weakness
Intro text	In this unit we will help you better know how to build an itinerary by calibrating the duration, the route modalities, the visit priorities, etc. … We will try to answer the following question particularly focused on harbour heritage :

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	- How to build a discovery tour in its single elements?
A bit of theory…	The design of an itinerary encompasses several phases, which can be summarized in three main moments that precede the guided tour and tourist accompaniment: identifying your target groups, knowing in depth your context, developing a story. Each of these phases is strictly functional to the other and the success and effectiveness of the itinerary depends on the completeness of each. IDENTIFYING YOUR TARGET GROUPS Fundamental in the realization of the path is the analyse of your target groups. Often it is the theme or the technical characteristics of the path that outline the profile of the most suitable audience. In the case of a port, it is easy to find a tour accessible to all. However, the theme and the narrative may attract a public more than another (eg. historical tours may be particularly attractive for elderly people; street art will be more suitable for a young public, etc.) **Learn about the type of current visitors / tourists** Use surveys / questionnaires to understand exactly who is visiting the city at the moment, when, why and with what impact. **Identify the limits of the Carrying Capacity (Tourist)** Have a realistic awareness of the volume and type of visitors that may arrive in the future, evaluating the growing pressures and the potential of the market. Decide if, where and when limits should be imposed on the number and types of visitors that the site should host in the future, so that the environment and heritage are not degraded (Load capacity). Consider in this not only the limits of environmental capacity but also social and accommodation capacity. **Select the types of tourism to combine resources and market demands** Based on the assessment of needs, resources and markets, identify the most specific types of sustainable tourism suitable for the site in the future. KNOWING IN DEPTH YOUR CONTEXT **Know in depth the site or sites subject to enhancement / use** This is based on a complete knowledge of the needs and sensitivities of the site or sites that can still constitute a coordinated system. The previous steps will have helped to make a participatory inventory of cultural, natural and human resources, evaluating their well-being and their conservation needs, and their tourist potential. If necessary, deepen the knowledge of the areas considered to have a more precise idea of their possible vulnerability. There are many practical tools to help develop a strategy based on a particular theme. **Here we propose the SWOT analysis** (Strengths/Weaknesses/Opportunities/Threats):

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It enables a diagnosis before launching a project and aims at evaluating the relevance of a future strategy. Such an analysis will help you identifying the main axes that will support or jeopardize your strategy and project.

The SWOT analysis in based on:

1) An internal analysis

The internal diagnosis is the first major step of a SWOT analysis: we will focus here on the elements inherent to the chosen area - and therefore independent of the external environment.

- Strengths: Strengths are all the intrinsic factors that have a positive impact: they can take many forms and vary widely from one case to another: eg. A good local partnership engaged in your project; a strong good reputation of the port ; a good communication strategy; etc. Listing the strengths is certainly the simplest step in a SWOT analysis, but it is still very necessary: it allows you to be aware of the intrinsic qualities and to build on them.

- Weaknesses: listing the weaknesses is not an easy task. It requires taking a step back and being as objectively as possible to see what is wrong, because nothing is ever perfect… (eg. a poor image of your city; low level of interest of the local stakeholders; lack of flexibility of services; etc.)

By examining the strengths and weaknesses, an internal diagnosis can be carried out, which will help you draw important conclusions about :

- Areas of improvement to be focus on;

- Good practices to be perpetuated.

2) External analysis

It offers an exhaustive vision of the elements that can have an impact (positive or negative) on your project:

- The opportunities: your project is surrounding by a constantly changing environment. The question is whether it can take advantage of it or not. Opportunities can be of different types: the increase of local tourism; the increase of local cultural policy; some new infrastructures to a better access to the port; etc.

- The threats: your project will probably encounter a number of threats: existing competition ; mass tourism development in the city; etc. And it is important to identify them as well as the possible measures of prevention or adaptation that could help you overcome these threats.

One of the Activity proposed will introduce you to the **Participatory SWOT Analysis**

DEVELOPING A STORY

Once the analysis has been carried out and the main theme has been identified (see Module1), it is necessary to understand how to develop it, or how to combine the various elements within a real narrative plot. It is time for synthesis: only the information or elements important for the story are selected and the various stages of the journey are created, entrusting each one with the task of sewing the various narrative elements.

You must always keep the theme and public target in mind and link all the elements together to build a fluid and easily assimilable narrative. It is good not to forget that the

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guide is an interpreter of history, but above all has the task of mediating communication between visitors and cultural heritage whose understanding often depends on the descriptive ability of the guide.

Over the centuries the cities, the monuments, the naturalistic areas have profoundly changed their physiognomy. It often happens that what we are talking about no longer exists and only the memory has been preserved. Faced with a context that has profoundly changed in shape and size, it is necessary to be able to mediate the communication between what has been lost and what has instead been preserved.

How to build a narrative for your discovery tour

The best way to present an itinerary is today to use the so-called "**storytelling**". It transforms the product-trip / excursion into an **immersive experience**, capable of involving the visitor in all his senses. In fact, the public is looking for authentic, true and memorable stories, which arouse an emotional reaction for which it is essential that at the center of the narration there is not so much a faithful description of the place, but **the human element (see Module 3 - Heritage Interpretation)**

Storytelling therefore allows you to build around the experience you want to present and / or a story you want to promote, in which the visitor-tourist can identify and feel part of it.

In order to be successful/accepted the story should:
- Be specific to your Port/City/Region
- Be concise and clear
- Relate to some visitor's experience
- Provoke curiosity,
- Provoke resonance and participation of the locals and the visitors
- Include elements of universal value and history, relate to an universal message

About the proposed activities	Activity 1 – A special Tour for special visitors! Activity 2 – A participatory SWOT analysis Activity 3 – An effective storytelling
Preparation	
Want to go further?	Planning a tour itinerary guide https://tourismcouncilwa.com.au/mentoring-development/develop-your-business-online-guide/pricing-tools-checklists-and-templates/planning-tour-itinerary-guide How To Plan Your Own Travel Itinerary: A Step By Step Guide https://www.beautifullytravelled.com/plan-travel-itinerary-guide/ Community engagement in cultural routes

https://www.interreg-central.eu/Content.Node/http-//www.interreg-central.eu/Content.Node/ECRR.html/CE81-ECRR-D.T1.1.1-Work-paper-Promotion-Transnational-Cultur

Cultural route concepts, their planning and management principles
https://books.openedition.org/ifeagd/738?lang=it

Learn more about Storytelling

Extraordinary Experiences through Storytelling Unlocking the Secrets of Successful Storytelling (Queensland Tourism and Events)
https://cdn2-teq.queensland.com/~/media/33f638f4e30f4155874d9bea1ce66f13.ashxtarget=?la=en-au&vs=2&d=20180320T163015

Tour Guide Storytelling Tips
https://thetripschool.com/2018/10/03/storytelling/

How to Write a Tour Guide Script that Wows Guests
https://www.checkfront.com/blog/tour-guide-storytelling

ACTIVITY 1 : A special tour for a special visitor!

Type : Simulation / brainstorming

Key words/ Thematic

Discovery tour, idea, study, choice of target, realization.

Competencies /Expected learning outcomes

- Know well the current / new preference trends of cultural tourism
- Be able to define the visit priorities and the different profiles (historical, landscape, food and wine, etc. ..)
- Be able to calibrate the duration
- Be able to check and organize the route modalities

Description

Step 1 - The 5W questions to better identify your target groups
First answer the following hypothetical questions:
1) WHO? Know the traveler (age, sex, origin, cultural level, with or without family, etc.)
2) WHY?
Why does the potential traveler want to do that itinerary?
Pure entertainment, historical interest, food and wine, landscape?
Do you intend to specifically see something?
Does it have to follow particular times?
Do you intend to carry out visits?
Are you a specialist in something and therefore do you intend to deepen certain knowledge?
3) WHEN? Both the duration and the time of the itinerary affect the whole organization
4) WHERE? The destination that until recently was fundamental, is no longer so today, in the sense that today the "WHY?" often prevails. Defining the reasons why the visitors will go through your itinerary will then help you decide where to go.
5) WHAT? Based on the previous considerations, the itinerary plan is defined, what to do and how to do it.
Step 2 - Decision
To simulate the construction of the itinerary, decide the basic elements of the Discovery tour:
- date - duration and period,
- means of transport (only walking, walking and public transport, etc)
- type of visits (free or guided),
- any other services (references for catering and other purchases, meetings with local characters, etc.)

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ACTIVITY 1 : A special tour for a special visitor!

Type : Simulation / brainstorming

Description

Step 3 - Final draft
Proceed to the final draft: on a map of the covered area, participants will dray the Discovery tour.
On a separate paper, they will write:
- the cultural stops (or sites) and main information related to the main theme of the Tour
- the potential local actors able to meet the visitors on several stops
- some possible alternatives

Prerequisites

Basic concepts on sustainable tourism, cultural tourism and professional figures in tourism
good familiarity with the use of PC and Internet

Place

meeting room or
online meeting

Material needed

PC, printer, access to Internet

Duration of activity

2-3hours

Resources

Community Engagement in Cultural Routes
https://www.interreg-central.eu/Content.Node/http-//www.interreg-central.eu/Content.Node/ECRR.html/CE81-ECRR-D.T1.1.1-Work-paper-Promotion-Transnational-Cultur
Cultural route concepts, their planning and management principles
https://books.openedition.org/ifeagd/738?lang=it
Other links in Italian language:
https://www.aisre.it/images/old_papers/Itinerari%20culturali%20e%20Patrimonio%20intangibile.pdf
https://www.frh-europe.org/cms/wp-content/uploads/2018/09/Modules-Italian.pdf

ACTIVITY 2 : *A participatory SWOT analysis*

Type : meeting

Key words/ Thematic

strategy, theme, strength and weakness, SWOT analysis

Competencies /Expected learning outcomes

-Knowing the strengths and weaknesses of our territory
- Make a diagnosis before launching the project

Description

We meet again with all our stakeholders to try to establish with them a SWOT analysis. Then, following its outcome we will try to establish a development strategy for our project.

Step 1 General presentation
We will first present the concept of creating a SWOT analysis but also the outcome of this exercise.

Step 2 Voting on the SWOT
Each of the gathered stakeholders will put in a ballot box, by secret vote, a strength, a weakness, an opportunity and a threat concerning their territory. The facilitator collects then these ballots and place them on the one of the 4 boxes of the SWOT matrix drawn on the whiteboard. It will give an overview of the ideas proposed.

Step 3 Completing the missing elements.
Once all the ballots have been counted, a general trend should emerge regarding all parts of the SWOT.
A second round is then organises where voters will not use any of the terms mentioned above.
When all the ballots are counted, rapporteurs (designed by the group) write the new terms on the board and then invite stakeholders to express verbally eventual additional terms.

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ACTIVITY 2 : *A participatory SWOT analysis*

Type : meeting

Description

Step 4 Analysis
We now have a complete SWOT and need to determine a sustainable development strategy for our project from your complete SWOT analysis.
On the one hand, emphasise the strengths and take advantage of the opportunities of the project; on the other hand, overcome the weaknesses and prevent the threats.
This should be taken into account in the Discover tour developed:
- Concentrate on the local economy and what it should benefit from.
- Make a subject selection based on prior research.
- Provide information about the project's predicted, measurable, and unmeasurable short- and long-term effect based on the methodology selected.

Step 5 Draft of Strategy
Gathered in 4 groups, participants will have to develop a draft of strategy adapt to the local tourism project.
After presentation of each of them, it will be necessary to extract the strong and weak points of each of them.
The facilitator will then start a discussion on which strategy will best fit the terrain of our project and establish the guidelines of the project, agreed by all the participants.
This will be followed by the drafting of a document entitled "general project strategy".
In order to involve all the stakeholders, part of the drafting of the strategy will be entrusted to each of them.

ACTIVITY 2 : *A participatory SWOT analysis*

Type : meeting

Place

A big room with tables and chairs that can be moved around

Material needed

blank ballot paper, ballot box, large whiteboard

Duration of activity

0.5 day

Source

The SWOT STRATEGY
https://www.youtube.com/watch?v=dswIjdE9B8Y

Resources

A Swot Example for a website from :
https://www.yunava.com/en/website-optimization-with-swot-analyses/

ACTIVITY 3 : An effective storytelling

Type : Reading /Simulation

Key words/ Thematic

Discovery tour, digital storytelling, storyboard

Competencies /Expected learning outcomes

- Know well the potentially attractive elements of the port heritage of your city
- Know well the current / new preference trends of cultural tourism
- be able to prepare a presentation in web format

Description

Participants will be guided in the construction of a digital storytelling presentation of a discovery tour through the following steps:

Step 1. The idea

This idea could be the main theme of a local discovery tour, if existing, or a well known tangible or intangible heritage of the city that is/could be attractive for visitors, or an example of discovery tour in another harbor. Digital Storytelling can be fiction or non-fiction. To make the idea come true, you need to: write a subject, prepare a paragraph, draw a mind map or use any other pre-writing tool.

Step 2. Search / Explore / Learn

It is essential to develop a pre-writing. To do this, it is necessary to carry out research, explore and know the subject to create a solid basis of information on which the story will be built, learning both how to recognize the validity of the information found and how to deepen a specific topic.
A mind map is very useful to keep track of information, better if using the free online tools and to take notes and create maps.

Step 3. Write the script

If the participants already have a subject, with a little editing, it can be transformed into the introduction of the story.

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ACTIVITY 3 : **An effective storytelling**

Type : Reading /Simulation

Description

If they have researched and explored a topic well, the body of the script should fit perfectly like a puzzle. If the pieces are all there, they will just have to give them a shape. This is also where some literary and stylistic decisions come into play, such as whether to use the first, second or third person in the story.

Step 4. The storyboard

This is the stage where the transition between the written text and the visual medium takes place. The Storyboard is the first step towards understanding sound and images. It is the plan, or if we want the project, that will guide the decision-making process on images, videos and sounds.
Simple storyboards include images / videos and the script.
More advanced storyboards can also include background music.

Step 5. Collect and create images, audio and video

In this phase the students collect - or why not, create - images, audio and video, using their storyboard as a "fil rouge" for content research. All that will be chosen will have a significant impact on the form and "tone" of digital storytelling. It is at this stage that new concepts such as visual hierarchy, tone and illustration must be introduced.

Step 6. Putting it all together: the composition process

It is the phase in which to check if the storyboard has been created correctly or if enough "material" has been collected to complete the work. Through a more "pushed" use of technology and composition tools, images will be mixed, together with transitions and video effects, incorporating music or sound effects.

Step 7. Reflection, follow-up and feedback

The final part of the digital storytelling creation process must be dedicated to general reflection and conclusive feedback. What have I learned? What do I know that I didn't know before? How can I do better next time? Participants will be guided to reflect on their work and encouraged to give feedback to others that is constructive and valuable, for example by doing an online satisfaction survey with both professional tour operators with a general audience.

ACTIVITY 3 : **An effective storytelling**

Type : Reading /Simulation

Place

Meeting room or online meeting, outdoor places for possible photos, videos, sound recording on field

Prerequisites

basic concepts on sustainable tourism, cultural tourism and professional figures in tourism, good familiarity with the use of PC, Internet and some graphic programs

Material needed

PC, printer, access to Internet

Duration of activity

4-5 hours

Resources

Tour Guide Storytelling Tips
https://thetripschool.com/2018/10/03/storytelling/

How to Write a Tour Guide Script that Wows Guests
https://www.checkfront.com/blog/tour-guide-storytelling

Links in Italian language
https://fpsmedia.it/storytelling-turismo/?cli_action=1632740630.246

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Module 2 Unit 2.2	**Development of new discovery tours** *Promote sustainable tourism*
Public target	Tourism professionals, particularly tour operator associations and public entities charged of local tourism promotion
Objectives	This unit will contribute to develop the following: ● Your knowledge on sustainable & cultural tourism ● Your capacity to evaluate the ecological impact of your Discovery tour ● Your ability to enhance cultural heritage to improve the quality of your product
Learning outcomes	The learners will - better understand the concept of Sustainable development - deep the specific profile of Slow Tourism - Know about local development and local socio-economic context They will be able to - Integrate local sustainable economy to the new tour - Promote traditional know-how through the tourism product (tour) - Consider the potential ecological impact of your tourism product on your city/other actors/other sectors - Monitor, evaluate and improve your tourism product (tour) - Speak about sustainable development and engage visitors in the sustainable approach - to consider the own performance, to identify progress need (self-assessment) - Be able to engage the visitors in your approach
Time (estimation)	8 hours
Content Focus	*Sustainable tourism, ecological impact, local know-how, mobility*
Intro text	Today, sustainable development and sustainability are integral parts of the debate about how tourism projects should be developed to be viable and how natural and cultural resources should be used for a long-term economic benefit. In this unit we will help you to answer the following questions:

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	- What is Sustainable tourism? - What could a "sustainable discovery tour" be? - How to develop a sustainable tour?
A bit of theory…	Heritage contributes to the local economy, by increasing the tourist potential of a region and attracting visitors. Tourism will provide income directly to the local tourism actors (rented homes, hotels, restaurants, tourist shops, tourism guides and escorts, etc.) and will also benefit local shops, producers and other stakeholders. However, if the competitiveness of tourism in Europe is mainly based on the natural and cultural assets of the destination and the involvement of the local community – that make the quality of a tourism destination – then the protection and the enhancement of the natural environment through tourism activities is extremely important. Mass tourism and misuse of natural & cultural heritage by tourism activities have already demonstrated the serious damage it can result in for the local communities, their way of life and their environment: overexploitation of local resources and green spaces with infrastructures, seasonal oversaturated places with unmanageable waste production, water consumption or mobility, destruction of landscape and social and cultural breakdown, transforming tradition and living culture in folklore and attractions. **What is sustainable tourism?** Facing the global social and environmental challenge generated by our way of development, new options have been proposed among which the concept of "sustainable development", which tries to find a real balance between economic efficiency, environmental preservation and social equity. In 1987, sustainable development was defined as a *"Development that meets the needs of the present without compromising the ability of future generations to meet their own needs"* (Report of the Brundtland Commission for the World Commission on Environment and Development 1987). The concept was adopted internationally during the Earth Summit in Rio in 1992 which brought together 110 heads of state and 178 states and where sustainable development became the new goal to answer the conflict between increasingly growing environmental issues and economic development. Three years later, during the World Conference on Sustainable Tourism, meeting in Lanzarote, Canary Islands, Spain, on 27-28 April 1995, the UNESCO, the UNWTO (United Nation World Tourism Organisation) and the United Nations urged "governments, other public authorities, decision makers and professionals in the field of tourism, public and private associations and institutions whose activities are related to tourism, and tourists themselves, to adopt the principle of sustainable development and define 18 principles in the "Charter for Sustainable development". 1. Tourism development shall be based on criteria of sustainability, which means that it must be ecologically bearable in the long term, as well as economically viable, and ethically and socially equitable for local communities. Sustainable development is a guided process which envisages global management of resources so as to ensure their viability, thus enabling our natural and cultural capital, including protected areas, to be preserved. As a powerful instrument of development, tourism can and should participate actively in the sustainable development strategy. A requirement of sound management of tourism is that the sustainability of the resources on which it depends must be guaranteed Going from sustainable development to sustainable tourism, one can refer to the definition proposed by the UNWTO (United Nation World Tourism Organisation, 2004), generally accepted at an international level: *"Sustainability principles refer to the environmental, economic, and socio-cultural aspects of tourism development, and a suitable balance must be established between these three dimensions to guarantee its long-term sustainability.* *Thus, sustainable tourism should:*

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- *Make optimal use of environmental resources that constitute a key element in tourism development, maintaining essential ecological processes and helping to conserve natural heritage and biodiversity.*
- *Respect the socio-cultural authenticity of host communities, conserve their built and living cultural heritage and traditional values, and contribute to inter-cultural understanding and tolerance.*
- *Ensure viable, long-term economic operations, providing socio-economic benefits to all stakeholders that are fairly distributed, including stable employment and income-earning opportunities and social services to host communities, and contributing to poverty alleviation*.

At the EU level (see: https://ec.europa.eu/environment/eussd/) and at national level.

The definition by itself illustrates the complexity and the difficulty of practically applying such an approach: when implementing this concept at a practical level: how to satisfy various challenges (environment, culture, social and economic), various actors involved (public and private, tour operator, hosting and other tourism business, other local stakeholders and local population) and different interests (tourism sector, other economic sectors, local NGOs, etc.).

There is no "ready-to-use" solution to develop and run a sustainable tourism product.

What could be a "sustainable discovery tour"?

Several standards have been developed by international and European, public and professional organisations, to help practitioners put into practice 'sustainable tourism' projects.

On an international level the Global Sustainable Tourism Council (GSTC), constituted in 2010, established and manages standards for sustainable tourism, standards that businesses, governments and other stakeholders should meet to achieve social, environmental, cultural and economic sustainability in destinations. The GSTC is a non-profit, non governmental organisation including representatives of UN agencies, leading travel companies, hotels, country tourism boards, tour operators, individuals and communities. (see https://www.gstcouncil.org/gstc-criteria/gstc-destination-criteria/)

At the European level, the European Commission supports the development of concrete projects of sustainable tourism in different ways, especially, with:

- Its political engagement in the *Agenda for a sustainable and competitive European tourism* in 2007 (https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX:52007DC0621)
- Financial support for sustainable transnational tourism products
  See examples of co-funded projects:
  https://ec.europa.eu/growth/sectors/tourism/offer/sustainable/transnational-products_en
- The European Tourism Indicators System (ETIS) for destination management: ETIS is a management and information toolkit, designed for helping destinations in monitoring and measuring their sustainable tourism performances, against their own target

But how to integrate these elements in a simple way, at a local level and when you don't have the opportunity to get engaged in the above existing processes?

Guidelines for a Sustainable discovery tour

Preserving local environment, cultural heritage and providing socio-economic benefits for the community, requires in-depth knowledge of the local assets. Collecting data and information on a broad range of issues relevant to the local economy, community and environment will help you build an accurate picture of what is really going on in your city.

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The participatory process proposed by the PHW of the project HHST should provide you with enough data and well identified weaknesses and assets of the **socio-economic, ecological and cultural context.**

You will be then able to pinpoint:

- The main environmental issues in your port that have to be taken into account
- The tangible and intangible cultural heritage that make your place special and attractive
- The local socio-economic context your project can contribute to improve

Your engagement towards a sustainable tourism product will have several advantages such as:

- The reduction of natural resources consumption and CO^2 emissions.
- Locals and visitors' awareness-raising about the main local environmental issues.
- The promotion of both the cultural heritage and the products of the city and local area.
- The support of small and/or traditional local businesses and activities.
- The promotion of the development of new businesses in the tourism sector.
- The improvement of the quality of life.

Here we propose some few elements that can help you orient the Discovery tour towards sustainability.

- **Think "limited impact on the environment"**

To limit the environmental impact of tourism, the European commission has already developed several tools, such as:

- The Best Environmental Management Practices within organisations that provide accommodation, food and beverage services, or that manage tourism destinations or offer and reserve travel, accommodation or activities for tourism (travel agents and tour operators). see: EMAS best environmental management practice document can guide them in the process https://ec.europa.eu/environment/emas/index_en.htm
- The Eco-label for tourist accommodation services and campsite services (see: https://ec.europa.eu/environment/ecolabel/products-groups-and-criteria.html)

At the level of a Tour, you can also think of several choices that can reduce the sources of pollution and minimize the use of natural resources. According to its features, you can evaluate the possible impacts and propose alternatives. Here are some examples:

- Use digital information to reduce paper and ink to inform on the tour and provide the map of the tour, as well as for advertising. This option will be especially appreciated for younger visitors.
- Reduce waste production and limit single-use plastic, suggesting a stop in local coffee-shops and bars that will propose drinks and water and prevent the use of plastic bottles.
- Mobility in the city: to limit CO2 emission, you can
  - o provide a map and schedule of public transport
  - o propose public transport, bike renting or walks all along your Tour!

- **Think "respect of local cultural heritage"**

Your Tour is based on local cultural heritage. It is therefore a precious resource to be preserved and maintained alive. To design the Discovery tour you will already have identified clearly what is part of your heritage and the intangible heritage that will be promoted. In addition, you can:

- Provide the local community and visitors with concrete examples to demonstrate the positive impacts of heritage for society and for the city. Eg. cultural events, traditional danses or music and social cohesion; local production and local job for young people.

- Help visitors understand the origin of local traditions and usages. Help them to better respect locals' habits and culture (eg. Adopting the right behaviors, asking before shooting photos or videos, etc.)

- Preserve the integrity of the heritage and showcase only heritage which shows due regard for its integrity.

- Organise in your city artist residencies to explain what the harbour heritage mean.

- Introduce heritage discovery workshops dedicated to craftworkers and creators.

● **Think "benefit for the local community"**

- Through the proposed route and activities, promote local productions

- Promote restaurants using local and/or organic products

- Engage volunteer/unemployed people in the renewal and maintenance of cultural heritage. See example: https://www.coe.int/en/web/culture-and-heritage/-/renewal-of-cultural-heritage-with-the-help-of-unemployed-people

- Showcase the sustainable qualities of the use of local resources, local supply and distribution systems, etc.

● **Think "tourists' awareness"**

Through the whole Tour, the guide will have the opportunity to better inform tourists on local realities. The experience you will offer should:

- Provide information on environmental issues in the city.

- Encourage more sustainable tourist behaviour (eg. if your city is located in a small island with scarce water resources, you can demonstrate the importance to limit water consumption during their stay)

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Public drinking water reserve in the Greek Island of Syros. Due to the lack of natural reserve of soft water, inhabitant have to buy water. Photo: MCE

- Inform visitors on local biodiversity and its fragility.

● **And, THINK GLOBALLY!**

"Shifting from an old, fragmented, mechanical way of seeing to a holistic, systemic, perspective is the biggest, most critical task facing humanity today and, in itself, constitutes a rite of passage from adolescence to adulthood. A successful passage might just enable tourism to become a catalyst of regeneration throughout society." This is what Anna Pollock, one of the founders of the concept of 'regenerative tourism', suggests.

About the proposed activities	Activity 1- Assess the sustainability of your Discovery Tour Activity 2- About Sustainable tourism promotion
Preparation	
Want to go further?	Learn more about the international approach of Sustainable tourism: https://www.unwto.org/tourism-in-2030-agenda Learn more about the European policy on sustainable tourism: https://ec.europa.eu/growth/sectors/tourism/offer/sustainable_nn Learn more about Sustainable tourism destination assessment, with the Global Sustainable Tourism Council https://www.gstcouncil.org/for-destinations/destination-assessment/

	Learn more about Sustainable Development Goals and Tourism: https://tourism4sdgs.org/ Learn more on regenerative tourism: Anna Pollock (2019) Regenerative Tourism: The Natural Maturation of Sustainability, October 2019 https://medium.com/activate-the-future/regenerative-tourism-the-natural-maturation-of-sustainability-26e6507d0fcb) Learn more about the sustainability of local food markets : Moya Kneafsey, Laura Venn, Ulrich Schmutz, Bálint Balázs, Liz Trenchard, Trish Eyden-Wood, Elizabeth, Bos, Gemma Sutton, Matthew Blackett (2013) *Short Food Supply Chains and Local Food Systems in the EU. A State of Play of their Socio-Economic Characteristics.* European Commission - Joint Research Center Report https://www.researchgate.net/publication/264388299_Short_Food_Supply_Chains_and_Local_Food_Systems_in_the_EU_A_State_of_Play_of_their_Socio-Economic_Characteristics
Main sources	

ACTIVITY 1: Assess the sustainability of your Discover Tour

Type : *Practice assessment / Brainstorming*

Key words/ Thematic

Sustainability, assessment

Competencies /Expected learning outcomes

Understand the concept of Sustainable development

Be able to speak about sustainable development

Understand the concept of Sustainable tourism.

Be able to integrate the new tour to local sustainable economy

Be able to consider the potential ecological and cultural impact of your tourism product

Be able to consider our own performance, to identify progress need (self-assessment).

Description

Step 1. Criteria of sustainable tourism?

Tourism can be a tool for local sustainable development when fisheries and other port activities are decreasing. But how to be sure that your Discovery tour combines tourism and sustainable development?

Some organizations had developed criteria for sustainable tourism products, such as:

- the Global Sustainable Tourism Criteria of the Global Sustainable Tourism Council: see https://www.gstcouncil.org/gstc-criteria/gstc-destination-criteria/
- the European Tourism Indicators System' (ETIS) of the European commission: https://ec.europa.eu/growth/sectors/tourism/offer/sustainable/indicators_en

Before trying to assess your product, we propose to review these approaches and criteria.

Step 2. Make a try!

The proposed list of criteria will help you assess the sustainability of your Discovery tour. You can decide to add or change these criteria, according to the indicators discovered in Step 1.

Each criterion should be scored from 1 to 7, 1 being "not fulfilled at all" and 7 "completely fulfilled". You can use the grid provided below.

Step 3. Towards more sustainability

This average sustainability assessment of the Discovery tour should help you identify the challenges you still have to tackle, and also new opportunities to improve the quality and sustainability of your Discover tour.

It is time for brainstorming: list the main steps towards sustainability identified and define new objectives to improve your sustainability in Management, Economy, Social, Culture and/or Environment.

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ACTIVITY 1: Assess the sustainability of your Discover Tour

Type : *Practice assessment / Brainstorming*

Place

Meeting room

Material needed

Access to internet, Printed "**Sustainability assessment framework for Discovery Tour",** Flipchart

Duration of activity

3 to 4 hours depending on the criteria chosen and the group discussion (step 3).

Source

The proposed Sustainability assessment framework for Discovery Tour is based on F. WEBER & B. TAUFER, Assessing the sustainability of tourism products – As simple as it gets, International Journal of Sustainable Development and Planning, Volume 11 (2016), Issue 3

Resources

Examples of sustainable destination in the EU: EDEN "European Destinations of Excellence", European network of destinations awarded by the European Commission for the quality of their tourist offers and their respect for the environment.
https://www.europeanbestdestinations.com/destinations/eden/

ACTIVITY 1: Assess the sustainability of your Discover Tour

Type : *Practice assessment / Brainstorming*

Sustainability assessment framework for Discovery Tour

Issues	Sustainability Criteria	1 to 7 Not at all – Very much	Not Relevant
Management	Participation of stakeholders		
	Sustainable strategy		
	Monitoring and improvement process		
	Informing visitor about sustainability		
Economy	Contributing to strengthen tourism activity		
	Contribute to strengthen other local sectors		
	Economic viability/efficiency		
	Increases the attractiveness and for guests		
Social	Providing local jobs		
	Contributing to skills development		
	Consideration of specific guest needs (e.g. accessibility, family friendliness, senior friendliness, food intolerances, etc.)		
	Working conditions for employees (e.g. equal pay, education and training, diversity in terms of culture, age, gender, etc.).		
Culture	Promote local cultural heritage		
	Promote also intangible heritage		
	Encourage protection and restauration of cultural heritage		
Environment	Conscious use of energy & CO2 emissions (e.g. energy consumption, efficiency, green mobility)		
	Protection of landscape and environmental resources		
	Limitation of waste production		
	Proposition of local food		
	No outdoor activities harmful for the environment		
	Informing visitors about the local natural resources to ensure a more responsible attitude on their behalf		

ACTIVITY 2 : Sustainable tourism promotion

Type : Reading and analysis of good practices

Key words/ Thematic

Sustainable tourism, marketing, promotion, greenwashing, creativity, tourist awareness

Competencies /Expected learning outcomes

Understand the concept of Sustainable promotion
Be able to speak about and promote sustainable approach
Be able to integrate the new tour to local sustainable economy
Be able to engage the visitors in your approach

Introductive text

We have seen that tourism can be a tool for local sustainable development when limiting negative impacts on the community and on local natural and cultural assets. Commitment towards a sustainable tourism needs efforts in terms of strategy, planning, capacity building etc.
However, a sustainable approach can also be source of promotion and marketing for tourism destination!

This activity will give you a series of good practices illustrating what "sustainability promotion" can be.

Description

Step 1. About sustainable promotion
First of all, it is important to distinguish "sustainable promotion" and "greenwashing". Greenwashing is about claiming an environmental or sustainable policy, mainly for marketing purposes without genius sustainable engagement. Here we want to promote a real sustainable approach of our new tourism product in the city (or of the whole destination if the whole city is engaged in a sustainable strategy).

Step 2. Reading: marketing sustainable tourism
The reading of a tool kit *"Marketing sustainable tourism: How marketing and communications can support your destination sustainability strategy"* developed by the European Travel Commission in the framework of its publication Sustainable Tourism Implementation: Framework and Toolkit (March 2021)

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ACTIVITY 2 : Sustainable tourism promotion

Type : Reading and analysis of good practices

Description

Good practices are provided for six aspects of Sustainable promotion:
- Inform and engage customers in sustainability: how to inform consumers about a destination's approach to sustainability and to encourage sustainable behaviours amongst those who visit.
- Promotion to support strategic sustainability objectives: how to better orient your communication strategy for more sustainability and better support your local economy?
- Champion sustainable products: how to promote your local sustainable products, accommodation, or activities?
- Promote intangible heritage: how to promote the 'spirit' of a place?
- Reposition your destination: how to attract new targets and responsible visitors?

- Responsible promotion: think of doing yourself sustainable promotion

Click to add text

Step 3. Develop your own strategy

The document learners will have read was written for National Tourism Organisations to support the development of national approaches that advance sustainable tourism. It is now time to develop a strategy for Destination!

Considering their specific cities, tourism product(s) and the existing efforts toward sustainability, learners should propose, for each of the six aspects, one or two good practices.
This activity can also be the opportunity for creativity and participants can propose new ideas for Sustainability promotion!
1. Inform and engage customers in sustainability
2. Promotion to support strategic sustainability objectives
3. Champion sustainable products
4. Promote intangible heritage
5. Reposition your destination
6. Responsible promotion

ACTIVITY 2 : Sustainable tourism promotion

Type : Reading and analysis of good practices

Prerequisites

No prerequisite but the document to be read is only available in English.
In case trainees cannot access the document due to language, the trainer can select one or two good practices available in the national language (see also links provided in the document) for each of the 6 aspects tackled in the document.

Material needed

You can find the document online or in PDF on this platform.

https://etc-corporate.org/uploads/2021/02/Tool-14-Knowledge-Booster-2-Marketing-Sustainability.pdf

Duration of activity

Around 4 hours
In case of a face-to-face course, the reading of the document can be a 'homework' and only Steps 1 and 3 could be made with the group.

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Module 2 Unit 2.3	DEVELOPMENT OF NEW DISCOVERY TOURS **Management and coordination strategy**
Public target	Tourism professionals, particularly tour operator associations and public entities charged of local tourism promotion
Objectives	This unit will contribute to develop/enhance the following main competences: ● how to develop an Action plan, once we have a strategy to put into practice a project of Discovery Tour. ● how to involve local stakeholders ● how to organise a sustainable tour
Learning outcomes	The learner will know - How to define common strategic lines - About "slow tourism" and slow tourism specifications - To know all the external and internal elements concerning the realization of a tour The learner will improve - his/her capacity involve the stakeholders, basing it on description of context, objectives, destination proposals, etc.. - his/her ability to organise a tour in all its aspects - his/her relationship capacity and organisational capacity
Time (estimation)	3 to 5 hours
Content Focus	● Strategy and working plan ● Slow tourism ● Stakeholders involvement
Intro text	After these first steps (see units 1 and 2), you should be confident that the Discovery tour is viable and can attract visitors. In this unit we will help you to develop your working plan to make your Discovery tour a real and successful tourism product. It will provide you with some tips and methods to better manage your tour and involve local stakeholders and tourism operators in the implementation.

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A bit of theory…	**1. Implementing your project of new Discovery Tour**

The following guidelines will help you develop an Action plan to put into practice your project of Discovery Tour. They will help you:

- Make sure the plan is simple and clear
- Produce a strategic document that is well targeted, easy to read and understand and well disseminated to all participants and stakeholders.

Some guidelines can help you break down your management plan into small tasks and identify the things that need to be accomplished. Start writing your "management plan" by defining the objective.

Write the Action plan before starting the projects
It is necessary to better plan the tasks to be accomplished.

1. Write an introduction in order to put your project in its context.
2. Present the goals and objectives of the new tourism product
3. In order to be well organised, classify your tasks according to the "SMART" method: Specific - Measurable - Achievable - Relevant - Time-bound
4. For each of the defined tasks, list the resources needed.
5. Identify constraints that may prevent you from achieving your goals and objectives.
6. Distribute the objectives according to the skills of each person.

Keep everyone involved and informed
The HPW – Heritage Participatory Workshop (see module 1) should help you inform your partners at each stage and have an extensive discussion on early drafts. Once finalized, officially launch the Action plan through an event and promote the first results and visible benefits.

Detail an Action plan
You will have to define the following:

- ACTIONS - Which actions are you going to develop to achieve your objectives? Eg. Train tourism guide or escort? Communicate on the new Tour to Tour operators, travel agency, public bodies, etc.?

- TEAM - Who is going to be involved? You will have to decide who will animate the tour, define roles in the team according to the competencies. If you don't have all the requested skills in your team, you may need to find partners (local cultural NGOs, tourism guides, experts, …) or to foresee training some of the participants.

- BUDGET - How much will it cost to organise and promote the new tour? How are you going to finance the implementation of the Tour?

- TIME SCHEDULE – When should the Tour be launched? How many months can you propose it (all year long?, only summer time?)?

These 4 elements should be detailed in this order. However, you will probably have to go back to the actions defined when you will reach the financial aspect or review your schedule when you will realise you miss human resources! This planning phase requests numerous readjustments until you feel ready to start, and adaptations during the project duration.

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Your objective is also to integrate the Discovery tour in the local environment and economy. Some basic principle to follow can help you find the right way to do so:

- Think good governance and inclusion: Participating from the definition of the objectives to the achievement of the actions will enhance the sense of belonging, the comprehension of the project plan and the enthusiasm of the participants. It will contribute to inclusion. (See Module 1 and the HPW)

- Think transversality: to be sustainable your project needs to find a good balance between social equity, environmental protection and economic efficiency. These 3 pillars of sustainability should be simultaneously analysed when you are planning your project (see Unit 2 on sustainable tourism).

- Think short and long terms: you need to have a strategic approach to target long term efficiency and viability.
  Preparing from start the monitoring and evaluation of your Action plan will help you reviewing regularly your strategy and the interest of your Tour.

- **Establish realistic programs and action plan**
  Prepare strategy-based annual action programs that are realistic and viable.

- **Use a variety of direct actions, incentives and controls**
  Include the actions that must be taken directly by the management body, as well as the incentives and controls on others.
  Use relevant local and regional measures, such as financial incentives, certification marks and awards when it exists.
  Include corrective measures and actions to correct problems and pursue new opportunities.

- **Reflect and influence regional and national strategies**
  Be sure the chosen approach reflects national and regional sustainable tourism strategies. Seek to influence politics, laws and actions at these higher levels to promote sustainable tourism.

2. **Engage the operators into sustainability: the example of Slow tourism**

What is Slow Tourism?

Slow Tourism is a specification of sustainable tourism that responds to a new travel philosophy. Tourists are invited to travel slowly, consciously and sustainably **to discover lesser-known destinations, respecting them and preserving the value of the heritage and riches they have to offer.**

The philosophy of **Slow Tourism** is therefore **particularly applicable** to the enhancement of the **hidden harbour heritage**, very often owned by many small coastal realities. Attention to detail is preferred to discover hidden places with their own traditions, customs and productions, in order to live intensely every single moment of the journey.

A "slow" journey is planned in such a way that it is **sustainable from the earliest stages,** to ensure that every detail is thought first and foremost with respect for the

environment. In particular, since **transport** is one of the most polluting elements of the tourism industry, in Slow Tourism there is a tendency **to favor sustainable means such as the train or the bicycle**, which thus become an integral part of the experience, allowing the tourist to admire the beauties of the territory surrounding.

Discovering Slow Tour organisation elements

Following this general approach, operators engaged in Slow tourism are following few guidelines which suits to our Discovery tours:

● Offer the experience to small groups (max 15 people).

● Leave the possibility to be a guided tour (with local guide) or self-guided (with illustrated map; recorded narrative available online; or any other assistance).

● Ask your guides and ambassadors to adopt a sustainable and responsible approach, type of promotion and philosophy.

● Develop networks with other local tour operators.

● Promote social equality in products and services purchased from local suppliers

● Be preferably based in the same place where the proposed experience takes place or, otherwise, close enough to be able to ensure normal on-site operation and connect with communities and the value chain locals

● Strive to develop lasting relationships with local "sustainable"suppliers and tour operators

● Use new technologies for promotion and communication activities (such as apps, online brochures, online contact channels, etc.) and have a modern and updated website in various languages (at least in English)

● Be available to provide information to customers through conventional means, but also through social networks.

Other **specific requirements** can be followed by tour operators to concept and organize your Discovery tour :

concerning TRANSPORT :

- include at least one trip with sustainable means of transport such as bicycle, electric bike, segway, walking, electric vehicle or any other ecological means.
- offer itineraries in the less busy routes
- offer luggage transport for participants traveling the route in soft mobility
- offer accessibility solutions for people with special needs
- provide for transportation or GPS applications, in case of self-guided tours

concerning FOOD AND DRINK

- provide for information about the origin, producers, typical dishes and the quality of the food.
- promote gastronomy as part of the destination's culture and tradition.
- assure that products provided during the tour are seasonal, organic and fair trade
- preferably include restaurants or structures with gastronomic offer with awards and accreditations in the context of fair trade, organic brands or Designations of Origin.
- includes gastronomic tasting activities and / or visits to local producers.
- offer menus appropriate for the type of activity (e.g. hiking or cycling)
- provide for a QR code for each menu or food on the menu to gain access to more information on provenance, nutritional values and more.

concerning ACTIVITIES

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	- concept activities aiming to protect and promote natural and cultural heritage (tangible and intangible) - concept activities to allow visitors for a deeper understanding of the local identity, connecting them to the destination's local history and traditions through local events (i.e. festivals, fairs) , gastronomy, crafts etc. - provide for activities whose suppliers are local experts who approach respectfully towards the environment and local communities in order to contribute to the pride of local communities and promote respect between tourists and locals. - foresee the participation of local groups such as ethnic communities, NGO representatives, opinion leaders, local institutions, etc. concerning ACCOMMODATION - provide for structures that are locally and / or family-run businesses, better if a farmhouse, a house in a fishing village, a campsite, a small hotel, etc. - provide for facilities to work with local suppliers. - provide for structures offering an intimate and personalized service, taking the time to welcome customers and inform them about the surroundings and the possible activities to be carried out in the area.
About the proposed activities	Activity 1 : Drafting of a Slow Tourism Specification for stakeholders Activity 2 : Harbor heritage Discovery Slow Tour Organization
Preparation	
Want to go further?	Slow tourism and how to be a slow traveller https://travelersanddreamers.com/slow-tourism/ Research Study on Slow Tourism International trends and innovations Slow Tourism product creation manual - Project MedPearls https://www.enicbcmed.eu/sites/default/files/2020-09/Slow%20Tourism%20Product%20Creation%20Manual.pdf Stakeholder engagement in destination planning https://www.solimarinternational.com/stakeholder-engagement-in-destination-planning/ Get inspired by the Cultural routes methodology: https://books.openedition.org/ifeagd/738?lang=it Manuale per la creazione di prodotti Slow Tourism (Italian) https://www.enicbcmed.eu/sites/default/files/2021-04/Med%20Pearls%20ST%20Product%20Creation%20Manual%20IT.pdf

ACTIVITY 1: Drafting of a Slow Tourism Specification for stakeholders

Type : Reading /Simulation

Key words/ Thematic

Slow Tourism Stakeholders network, Slow Tourism brand, Slow tourism dimensions

Competencies /Expected learning outcomes

- To draft a "Slow tourism" specification for public and private operators in the area.
- Capacity to involve the stakeholders, basing it on description of context, objectives, destination proposals, etc..
- Relationship capacity

Description

STEP 1
Consider the following requirements and their operative translation to be respected by operators who offer slow services on the basis of the tourist's expectations and declined for each of the six dimensions of slow tourism :
CONTAMINATION
The slow tourist wants to get in touch with the local reality and be able to collect / give opinions on the experience. The slow operator responds by organizing initiatives and events that allow contact with locals and guests.
Operationally it means:
- Provide information and customized solutions to guests' needs and manage active listening and dialogue relationships with them before, during and after their stay.
- Systematically encourage - both during and after the stay, both online and with traditional methods - the exchange of experiences, advice, impressions, evaluations among guests.
- Encourage relationships and active exchange between guests and the resident community, promoting the dissemination of the latter's values.
AUTHENTICITY
The slow tourist wants to know and experience the reality of the destination. The slow operator responds by preparing supports, activities and spaces that enhance local traditions, social and environmental aspects.
Operationally it means:
- In furnishing the spaces used by the tourist and in the clothing of the contact staff, use elements that characterize the experience in a local key.

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ACTIVITY 1: Drafting of a Slow Tourism Specification for stakeholders

Type : Reading /Simulation

Description

•Organize initiatives (readings, screenings, tastings, art exhibitions, etc.) and / or make some supports available to guests (e.g. small library / media library) that facilitate a better understanding of the authentic aspects of the local environment: culture, savoir faire , traditions and typical aspects in general.
•Have a list of specialists in different aspects related to the local reality to be activated if necessary to advise guests and / or build characteristic experiences.
• Suggest places, events, attractions frequented by locals that encourage understanding and deepening of the local reality

SUSTAINABILITY
The slow tourist wants to know the methods put in place for respect for the environment and for ethically fair development. The slow operator responds by announcing the commitment and attention of the structure to sustainable and equitable development towards the local community.
Operationally it means:
•   Respect the criteria of environmental quality, energy and social equity.
•   Acting constantly to reduce its ecological footprint and measure the improvements achieved.
•   Dedicate time to the choice and verification of the consistency of suppliers (those who offer services in a slow key), avoiding dubious situations from an ethical, qualitative or environmental point of view.
•   Communicate to guests their commitment to developing sustainable and responsible tourism, as well as the improvements achieved.

TIME
The slow tourist wants to manage his holiday at his own pace and seek information and suggestions from specialized staff. The slow operator responds by dedicating time to planning the services offered, trying to make them adaptable to the customer's needs.
Operationally it means:
•   Structuring the opening hours of the services so that the customer can have suitable times.
•   Spend time designing improvements to the work environment and solutions that improve the slow approach of the structure.
•   Involve the staff in activities (information meetings, seminars, visits, etc.) that improve their knowledge of the destination (uses, habits, opportunities) and the provision of the service.
•   Communicate to guests the commitment of the structure in slow tourism and dedicate time to verify - directly or indirectly - their perception of the quality of the experience and the service received.

SLOWNESS
The slow tourist wishes to calmly explore, even outside the traditional circuits, the destinations paying attention to the services offered. The slow operator responds by inviting the customer to leave the classic holiday circuits and try alternative routes and experiences.

ACTIVITY 1: Drafting of a Slow Tourism Specification for stakeholders

Type : Reading /Simulation

Description

Operationally it means:
- Raise awareness and guide guests towards a slow experience of the destination and inform them about the possibilities in this sense in the area (transport, vehicle rental, routes, guides, etc.).
- Promote other network operators who offer slow tourism experiences.
- Adopt suitable solutions for the use of services and the territory for customers with reduced mobility (elderly, people with deficits, children, etc.).

EMOTION

The slow tourist wants to live the experience to the full of curiosity, the desire to know and be surprised. The slow operator responds by carefully planning the activities to make them as engaging as possible

Operationally this means:
- Carefully plan the activities to be developed directly or suggested, paying attention to the factors that can favor the memorability of the experience.
- To make use, in carrying out the activities, of competent and engaging staff able to increase the active and emotional involvement of the guests.
- Use technological / multimedia supports to recreate situations that stimulate the attention and active and emotional involvement of guests.

STEP 2

Identify the stakeholders in the frame of these categories:

Local residents, Accommodation Providers, Tour Operators, Travel Agents, Local authorities, Managers, Owners, CEO, Employees, Educators, Students, Farmers, Other interested organization

STEP 3

Prepare examples for each of the operative requirements above indicated, in order to more specifically adapt them to harbor destinations

STEP 4

Proceed to the final draft of the Slow Tourism Specification for stakeholders

ACTIVITY 1: Drafting of a Slow Tourism Specification for stakeholders

Type : Reading /Simulation

Place

Meeting room or online meeting

Prerequisites

Basic concepts on sustainable tourism, cultural tourism and
professional figures in tourism, stakeholder
good familiarity with the use of PC and Internet

Material needed

PC, printer, access to Internet

Duration of activity

2-3 hours

Resources

Stakeholder Engagement in Destination Planning
https://www.solimarinternational.com/stakeholder-engagement-in-destination-planning/

ACTIVITY 2 : **Harbor heritage Discovery Slow Tour Organization**

Type : Reading /Simulation

Key words/ Thematic

- Slow tourism
- Slow tour requirements and practical aspects

Competencies /Expected learning outcomes

- To know all the external and internal elements concerning the realization of a tour
- Ability to organize a slow tour in all its aspects

Description

STEP 1
The trainer/facilitator selects, alone or with the participants, a destination proposing a Discovery tour or characterized by the presence of harbor heritage that could be the basis of a new Discovery tour.

STEP 2
Participants identify the main stakeholders linked to the destination selected.

STEP 3
Considering the following requirements and practical aspects to concept, participants are working in groups (3 or 4 persons) and implement a Discovery Slow Tour, as described in Unit 2.3 :
- GENERAL REQUIREMENTS
- TRANSPORT
- FOOD AND DRINK
- ACTIVITIES
- ACCOMMODATION

STEP 4
Proceed to the draft of the Discovery Harbor Heritage Slow Tour Organization

STEP 5
Results are shared with the other groups and discussion is open to improve the described organization of the Discovery tour.

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ACTIVITY 2 : **Harbor heritage Discovery Slow Tour Organization**

Type : Reading /Simulation

Place

Meeting room or online meeting

Prerequisites

Basic concepts on sustainable tourism , particularly slow tourism, and professional figures in tourism, stakeholders good familiarity with the use of PC and Internet

Material needed

The training content of Unit 2.3 of HHST Course
PC, printer, access to Internet

Duration of activity

2-3 hours

Resources

Some examples of Slow tours can be find here:
CINQUE TERRE : INTO THE BLUE
https://www.slowtourtuscany.it/en/tourdetail/cinque_terre__into_the_blue__1
0072

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Module 2 Unit 4.	**Define standards as well as social, environmental and economic priority actions for these discovery trails**
Public target	Tourism professionals, stakeholder
Objectives	This unit will contribute to develop the following competences: ● to improve the ability of a group of stakeholders to assess whether a particular itinerary has sustainability characteristics through the definition of a set of indicators; ● to know the most common indicators to use for monitoring the sustainability of a tour; ● to understand how to collect and process the data necessary for the construction of the indicators. ● build a knowledge database to improve the sustainability of a tourist destination to reuse in defining new growth strategies.

Learning outcomes

EQF	Cognitive/knowledge	Activity/skills	Affective/attitude	
1	Know the most important sustainability indicators divided by criteria and indicators;		Ability to analyze and be innovative; Problem solving Learning skills and strategies;	
2	Know the most relevant databases to be used for the construction of sustainability indicators;		Ability to analyze and be innovative; Learning skills and strategies;	
3	Knowing how to develop a system for reading sustainability indicators and drafting a summary report;	Use a spreadsheet to create indicators and charts; Knowing how to build a monitoring report;	Leadership; Ability to analyze and be innovative;	

Time (estimation)	3 to 5 hours
Content Focus	● hidden harbour heritage, ● destination ● cultural attractions, ● Indicators ● ETIS system
Intro text	Once you have defined your strategy and your action plan, it is important to monitor the development of the slow tourism product and evaluate its success!

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In this unit, we will propose you to get inspired by the indicators proposed by the European Commission: the European Tourism Indicator System (ETIS) developed to help "destinations to monitor and measure their sustainable tourism performance, by using a common comparable approach" (See the European Tourism Indicator System tool kit – 2016).

Select indicators for monitoring

At the outset, consider what kind of performance and impact indicators should be used to monitor the strategy and judge its success.

In this unit we will help you to answer the following:

- What are the indicators for sustainable tourism?
- What is the ETIS system?
- How to build a monitoring system based on ETIS indicators?
- How and which stakeholders to involve for the construction of a system of indicators?
- How to seek evaluation and recognition of the strategy

A bit of theory…

The **Sustainability indicators for quality tourism in harbor heritage**

1. Introduction

Competitiveness in the tourism sector is highly dependent on sustainability. The perceived quality of the various tourist destinations is affected by the attitudes of the local people and the influence of the local culture.

For this reason, tourist destinations compete with each other on how they are able to face the challenges of environmental, economic and social sustainability.

To help local systems to acquire quality tourism according to universally accepted standards throughout Europe, the Commission has adopted its own system of indicators called ETIS (European Tourism Indicators System). It is a system of 43 indicators from which each tourism system can choose those most suitable for measuring and comparing the performance of the local community over time.

The indicators are divided into four categories:

1. destination management,
2. social and cultural impact,
3. economic value,
4. environmental impact.

The ETIS system is usefully applicable to the cultural tourism system in

ports.

Each port area can be considered a tourist destination. Anyone who might have an interest can help define the local system of indicators. In fact, the measurement of the deviations of the indicators over time can give us an idea of the progress (or regressions) in terms of tourist attractiveness of the port.

Obviously, at the local level, it is possible to rely on a reduced set of indicators.

2. To measure and monitor sustainability indicators

As insiders are well aware, the most important tourism policies have been based on a rather narrow system of indicators.

Among the most common, the number of visitors arriving in the tourist destination, the job offer, the level of tourist satisfaction.

The statistics that can be elaborated on these indicators hide important details from us to grasp the trend of tourism dynamics.

Broadening the framework of the aspects that must be monitored to read the attractiveness of a tourist destination is a very important measure to understand the potential of a location in the future. Despite the large amount of data, statistics, guidelines and strategies existing at the regional level, at the local level there is often a lack of knowledge tools to provide the governance of the territory with the policies to be adopted to improve tourism.

In this case the ETIS indicators represent a serious methodology of sustainable growth. Their use enables local operators to compare their own situation with that of others and check progress.

The idea is that system users can have a long-term view of where their territory is going and, if necessary, intervene..

This paragraph therefore aims to define a set of ETIS indicators that can be used for cultural tourism in ports. Using the methodological guide well, the tourism professionals will be able to understand how:
- choose the most suitable indicators;
- understand what the local expectations are;
- involve the various stakeholders by defining the levels of responsibility collect data and analyze them to assess the improvement.

It appears very important to encourage non-homogeneous groups of stakeholders who can become learning groups in monitoring and supporting management through mutual stimulation and cooperation.

3. Core indicators

The core indicators gather together the essential, key or baseline information that a destination needs to understand, monitor and manage its performance.

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The Commission's indicators represent the different aspects of sustainability and form the backbone for a real destination management system. They also make it possible to compare the destination with other similar ones.

Since not all destinations have the same characteristics, we made a choice from the set by defining a sub-set of indicators that can be used in port tourism.

It is clear that the collection of all data and the reading are not processes that can be suddenly reached. A period of adjustment is needed. Maybe you can start with those indicators for which it is easier to obtain the data and then within a couple of years go to full capacity.

The 20 indicators we have chosen can be found within four main types:

A. Destination management: 1
B. Economic value: 4
C. Social and cultural impact: 9
D. Environmental impacts: 6

They are described in the table below:

Section A: Destination management		
Criteria	**Indicator reference#**	**ETIS core indicators**
A.1 Sustainable tourism public policy	A.1.1	Percentage of tourism enterprises/establishments in the destination using a voluntary certification/labelling for environmental /quality/sustainability and/or Corporate Social Responsibility

Section B: Economic value		
Criteria	**Indicator reference#**	**ETIS core indicators**
B.1 Tourism flow (volume and value) at destination	B.1.1	Number of tourist nights per month
B.2 Tourism enterprise(s) performance	B.2.1	Average length of stay of tourists (nights)
B.3 Quantity and quality of employment	B.3.1	Direct tourism employment as percentage of total employment in the destination
	B.3.2	Percentage of jobs in tourism that are seasonal

Section C: Social and cultural impact		
Criteria	**Indicator reference#**	**ETIS core indicators**
	C.1.1	Number of tourists/visitors per 100 residents

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C.1 Community/social impact	C.1.2	Percentage of residents who are satisfied with tourism in the destination (per month/season)	
	C.1.3	Number of beds available in commercial accommodation establishments per 100 residents	
C.2 Health and safety	C.2.1	Percentage of tourists who register a complaint with the police	
C.3 Gender equality	C.3.1	Percentage of men and women employed in the tourism sector	
	C.3.2	Percentage of tourism enterprises where the general manager position is held by a woman	
C.4 Inclusion/accessibility	C.4.1	Percentage of rooms in commercial accommodation establishments accessible for people with disabilities	
C.5 Protecting and enhancing cultural heritage, local identity and assets	C.5.1	Percentage of residents that are satisfied with the impacts of tourism on the destination's identity	
	C.5.2	Percentage of the destination's events that are focused on traditional/local culture and heritage	

Section D: Environmental impact

Criteria	Indicator reference#	ETIS core indicators
D.1 Reducing transport impact	D.1.1	Percentage of tourists and same-day visitors using different modes of transport to arrive at the destination
D.2 Climate change	D.2.1	Percentage of tourism enterprises involved in climate change mitigation schemes such as: CO_2 offset, low energy systems, etc.— and 'adaptation' responses and actions
D.3 Solid waste management	D.3.1	Waste production per tourist night compared to general population waste production per person (kg)
	D.3.3	Percentage of total waste recycled per tourist compared to total waste recycled per resident per year
D.7 Landscape and biodiversity protection	D.7.1	Percentage of local enterprises in the tourism sector actively supporting protection, conservation and management of local biodiversity and landscapes

4. Supplementary indicators

Once a clear process has been established for monitoring the core indicators, destinations may wish to collect additional information that is tailored more to their destination type or category or the particular tourism market that they serve or promote.

The ETIS therefore includes the opportunity to consider supplementary indicators that add to the basic information provided and allow

destinations to tailor the system to their own particular needs or destination category, e.g. mountain, city, rural, coastal, island and urban areas, as well as coordinated approaches and macroregional and/or transnational dimensions.

Such indicators will need to be provided with a clear methodology for data collection and be tested if they are to be shared with and/or used by other destinations.

A list of possible supplementary indicators has been included to provide an example of what can be considered, covering coastal, maritime, accessibility and transnational cultural routes issues.

Maritime and coastal tourism
Passengers and ports
Number of incoming and outgoing passengers per port per month
Number of berths and moorings for recreational boating
Water quality
Level of pollution in seawater per 100 ml (faecal coliforms, campylobacter)
Beaches
Percentage of beaches awarded the Blue Flag
Area and volume of sand nourishment
Total km of free beaches relative to total km of beaches
Percentage of beaches accessible to all
Number of days per year the beach/shore is closed due to contamination

About the proposed activities	*Activity 1: Creation of a monitoring system* *Identification, among the core and supplementary indicator, of those most suitable for your destination* *Activity 2: Analyze your destination*
Preparation	It is possible to download the European Tourism Indicator System (ETIS) toolkit here : https://ec.europa.eu/docsroom/documents/21749
Want to go further?	*Learn more about how to build a system of indicators and sustainable tourism* ● https://ec.europa.eu/growth/sectors/tourism/offer/sustainable/indicators_en ● https://www.tandfonline.com/doi/abs/10.1080/09669582.2018.1425696 ● https://journals.sagepub.com/doi/10.1177/13548166211062649 ● https://books.google.it/books?hl=it&lr=&id=omsPEAAAQBAJ&oi=fnd&pg=PP1&dq=accountability+stakeholder+engagement+in+tourism&ots=lZx9z3

P_5P&sig=G7tDfUnum4uYAn5XqAuhRg8zaF0#v=onepage&q=accountability%20stakeholder%20engagement%20in%20tourism&f=false
- https://dspace-test.interleaf.ie/bitstream/handle/20.500.12065/516/Stakeholder%20Engagement%20in%20Destination%20Management.pdf?sequence=1&isAllowed=y
- https://uet.edu.al/wp-content/uploads/2021/11/Proceedings-Book-5.pdf#page=153
- https://www.tandfonline.com/doi/abs/10.1080/13675567.2015.1027150

ACTIVITY 1: **Creation of a monitoring system**

Type : Reading /Simulation

Key words/ Thematic

Core Indicators, Supplementary Indicators, study, choice and realization.

Competencies /Expected learning outcomes

To be able to identify in an understandable and attractive way your destination by a set of customized indicators.

Description

Objective: Create an indicators map with description

Step 1: Study the ETIS   Toolkit and the different kind of indicators
The learner will have to study well the ETIS toolkit, and the different types of indicators provided, both the core and the supplementary ones

Step 2: Elaborate a list of criteria selecting indicators useful for your destination
On the basis of the characteristics and peculiarities of their destination or the destination chosen for the exercise, the participants will have to choose the most suitable core indicators and the additional ones.

Step 3: Elaborate a data format to collect the requested information and analyze the indicators
The participant will have to develop a survey format for each indicator that includes all that is necessary for the collection, processing and analysis of the data.

Step 4: Create an indicators map with description
On the basis of the data collected, the participant will have to order them for: a. Destination management, b. Economic value, c. Social and cultural impact,
d. Environmental impacts.
Starting from the values found, think about the destination development strategy

Harbor Heritage Story Telling

ACTIVITY 1: **Creation of a monitoring system**

Type : Reading /Simulation

Place

Meeting room or online meeting

Prerequisites

Basic concepts on sustainable tourism, cultural tourism and professional figures in tourism
Good familiarity with the use of spreadsheet and Internet

Material needed

PC, printer, access to Internet

Duration of activity

3-5 hours

Resources

Indicators of Sustainable Development
https://www.tandfonline.com/doi/abs/10.1080/13032917.2007.9687211?journalCode=rana20
The **development** of **indicators** for **sustainable tourism**: results of a Delphi survey of **tourism** researchers

Indicators and **sustainable tourism**: Literature review

Identifying core **indicators** of **sustainable tourism**: A path forward?

ACTIVITY 2: Analyze your destination

Type : Reading / Simulation / Working group

Key words/ Thematic

Core Indicators, Supplementary Indicators, study, choice, analysis, strategy

Competencies /Expected learning outcomes

Ability to develop a strategy document starting from the collection and analysis of data relating to its destination

Description

Using a set of at least 15 core and 5 supplementary indicators, the participants analyzes destination and forecast their own strategy

Step. 1 – Study and analysis of the documentation for the collection of the data necessary for the processing of the core and supplementary indicators identified
Participants divided into small groups will have to identify, through access to databases, the raw data necessary for the calculation of the indicators. It is clear that the real problem will be that of the adaptability of data, perhaps identified for extended territoriality (Region, Province, Municipality), which can adapt to smaller destinations such as ports. It will be necessary to resort to the application of decreasing percentages, for example on the basis of the surface in sq. Km.

Step. 2 – Elaboration of the indicators and short comment for each one
The elaboration of the indicators must be done by the participants in groups. Subgroups can be trained for the type of indicators: social, economic and environmental. The same for the supplementary indicators. Each subgroup will have to produce the results and a brief comment on them. The system described will allow monitoring over the years and controlling the trend over time.

Step. 3 – Development of the strategy
The strategy will have to identify growth objectives and actions to be taken to achieve the objectives. It will therefore have to provide for an improvement in the trend of the variables that affect the indicators whose results appear less performing. The strategy will have a development model over the years and will have short-term objectives (one year) revised from year to year and medium-term (5 years). Finally, the strategy will have to identify the owners of the actions to be carried out. They will be included among the most important stakeholders and will be involved in the development of the strategy. The development of the strategy can take place according to the Logical framework procedure and with the GOPP methodology. It will be possible to usefully view the application cases of the ETIS toolkit. Monitoring methodologies will have to be described.
The revision of the strategy following the evaluation of the indicators could lead to the change of some of the indicators themselves.

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ACTIVITY 2: Analyze your destination

Type : Reading / Simulation / Working group

Place

Meeting room or online meeting

Prerequisites

Basic concepts on sustainable tourism, cultural tourism and professional figures in tourism, good familiarity with the use of spreadsheet and Internet, basics concept on planning

Material needed

PC, printer, access to Internet , flipchart

Duration of activity

3 days

Resources

How DMO Can Measure the Experiences of a Large Territory
Gap analysis for global sustainable tourism
Study on the feasibility of a european tourism...
Harbour city tourism

Module 3 Unit 3.1	*Heritage interpretation & Heritage Ambassadors* **Using Heritage interpretation techniques**
Public target	Tourism professionals, Ambassadors
Objectives	During this unit, you will get introduced to heritage interpretation and to the way to implement the interpretive principles and qualities to the new discovery tour. This unit will contribute to develop the following: • Your knowledge on heritage interpretation • Your capacity to identify and classify different heritage phenomena as well as present them to different audiences using interpretive principles and linking them with values and visitors' own experiences • Your ability to enhance heritage presentations by offering multiple perspectives to improve visitors' experience
Learning outcomes	The learner should be able to: - Explain what Heritage is - Outline the difference between tangible and intangible heritage - List elements of the harbour heritage that could be highlight for visitors - Know the objective of Heritage interpretation - list the main principles of Heritage interpretation The learner should understand how each item/heritage is connected to multiple stories The learner should also - Identify heritage in the harbor & classify local tangible and intangible heritage - Identify some "hidden" heritage in the harbor - Knows how to propose experiences to visitors - Develop a narrative: connect local heritage to local history & culture - Provoke resonance in visitors - Connect local heritage to European history & culture The learner will be willing to - share with other his/her view on local heritage - evaluate and review their own appreciation/opinion on local heritage - use new way to share knowledge - Include different perspectives in the presentation of heritage. He/she should - Find important to present a multi-perspective view of local heritage asset(s). - Have the curiosity to learn more about a multi-perspective view.
Time (estimation)	2 hours

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Content Focus	*Heritage, Tangible heritage, Intangible heritage, Heritage Interpretation, Value and heritage, Meaningful experience making*
Intro text	In this unit on Heritage interpretation, we will see how to enrich visitors' experience by provoking curiosity and proposing interactive presentations, and how to raise their consciousness, appreciation, and support for cultural harbour heritage.
A bit of theory…	**What is Heritage interpretation?** Interpretation is all about helping people appreciate something that you feel is special. […] It can be about: ✳ a building, ✳ an area of countryside, ✳ an aspect of cultural life, for example a traditional celebration, ✳ a town, ✳ an object, or a collection of objects, ✳ an industry, ✳ an historical event or period, ✳ an activity, for example working with a sheep dog.(see: Carter, J., A sense of place) Heritage interpretation is connecting people with the legacy of their past. It turns experiences into sources of inspiration and creativity. To do so, it relates to people, it provokes their curiosity, it includes narratives that might be relevant to them, and it encourages reflection (see: 'Engaging citizens with Europe's cultural heritage') American writer and 'father' of heritage interpretation, Freeman Tilden (1957) described interpretation as 'the revelation of a larger truth that lies behind any statement of fact'. Indeed, interpreters are asked to use words and invite visitors into experiences that awake their heart, mind and senses (use the heart, head and hands, as is often said). And doing so, they turn guiding into a memorable experience. **Interpretation, values and meaning making** Interpretive guides do not repeat factual, 'dry' information, like dates, scientific data, etc. On the contrary, they use this knowledge in order to inspire their visitors to discover what meaning heritage has for them, and why it is worth protecting it. In other words, interpreters are not mere teachers, in the traditional sense of this term. They inspire rather than sermonize; they invite people to consider new perspectives, rather than overloading them with facts. Additionally, interpretive guides share narratives about heritage in a way that reveals how this is linked with universal values, such as democracy, equity, freedom, non-discrimination, etc. By doing so, participants are invited to reflect about their own values and mindsets. They turn from passive learners into active thinkers, or even active citizens. According to Interpret Europe – the European Association for Heritage Interpretation, the key to a quality personal interpretation of all heritage phenomena lies behind the four aces that all interpretive guides should use: - to offer paths to deeper meaning, - to turn phenomena into experiences, – to provoke resonance and participation and

- to foster respect for all heritage

Let's see what these 'aces' mean, in practice:

To offer paths to deeper meaning

Interpretive guides are not the sole 'owners' of the one truth about the heritage presented. They do not aim to communicate one message about heritage, nor do they wish to impose to their participants the meaning heritage has for them.

Instead, they offer a narrative that will be open to many interpretations. And they will use questions that will invite people to discover what meaning these phenomena has for them – even if these meanings are different, or even contradict the interpreter's.

To turn phenomena into experiences

Freeman Tilden explains heritage interpretation as a 'first-hand experience'. Indeed, we cannot talk about heritage interpretation in the absence of the authentic heritage.

To better explain this, let's consider the following example:

Imagine yourselves in the middle of a public square. It's springtime, the warm sun shines on your skin, and you are surrounded by tens of people: some busy, crossing the square in a hurry, others on a slower pace, enjoying the day, small children playing and running careless, while their parents chat with each other, while also looking at the kids from time to time. Suddenly, while you stand in the middle of this happy buzzing, you realize it's almost noon: inviting smells start coming from the houses around the square, making you realize soon it's time for lunch.

What thoughts cross your mind while standing there? In what way would you relate that experience with your everyday life? Or with an image coming from your childhood?

The answers to each of these questions are different for each one of us. But what is certain is that it is impossible to recreate in its full vividness this simple experience, if we are not actually in the square. We can't recreate the ambience (the noise, the smells, the senses, etc.) and the emotions evoked by it simply by using a photo of the square, or by talking about it.

To provoke resonance and participation

Interpretive guides are acting more like facilitators than traditional educators. They use questions to encourage visitors to engage into a discussion. These questions are phrased in a way that invites all different perspectives to be heard – they have no correct or false answer. Participants are encouraged to share previous experiences related to the heritage presented, and interpreters facilitate all answers, to achieve the intended resonance in the participants' minds.

This participatory approach is a distinction of heritage interpretation.

Different types of questions an interpreter can use are (the Interpretive Guide):
1.	Focus questions that invite participants to get a direct contact with the heritage presented, for example: 'observe closely this ancient pot – how would you describe its shape?'
2.	Transfer questions that ask participants to reveal connections with their own previous experiences, for example 'what does the smell of this plant remind you of?'
3.	Process questions that invite participants to consider how something has happened, or would happen, for example 'if you were a migratory bird, what would you pay attention to during your trip to the south?'
4.	Evaluation questions, where participants are encouraged to elicit their own opinions, for example 'should this abandoned church get renovated even if this means changing its use?'

	To foster stewardship for all heritage This last 'ace' is the root and reason of the whole interpretive process: interpretation takes place so that visitors relate to the heritage we present, reveal its meanings, and through this process, engage with it. It is only through this personal engagement that in the future they will feel stewards of it. In brief, interpretive guides: … discuss with the visitors, instead of merely talking to them, turning a 'passive' audience into engaged participants … adapt their interpretation to their visitors/guests – instead of reproducing the same information in an identical way every single time …awake the sense and the imagination of visitors …help their audience reflect on the meaning natural and cultural heritage has for them … provoke the minds of their visitors/guests into assessing and even reconsider their own, everyday values and choices …encourage their visitors/guests take over the role of stewards of all heritage phenomena – even those that are seemingly away from their own lives
About the proposed activities	Activity 1- Choose a theme and narrative for your heritage Activity 2- Linking heritage phenomena with values
Preparation	● The Interpretive Guide http://www.interpret-europe.net/fileadmin/Documents/projects/HeriQ/the_interpretive_guide_2015_en.pdf ● Podcast – panel discussion with 3 interpretive professionals, part of a EUROPARC online course: https://www.youtube.com/watch?v=f3FFZgx7ZTs&t=1s
Want to go further?	● Learn more about how to link heritage interpretation with shared values, along with good examples: - 'Engaging citizens with Europe's cultural heritage' http://www.interpret-europe.net/fileadmin/Documents/publications/ie_engaging_citizens_with_europes_cultural_heritage_co.pdf - This same material is presented in this webinar: https://www.youtube.com/watch?v=ZSHM2gT_gRg ● Learn more about how European trends on different sectors affect heritage interpretation: 'European trends and developments affecting heritage interpretation' http://www.interpret-europe.net/fileadmin/Documents/publications/interpret_europe_trend_analysis_2016.pdf

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	● Lear about Professional Development in Heritage Interpretation http://www.interpret-europe.net/fileadmin/Documents/projects/InHerit/Manual-InHerit-EN.pdf ● Learn more about the philosophical roots of heritage interpretation: 'Exploring the philosophical roots of heritage interpretation' http://www.interpret-europe.net/fileadmin/Documents/projects/InHerit/inherit_digging_deeper_-_philosophical_roots_of_heritage_interpretation.pdf
Main resources	

ACTIVITY 1 : INTERPRETERS IN ACTION

Type:Role playing, discussion

Key words/ Thematic

Personal interpretation- heritage interpretation- principles of
heritage interpretation

Competencies /Expected learning outcomes

Trainees will experience in practice how it feels to play the role of
interpreters and/or visitors.
They will learn the principles of personal interpretation.

Description

Trainees experience in practice how it feels to play the role of interpreters and/or visitors.
In the end, the trainer runs a facilitated discussion about this.

Step 1 – Roles distribution
The trainer asks for 8 participants to act as volunteers. Then s/he shares one 'guideline card' (a-h) with each volunteer.
Each guideline card gives a specific 'mission' to the volunteer interpreter.
Volunteers need to read these, but in secret, so that the rest of the trainees don't know what's written on them.

Guidelines cards with the following cases:
a. You have to present an object of your choice by making a lecture, filled with facts and numbers about this object
b. You have to present an object of your choice. In doing so, you need to persuade everyone that this is the best of its kind in the whole world – leaving no doubt whatsoever about the superiority of it over similar objects that can be found elsewhere.
c. You have to present an object of your choice by encouraging 'visitors' to share their own experiences about it (or about similar objects they have where they come from)
d. You have to present an object of your choice, by encouraging 'visitors' to share their own opinions about it – while still sharing some facts that you know.
e. You have to present an object of your choice in a way that will persuade 'visitors' to change one everyday (bad) behavior they may have, or reinforce an everyday (good) habit of theirs.
f. You have to present an object of your choice, in a way that it will reveal something unexpected about it that your 'visitors' don't know or have never before realized.
g. You have to present an object of your choice in a way that will inspire 'visitors' to re-consider how this object (or similar ones they are familiar with) can help us lead a more sustainable life

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ACTIVITY 1 : INTERPRETERS IN ACTION

Type: Rolle playing, discussion

Description

h. You have to present an object of your choice by intriguing curiosity to your 'visitors', as a way to make your presentation participatory (rather than passive)

Step 2- Becoming interpreter

After we make sure that all volunteers are clear about the 'guidelines', we ask them, one after the other, to take over the role of 'the Interpreter'. The trainer explains that each volunteer will have 2' to present a specific object (of their choice) from the surroundings, following the 'guidelines' on their cards. The rest of the trainees (including the volunteers who are not 'on role' at that moment) play the role of 'visitors' and act accordingly.

Step 3- Discussion

After all volunteers have played their role, we discuss how we felt as 'visitors', and which of these methods 'touched' us the most (and why). While facilitating this discussion, the trainer encourages trainees to reveal on their own what are the do's and dont's an interpreter should be aware of.

Place

The activity should take place in a museum, an outdoor location, part of a discovery tour, or other place providing interesting objects.

Material needed

Prepared 8 Guidelines cards

Duration of activity

40 to 60 minutes

ACTIVITY 2: OUR COMMON VALUES, OUR LOCAL HERITAGE

Type: Group work, discussion

Key words/ Thematic

Heritage interpretation- shared values-principles of heritage interpretation-interpretive planning-interpretive walks

Competencies /Expected learning outcomes

The learners will improve their capacity to present heritage to different audiences using interpretive principles
They will better link heritage with values and visitors' own experiences

Description

Trainees experience in practice how it feels to play the role of interpreters and/or visitors. In the end, the trainer runs a facilitated discussion about this.

Step 1 The list of values
The trainer says few words about how this list has derived, as simply as possible. The trainer can read the reference below on the Theory of Basic Human Values (that was developed by the social psychologist Shalom H. Schwartz and his team in 2012): 19 individual human values that are "guiding principles in the life of a person or a group". (The list provided below is a detailed list and trainer should not go deep in the theoretical part: this list should be used as a basis for brainstorming.)

Step 2 The shared values of my community

Then, participants are split into groups of 4, using either real, or breakout online rooms. There, each group chooses 3 values from the list that (in their opinion) mostly represent the people living in their city/town. (20 minutes).

Finally, groups discuss which part of their local heritage could best be related to the values they selected, and in what way. By 'local heritage' participants can select any tangible or intangible heritage phenomenon. (30 minutes)

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ACTIVITY 2 : OUR COMMON VALUES,OUR LOCAL HERITAGE

Type :Group work, discussion

Description

Step 3 Facilitated discussion

In the next step of the activity, trainees return in plenary, to present their work and exchange their views with the other groups. Together, on an online map of the area, groups show the heritage phenomena they suggest, along with the values they connected it with.

In the last part of this activity, trainees discuss their ideas in unison:
- Could all (or the majority of) the suggested heritage phenomena be part of one itinerary?
- If so, what would be the title of it?
- If not, could we suggest grouping the suggested heritage phenomena, in a way that two or three different routes are formed? What would their title be?
- Could the Tours' title(s) be phrased in a way that will appeal and intrigue visitors' curiosity, while also indicate the values behind them?

Place

Meeting room

Material needed

Copies of 'List of Common Values' for each participant, Online maps of the region the training takes place

Duration of activity

2 hours

ACTIVITY 2 : OUR COMMON VALUES,OUR LOCAL HERITAGE

Type: Group work, discussion

Place

Material needed

Copies of 'List of Common Values' for each participant, Online maps of the region the training takes place

Duration of activity

2 hours

Source

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Module 3 Unit 2	**_Heritage interpretation & Heritage Ambassadors_** **Guide & escort a new discovery tour in a port**		
Public target	Guides and Tour escorts Ambassadors		
Objectives	During this unit, we will learn about attitude and elements that will help you enrich visitors' experience during the tour and raise their awareness on the harbour's cultural values.		
Learning outcomes			
	Cognitive/knowledge	Activity/skills	Affective/attitude
	Knows basic elements of local culture and history.	Be able to ask people about their views	
	Know how to link local history and culture to national history and culture	Be able to identify and analyse terminological misunderstandings related to a specific cultural group.	
	Know how to link local history and culture to European history and culture	Be able to adapt the tour to possible change Be able to avoid unpleasant places in the harbor Be able to manage your time	Be interested in different views & perceptions, to be keen to know more about it.
		Be able to discuss about different point of views	Curiosity and eagerness to learn more about a multi-perspective view.
	Know various cultural background leading to different perception	Be able to self-evaluate your guided tour and improve it	Find important to present a multi-perspective view of local heritage asset(s).
Time (estimation)	3 to 5 hours		

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Content Focus	*Guiding-escorting, Heritage interpretation, Story telling, European cultural heritage*
Intro text	In this unit, we will go through different features to improve the way visitors are introduced and guided throughout the Discovery tour. These are elements that may promote positive relations with the local community and encourage future visits and/or new visitors.
A bit of theory…	**What should be your objective while escorting visitors in the port?** A successful Discovery tour should benefit for: ● The visitors who enjoy a more authentic, memorable experience, ● The local community which gains in terms of image and visibility, and possible additional incomes. ● The local heritage will be better understood, known, and therefore more respected. ● Tourists guides, escorts and the HHST ambassadors will strengthen their personal and professional satisfaction and will benefit from cultural exchanges. **Providing Quality Tourism Experience: the role of the Guide or/and the Escort** Providing quality experience to visitors supposes positive emotional experiences associated with discovery (good surprise!), satisfaction (feeling good with what I see, what I eat, what I buy, etc.) and feeling of safety (safe place and safe activities) and loyalty (value for money!). These emotions are linked with places and people met, cultural heritage and nature, festivals and events, or even restaurants and shopping… And they are always very subjective. HHST proposes on-site experience and discovery of some unknown (or not well known) cultural specificity of the city. It should, as such, contribute to the attractivity of the tourism experience proposed. However, this supposes that tourist escorts or guides have sufficient experience and are open minded enough to adjust their discourse and the proposed activities to various groups of people with different age, cultural background, knowledge, expectations… They will have to take care of and pre-define additional various elements to ensure the **quality** of the Discovery Tour and the motivation for future visits, among which: • **Time management**: time management will contribute to the good balance of the tour, preventing spending too much time at a place and rushing at the end of the tour. It is important to have previously recorded time to be spent at each stop and in between; to keep focused on the program and, simultaneously, to foresee

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additional time to remain flexible (unexpected interest of the group at a specific point, need for longer rest, etc.).

• **Stepping stones**: don't tell the entire story at start, but use each stop to reveal an aspect of the hidden heritage or of the story you want to reveal. Time management also includes good rhythm and short steps. Be careful not to preach or teach a lesson.

• **Adaptability, flexibility**: dealing with families with small children, older people or young couples is not the same, they will all have other rhythms, other needs (more or less stops, relaxing times, sudden hunger or thirst, etc.). Other events such as unexpected weather, public transport strike, demonstration, etc. may also request some small changes in the Tour. All cannot be planned in advance and should be taken into account in time management.

• **Engage visitors**
- Before reaching your stop. Without revealing the place or the persons you will visit, you can provoke interest and curiosity and provide little information on the significance of this specific stop within the Tour.
- Make sure the story you tell is adapted to your visitors, try to make the unfamiliar familiar. Involve visitors with questions, 'kodak moments' or interactive activities.
- At the end of the Tour, opening a discussion about the whole experience will help you evaluate the success of the visit and maybe review some aspects.

• **Hospitality**: human contact is essential when dealing with tourism, be able to share, be willing to meet new people and answer to visitors' needs and expectations, and… be patient!

• **Facilitating**: The guide / escort has to play the role of facilitator between visitors and ambassadors (translation when needed, fulfil cultural gaps, additional explanation, etc.). Knowing both Ambassadors and visitors profiles, they can build a bridge for discussion, ask additional questions that can orient the discussion to some specific interesting aspects for the tourists. Additionally, knowing both the culture of locals and visitors, the guide/escort will be able to point out the different habits, customs, rituals etc.

• **Safety**: especially in big harbor cities, guides and escorts must ensure the safety of visitors (avoiding walks along streets with lots of traffic, making a stop with all at pedestrian crossing, informing visitors if there are risks of pickpocketing, etc.)

The quality of the Tour will also depend on some organizational characteristics such as:

• **Number of participants**. Small groups are easier to manage. In a city, it will be difficult to keep interest, visit small shops, answer to individual requests,

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or ensure security with a group of more than 12 persons.

- **Adapt the diversity** of proposed activities, according to your public: based on the predefined Tour, you can adapt the heritage experiences you will propose, combining different forms of cultural expression (dance, music, traditional or new skills, gastronomy, etc.) and appealing to different sides of human nature (senses, feelings, knowledge).

- **Foresee the possibility to eat or buy locally**: organise some stops where visitors can eat local food and local production, tell tourists about shops where they can find "souvenirs" made locally.

- **Upstream management of key people**:

- Get in touch directly with local HHST Ambassadors and prepare them prior to visits: explain to them the philosophy, the spirit of our tourist approach and why they will be visited by some groups. Highlight what seems interesting to visitors. Speak openly about cultural difference and/or sensitive issues.

- Inform them about the date and approximative hour in advance. Mention the number of people expected, their nationalities, etc

- If it is a long stop, guide / escort will have to plan the practical aspects together with the Ambassadors (a chair for the older ones, a glass of water if it's a hot summer, etc.)

About the proposed activities	● Activity 1 - Our different visitors ● Activity 2 - Happy tour! ● Activity 3 - 10 ways to act sustainably: Engaging your visitors towards Sustainable behaviour
Preparation	
Want to go further?	● Fáilte Ireland, Sharing our Stories - Using interpretation to improve the visitors' experience at heritage sites ● El-Menshawy Sherine (2016) Effective Rapport in Tourist Guiding (Interpretation of Themes), Journal of Socialomics https://www.longdom.org/open-access/effective-rapport-in-tourist-guiding-interpretation-of-themes-2471-8726-1000172.pdf
Main resources	● DELPHI Project https://medcenv.org/wp/delphi/ ● Leading the Way Creating better, more sustainable tourist excursions www.thetravelfoundation.org.uk ● UNESCO World Heritage Sustainable Tourism Toolkit http://whc.unesco.org/sustainabletourismtoolkit/sites/default/files/UNESCO%20toolkit%20PDFs%20guide%205C.pdf

ACTIVITY 1 : Our different visitors

Type:Role playing, group work

Key words/ Thematic

Heritage interpretation- interpretive planning- interpretive walks-visitor needs- target groups- adaptability

Competencies /Expected learning outcomes

During this activity, learners will learn:
- To better identify the need and expectation of their target groups
- To better adapt their guiding to their public
They should improve their interpretive walks

Description

Through this activity trainees experience the difficulty of dealing with various specific target groups and consider possible improvements to make the Discovery tour more appealing for different types of visitors.
This activity can be a follow-up of activity 2 of the Unit 1 of this module

Step 1- The visitor profile (15 minutes)

Participants are split into groups of 4 and they are each assigned a specific 'visitor profile'. These should be as realistic as possible – given the visitors that indeed arrive in this destination. These should include social characteristics, origin / cultural characteristics and duration of visit.
For instance, one group could be:
- a family of four, from a near-by region, aiming to stay for few hours, or
- a group of retired citizens, coming from Northern Europe, staying for one week, etc.

Step 2- Experiencing the Tour (1 hour)

Each group follows at least one of the itineraries selected (existing ones or the ones developed by trainees), thinking about the needs and expectations of the particular visitors they represent.

Step 3- Developing guidelines (30 minutes)

After the end of the itinerary, the group is asked to think of specific guidelines on how to make this walk more appealing for this type of visitors.

ACTIVITY 1 : Our different visitors

Type: Rolle playing, group work

Description

Step 4- Facilitated discussion (15 minutes)

In plenary, all groups share their findings and suggestions, in a discussion facilitated by the trainer.
The main guidelines can be written on a flipchart for each specific group.

This activity is based on the Discovery Tour trainees will have designed or developed.
It can also be made on an existing or designed Discovery Tour in the port.

Place

Outside (discovery tour)
Meeting room for debriefing

Material needed

Paper and pens for each participant, for note taking, Flipchart

Duration of activity

2 hours

Resources

DELPHI Project https://medcenv.org/wp/delphi/
Leading the Way Creating better, more sustainable tourist excursions
www.thetravelfoundation.org.uk
UNESCO World Heritage Sustainable Tourism Toolkit
http://whc.unesco.org/sustainabletourismtoolkit/sites/default/files/UNESCO%20toolkit%20PDFs%20guide%205C.pdf

ACTIVITY 2 : HAPPY TOUR!

Type: Case study – brain storming

Key words/ Thematic

Tourist experience- community experience- place identity-
mutual understanding

Competencies /Expected learning outcomes

This activity should help the learner to :
• Be able to ask people about their views
• Be able to identify and analyse terminological misunderstandings related to a specific cultural group.
• Be able to adapt the tour to possible change
• Be able to discuss about different point of views
• Be able to self-evaluate your guided tour and improve it
• Curiosity and eagerness to learn more about a multi-perspective view.
Find important to present a multi-perspective view of local heritage asset(s).

Description

This activity should contribute increasing the success of tourists experience in your city and should help guides and escorts to keep in mind the necessary balance between tourists and locals benefits.

Step 1 – The case study
The trainer introduces a real-life experience or a case study where the group of visitors had bad experience with the local community.
For example: *"On return from a guiding tour in the city, a tourist escort refer to the problem they met and ask for advice: "I experienced again today the problem of the fisherman being irritated by visitors taking photographs of them while they were working, back on the port."*
A case study can also come from a similar experience of one of the participants and several cases can be proposed.

Step 2 - Actions to be taken
In several groups of 3 learners are then discussing and listing possible actions that could be taken by the escort/the guide to prevent such situation. Three different elements should be discussed:
• What can be done to better prepare the local community?
• What can be done to better prepare the visitors?
• What should be improve in the design of the Tour?
Try to propose mutually beneficial solutions were visitors and locals will be satisfied.

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ACTIVITY 1 : HAPPY TOUR!

Type: Case study, brain storming

Description

Step 3 – Sharing findings

The lists of ideas and advice are presented to the other groups and discussion is opened to end up with a final common list of the best solutions to ensure:
- A nice experience for visitors
- A benefit for the local community, encouraging a positive attitude towards tourists

Place

Meeting Room

Material needed

Paperboard & markers
Paper and pens

Duration of activity

1-2 hours

Source

Adapted from "Leading the Way Creating better, more sustainable tourist excursions"
www.thetravelfoundation.org.uk

Resources

DELPHI Project https://medcenv.org/wp/delphi/
Leading the Way Creating better, more sustainable tourist excursions
www.thetravelfoundation.org.uk

UNESCO World Heritage Sustainable Tourism Toolkit
http://whc.unesco.org/sustainabletourismtoolkit/sites/default/files/UNESCO%20toolkit%20PDFs%20guide%205C.pdf

ACTIVITY 3 : 10 WAYS TO ACT SUSTAINABLY:
Engaging your visitors towards Sustainable behavior

Type: Case study

Key words/ Thematic

Sustainable tourism- Ecocitizen

Competencies /Expected learning outcomes

At the end of the activity, learners should:

• Be able to monitor, evaluate and improve your tourism product (tour)
• Be able to communicate on and promote your sustainability

Description

The official tourism organization of Copenhagen proposes to visitors "10 ways to act sustainably".

Tourists can find on the website of the city tourism promotion "10 concrete ways you can act sustainably while here and help keep Copenhagen on the green track" that were developed in collaboration with the City of Copenhagen.

Step 1- Read carefully the proposed ways to act sustainably
https://www.visitcopenhagen.com/copenhagen/activities/10-ways-act-sustainably

1. Explore the city by bike (Copenhagen has 375km cycle lanes)
2. Use public transport
3. Refile your own bottle again and again (Copenhagen has drinkable water fountains)
4. Stop using bags and single use plastics
5. Return and earn (empty cans and bottle can be return in storage places and you get your deposit back)
6. Bin your waste, don't sling it (there are also separate bin for recycling material)
7. Shop sustainably in numerous shops selling eco-friendly quality products
8. Splash, don't trash (you can swing in centrally located harbour baths of Copenhagen, but this supposes we all take care of keep it clean)
9. Eat locally and seasonally
10. Discover beyond (Copenhagen proposes visits in less explored neighborhoods in and around the city

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ACTIVITY 3: 10 WAYS TO ACT SUSTAINABLY:
Engaging your visitors towards Sustainable behavior

Type: Case study

Description

Step 2 – Define your 10 ways to act sustainably

Learners are then asked to develop a list of 10 suggestions to engage visitors of their city or their neighborhood. Each suggestion has to be decided accordingly to the potentialities of the city (transport, waste management, products and services, etc.) and related to local concrete examples.

This activity is the opportunity to identify needed improvement in terms of sustainability.

Place

Meeting Room or Online meeting

Material needed

Access to internet
Paper and pens

Duration of activity

1 hour

Source

https://www.visitcopenhagen.com/copenhagen/activities/10-ways-act-sustainably

Resources

DELPHI Project https://medcenv.org/wp/delphi/
Leading the Way Creating better, more sustainable tourist excursions
www.thetravelfoundation.org.uk

UNESCO World Heritage Sustainable Tourism Toolkit
http://whc.unesco.org/sustainabletourismtoolkit/sites/default/files/UNESCO%20toolkit%20PDFs%20guide%205C.pdf

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Module Unit ...	*Mentoring a group of 'Ambassadors'*
Public target	Guides and Tour escorts
Objectives	During this unit, trainees will have the opportunity to learn how a local/cultural and tourist guide or ambassador can take the role of the mentor for the promotion of their Harbor cultural heritage. More specifically, in our project, mentors are those who can engage representatives of the local community in identifying, preserving, promoting the tangible and intangible heritage of the city. It will contribute to its enhancement by and for the local community and the economy if the city (place branding and marketing). It will also strengthen local identity and local visibility, as well as the feeling of belonging of the inhabitants.
Learning outcomes	
Time (estimation)	3 to 5 hours
Content Focus	*Guiding-escorting, Heritage interpretation, ambassadors, Story telling, European cultural heritage, mentoring,*
Intro text	During this unit, trainees will have the opportunity to learn how a mentor of "ambassadors" of a port city can sensitize, encourage and guide them on how to locate, preserve, rescue and disseminate (promote) city's port cultural heritage (harbour heritage, tangible, intangible and forgotten). The main purpose of this unit is to get used with the idea of mentoring for the benefit of the local project, as well as for the strengthening of local identity and image, but also the pride of the inhabitants. In addition the trainees, through role-playing activities, will play the role of the mentor and apprentices for a while and will be asked to evaluate themselves and the role of mentor in similar programs.
A bit of theory…	**What is mentoring?** Mentoring is a valuable development process, of individuals or groups which can be applied in various fields such as the school environment, the vocational education of adults and the professional or work environment. In our context, mentoring is a collaborative relationship between above all, two or more people. Its main goal is to develop a relationship of mutual assistance and personal development of the trainee. To achieve this, the two sides will exchange views, thoughts, practices and advice on the Discovery Tour.

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The objective for the guide or tour organiser to become a mentor is

● to create on-going opportunities to listen to local people and businesses, to be able to learn more about their needs and the positive impact a tourism product can have for them
● to comfort the role of the HHST Ambassadors and give them the possibility to improve their skills (communication, visitors' hosting, cultural knowledge, etc.)
● to better monitor the impact of the strategy developed on the local community
● to ensure that the visitor experience proposed by the Discovery tour will lean on local people and businesses knowledge and realities

The word mentor is rumored to come from ancient Greece and specifically from the Homeric epics. Mentor in the epics of Homer, who was often represented by the goddess Athena, had the role of the protector, guide, faithful friend and role model. More specifically, the Mentor was the one whom Odysseus left responsible for managing "the house", for the time that he would have been absent in the Trojan War.

However his main goal was to watch over and guide Telemachus, the son of Odysseus, and show him the way to his destiny. That is also the role that a tourist guide must have in order to inspire the locals to get to know the history and the culture of the City Port.

Mentoring in the HHST program

The role of the mentors is considered to be crucial to the success of a tourism project such as the one promoted by HHST. The presence of occasional mentors in the HHST program is considered to be absolutely necessary, extremely creative and beneficial for the participants and the mentors themselves.

Specifically, through the mentoring process, participants will be in contact with experts in tourism, in heritage or other actors of the city. Their experience and knowledge will help in better defining what the add-values of the port really are and what the city can offer as a tourism destination. Mentors can, for example, guide the Ambassadors, regarding the importance of local history and cultural heritage and about the ways that those can be used as tools for promoting the city.

In addition, the Ambassadors, through the interaction with the mentor, but also through the interaction with the other stakeholders will be able to hear new views, to choose, to broaden their horizons, to reflect, to find a creative step of development of their views and finally to obtain a more comprehensive view of the issues under analysis.

Characteristics of a tourist/cultural/local guide as mentor

● patience and understanding
● role of a role-model, inspiring confidence
● support
● verbal and Communication skills.
● Dedication and guidance
● Motivation and empowerment

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- Good knowledge of guidance topics, the history of the city, the culture, etc
- Adaptability.
- Organizational skills
- Availabillity.

Mentor provides the mentee with knowledge, advice, challenges, guidance and support in the lattest's effort to integrate into his/her professional environment.

Some of the characteristics of a good tourist tourist/cultural/local guide/mentor

- Should be experienced successful tourism industry professionals;
- Distinguishes for his willingness to share skills, knowledge and expertise;
- Demonstrates positive behavior and acts as a role model, motivating others and acting as an example to be followed;
- Is able to communicate effectively with mentees;
- Is able to help mentees identify their real needs and priorities;
- Provides guidance and constructive feedback to participants;
- Listens, understands and suggests practical and realistic solutions;
- Looks forward to the continuous meaning and improvement of his skills in the guidance process
- Promotes the history and the culture of the Port City
- Is able to encourage mentees to develop the confidence, understanding and skills to meet their personal and business objectives.

Benefits for the mentee

- Mentoring is a relationship that is able to strengthen the sense of self-confidence, self-esteem and self-determination of the guide through the provision of innovative ideas and practical advice to demystify the difficulties he/she faces and create a favorable field for his development.
- Mentoring is something confidential, collaborative and supportive
- Mentoring offers opportunities for insight and a broader perspective of developing and improving the mentor
- mentee, through the right guidance can evolve, develop and redefine his goals
- mentee learns new ways and new best practices which he/she can adapt to his/her personal or business data to achieve their goals
- mentee comes in contact with a new circle of people and creates new relationships and contacts for future collaborations
- Mentee shares experiences.

Benefits of mentoring
- Mentoring utilizes the experiences, knowledge and best practices that have been developed in an area, in a business, team and in a field of action or reflection

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	- Mentoring contributes to creative engagement in a learning process by enhancing the dissemination of best practices that foster the development of a modern spirit among those involved - Mentoring shapes and strengthens the network of relationships between participants in the process. At the level of entrepreneurship, it strengthens and develops new and small businesses, - Mentoring is also a valuable tool to support the processes of change, transition and leadership - Mentoring incorporates many functions together (teaching, counseling, supervision, friendship, etc) **Types of mentoring** The plethora of definition for mentoring reflects the various characteristics that define and substantiate mentoring relationships, both in terms of relationship structure and content. The main ways in which mentoring relationships are differentiated are the following: - typical (formal mentoring) - informal (informal mentoring) - team Mentoring - E-mentoring (online mentoring)
About the proposed activities	*Activity 1: Role playing: Can an ambassador of the city take the role of a mentor?* *Activity 2:What mentoring is and what is not?*
Preparation	
Want to go further?	- Canadian Minister and the Department of Industry, Tourism and Investment (2022) Youth Mentorship for Tourism Program https://www.iti.gov.nt.ca/en/YMP *Fagenson-Eland, E., Marks, M.& Amendola, K. (1997). Perceptions of mentoring relationships. Journal of Vocational Behavior, Vol 51 (no.1), 29-42 http://www.sciencedirect.com/science/article/pii/S000187919791592X.* - Cynthia Deale Jenna Seung Hyun Lee (2019) Making mentoring meaningful: hospitality and tourism students' perceptions of mentoring Journal of Teaching in Travel & Tourism 20(4):1-22 *Mentoring Handbook & Resource Materials - Erasmus Plus PYP Project* http://www.papatya.org/pdf/Mentoring%20Handbook.pdf - Τι είναι το Mentoring; https://www.dasta.auth.gr/cmsitem.aspx?sid=2&id=372

	http://gd.uoi.gr/index.php?option=com_content&view=article&id=191&Itemid=279 ● *Εμμανουήλ Σοφία, (2019) Πώς το mentoring ωφελεί εταιρείες, εργαζόμενους και συμβούλους* https://m.naftemporiki.gr/story/1515212

ACTIVITY 1 :ROLE PLAYING-MENTORING

Type: Group work, role playing game

Key words/ Thematic

Heritage interpretation- interpretive planning- visitor needs- target groups- adaptability- mentors- mentees

Competencies /Expected learning outcomes

- Understand the importance and usefulness of mentoring as a tool for personal and professional development
- Know about the basic skills for mentoring
- Be ready to identify local ambassadors and to communicate with them

Description

Through this activity, the participants and mentors will have the opportunity to learn how to cooperate more effectively and creatively within a group and to organize together and in cooperation with third parties' actions related to the theme of the programme.

Step 1- Presentation - Open discussion (15 minutes)

In the first part of the activity, the trainer undertakes to:

- A detailed and in-depth introductory presentation (in the form of an open discussion) on the importance, application and use of mentoring in all areas of our lives (education, entrepreneurship, personal development, innovation, etc.).
- With a specific presentation of the application of mentoring in specific similar programmes.

The purposes of this presentation should:

- Understand the importance and usefulness of mentoring as a tool for personal and professional development and as a tool for raising awareness of civil society and public or private organizations.
- To acquire, through creative communication and discussion, a comprehensive understanding of mentoring and knowledge of the basic procedures and principles of implementation.
- To understand and appropriate basic skills regarding mentoring, in order to be able to apply them in the context of the programme and in general.

Harbor Heritage Story Telling

ACTIVITY 1 :ROLE PLAYING-MENTORING

Type: Group work, role playing game

Description

Step 2- Role playing game (1 hour)

Participants are divided into small groups of 2-4 people who will have to choose one member of their group to take on the role of mentor and the other members will take on the role of mentees. The mentees should express to the mentor their concerns, difficulties and objectives that they might face in taking part in a tourism project that promotes the preservation, promotion and dissemination of the port heritage.

Examples can be taken from the HHST Discovery tours.

The mentor on his/her part should try to apply as many of the "virtues" that a good mentor should possess or develop in order to guide and lead them either as individuals or as a group to achieve their goals.

Step 3- Developing guidelines (30 minutes)

After the completion of the above two steps, all participants will be invited to reflect and express their views on the effectiveness of mentoring as a method and tool for self-improvement and on its advantages or disadvantages in terms of its application in the specific programme and in general.

Step 4- Open discussion (15 minutes)

All the views and observations of the guides will be noted and grouped in a single table in detail.

On the basis of this mapping of the mentors' observations, the mentors will proceed to a brief commentary in order to create the conditions for the development of an open and creative discussion with all.

Through this open discussion and the combination of views, techniques and best practices of people with different mindsets, diverse cultural backgrounds and complementary perspectives, the horizons and perspectives of the participants themselves will be broadened.

ACTIVITY 1 :ROLE PLAYING-MENTORING

Type : Group work, role playing game

Place

Meeting room

Material needed

Paper and pens for each participant,
for note taking, Flipchart

Duration of activity

2 hours

Resources

DELPHI Project https://medcenv.org/wp/delphi/
Leading the Way Creating better, more sustainable tourist excursions
www.thetravelfoundation.org.uk

UNESCO World Heritage Sustainable Tourism Toolkit
http://whc.unesco.org/sustainabletourismtoolkit/sites/default/files/UNESCO%20toolkit%20PDFs%20guide%205C.pdf

ACTIVITY 2 :WHAT MENTORING IS & WHAT IS NOT ?

Type: Group work, discussion

Key words/ Thematic

Heritage interpretation- shared values- principles of heritage interpretation-interpretive planning – mentor & mentoring

Competencies /Expected learning outcomes

Learners should:
- Develop their knowledge on mentoring
- Develop their skills as potential mentor

Description

This second activity will be an open discussion in the form of a game on the concept of mentoring. At the end of the process, all participants will have an overall picture of the concept of mentoring.

Step 1 Introduction to the game (10')

In the first part of the activity, the facilitators will explain to the participants in detail the process of the game as well as the objectives and the results they expect to obtain through this activity regarding the concept of mentoring.

Step 2 Sharing ideas and opinions (30')

Participants will then be divided into groups of 4, using either real or online meeting rooms. Each group, through group discussion and sharing of ideas, will create tables on what they think mentoring is and is not in their opinion. More specifically, participants will discuss and make a list regarding what they think mentoring is and what the role of the mentor is. In addition, they will then have to organize a second list regarding what mentoring is not and what the role of a mentor should not be.

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ACTIVITY 2 : WHAT MENTORING IS & WHAT IS NOT ?

Type: Group work, discussion

Description

Step 3 Presentation and discussion (45')

Then each team will have to present their tables to the other teams. In particular, one representative from each group will present in detail the views of his/her group to the members of the other groups, either by means of a virtual/digital presentation or by means of a direct face-to-face presentation.

The trainees, together, will discuss and express their opinions and objections regarding the presentations. More specifically, through these presentations, at the end of the activity, all the participants together, through the open discussion and the sum of the opinions they have heard, will create an overall table in which the complete picture of the concept of mentoring will be reflected.

By the end of this activity, it is expected that the trainees will have understood fundamental questions about the concept of mentoring, such as the following:
- What is mentoring?
- What mentoring is not?
- What does mentoring offer to the trainer and the trainee?
- What is the role of the mentor?
- What should a mentor not do?
- How to make mentoring more effective?

Place

Meeting room or online

Material needed

Paperboard and markers
Paper and pens

Duration of activity

1,5 hours

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Module Unit 1	**Promotion and marketing of a new tour** **Define your priority and create a marketing plan**
Public target	Tourism operator, Tours developers and promoters
Objectives	- The definition of marketing - Marketing a discovery tour - Communication and marketing - Types of marketing - Marketing plan
Learning outcomes	"Treasure seeker" (treasure = heritage themes, stories, facts) - a person able to pick up the elements that will be most interesting to the future audience of a marketing campaign - Marketing specialist able to turn heritage messages into the language of promotion and marketing - Knowledge of communication techniques and their application to harbor's heritage tour - Knowledge of different marketing methods for enhancing your activities - Knowledge of the techniques of sustainable marketing related to heritage activities
Time (estimation)	9 to 11 hours
Content Focus	Heritage research, treasure seeking process, marketing, promotion.
Intro text	After getting acquainted with the tour, you will be able to turn these stories and other elements into interesting content attractive to different audiences. Learning about specific material, you will know how to adapt it for Facebook, Instagram, jumbo posters or other media.

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A bit of theory…	Like Cato the Elder said "Grasp the subject and the words will follow". There is no good campaign without true understanding of the matter. Before advertising and promotion, a marketing specialist needs to completely cover the subject. Editing and adapting content for different media is a skill that requires practice and development. That is why we are going to select certain heritage stories, parts of the touristic routes and turn them into campaigns for different media (social media, public advertising…).

During the development phase (See modules 1 and 2) the Discovery Tour has been developed through

- the identification of cultural segments which could be gathered around a specific theme or a story. E.g. The life of fishermen in Bastia and the tradition, memory, culture keeping, customs, human destinies, build heritage that are testimony of this theme.
- the definition of the public targets (local or national visitors, foreign tourists, young people, or elders, etc.)
- the elaboration of a strategy and action plan to make your tourism activity real

Now you will have to promote it, and that goes through marketing strategy.

Marketing your Discovery Tour

"Marketing is the activity, set of institutions, and processes for creating, communicating, delivering, and exchanging offerings that have value for customers, clients, partners, and society at large."

(American Marketing Association, definition approved 2017)

The first step is to create an identity and a message

"Applying marketing strategies and techniques to the priority theme of the Discovery Tour represents the opportunity to link cultural heritage, artistic expression and local economic, social development." (Andrea Cenderello, 2015)

What are the offerings that have value in heritage marketing?
- Physical artifacts (art, buildings, monuments, other tangible products of human creativity…)
- Practices, expressions, knowledge, skills
- Customs, traditions, way of life

To create the identity of your tour, you will become a "treasure seeker", using your ability to recognize the most interesting and representative elements of a discovery tour and turn them into building stones of marketing campaigns and initiatives.

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Marketing actions need „feed" – relevant and interesting information and different details that will be a part of the promotional action (catchy story for a leaflet, social network post, slogan, photos/info for a commercial…).

Communication Vs Marketing

Marketing and communication are two tools used to promote a company, an organization, a product or a project. Marketing includes the implementation of a strategy for promotional action. It defines the actions to be implemented and communication is responsible for delivering the messages of the marketing strategy. Marketing is seen as the activity, planning and strategy, while communication refers to the execution of the sale. But marketing is not only used for economic performance. Now, it is more and more associated with sustainability to highlight the actions of the companies complying with environmental and social principles. This unit will also present the key principles of marketing in order to show how a communication strategy could be engaged in particular to foster the promotion of port heritage circuits.

Communication is the set of interactions between two subjects, a sender to a receiver, conveying information according to the following scheme:
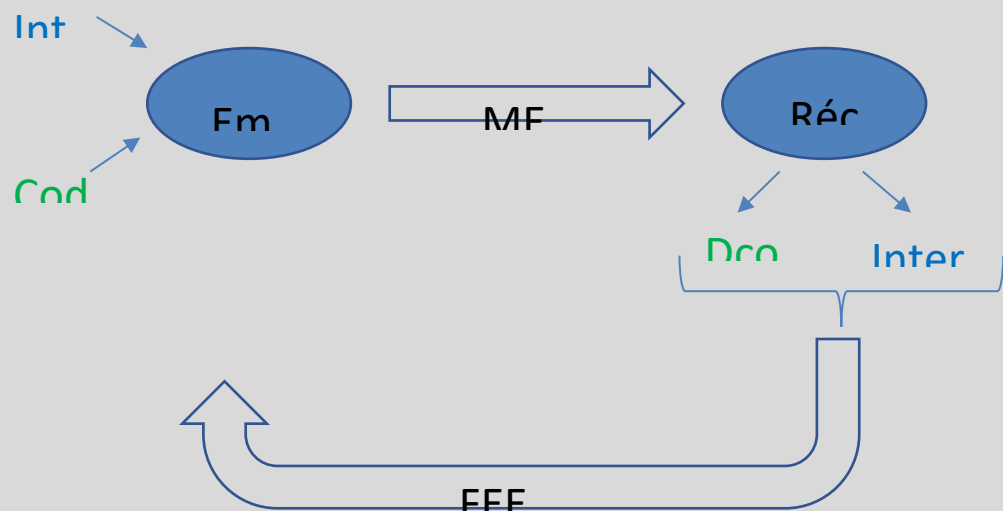
Communication is established from an intention to convey information which must be clear and argued to a target with a precise objective: to exchange, convey, argue, convince.

It is also based on the posture (language, attitude, presentation) that the sender adopts towards the receiver. The latter will interpret the message conveyed and retain certain elements, which they will pass on to the sender by feedback).

In the context of a tourist activity, in particular for a walk carried out, these elements are essential. Indeed, a tourist activity is produced at the same time as it is consumed. It brings together a guide (sender) that demonstrates knowledge, a history to tourists (receivers). Hence, posture, language, messages, transfer of knowledge, particularly if they are forms of storytelling,

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will be an essential component of the product as well as the visited sites and their characteristics. According to the type of tourists he/she will meet: youths, seniors, family, etc.; the guide will have to adapt his/her posture.

The communication of a product is strictly linked to the concept of marketing. This latter can be defined as the set of actions aimed to study and influence the needs and behaviors of the customers and to **carry out the adaptations of the production and marketing according to the needs and behaviors identified previously.**

"Marketing is the adaptation effort of the organizations to competitive markets, to influence in their favor the behavior of their publics, through an **offer whose perceived value** is sustainably higher to that of competitors." *(Théorie et pratique du Marketing – Mercator - Jacques Lendrevie, Julien Levy et Denis Lindon - 2006)*

Before each marketing and communication approach, a requisite is necessary, the analysis of its context (strategic marketing) :
- Situation of the company, the product
- Customers (characteristics)
- Needs and expectations of the customers
- Competitors
- The market of the company, the product

A set of actions, including consistent decisions, has to be undertaken according 4 parts (the 4P) :
- Product Policy
- Price Policy
- Place Policy (Distribution)
- Promotion policy

Digital and Internet introduced two additional notions:
- Engagement (interaction with consumers)
- Social media

It is necessary to collect a set of "ingredients" in order to define **your own recipe** (operational marketing) according to the **objectives set from the analysis of its context** (strategic marketing).

According to this first step, several types of marketing can be used such as **Participatory or collaborative marketing, Database Marketing, Direct marketing, Guerrilla marketing,** we will retain the following 3 for the promotion of urban walks:

● **Experiential marketing** can be defined as all plans and actions aimed at providing a more or less memorable experience to customers or prospects. There are two types of experiential marketing, one based on customer experience in the context of product purchasing or service offering, and the other used in an advertising or promoting context. For example, Red Bull uses this method very often.

● **Sensory marketing**: new approaches and methods in response to changing markets, the intensity of competition in the face of new

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consumer expectations and the development of new lifestyle: fresh bread scent in bakeries, *reproduction of the feeling on the skin of a new shower gel, etc.*

- **Sustainable Marketing** through companies base their communication strategy on their policy of sustainability in order to highlight either the virtues of their product in the face of environmental issues or to praise the commitments they have made in this area (production chain services, internal organizations, evaluation of their impacts, etc. The aim is for the customer to be aware that by purchasing the product or service, he or she is making a contribution to the principles of sustainability. There is increasing talk of responsible consumers or consom'acteur.

The promotion of tourist circuits based on the enhancement of the tangible and intangible heritage of port areas can perfectly fit its communication into the choice of sustainable marketing. Indeed, these tours can highlight the common goods, societal and environmental aspects (for example, the issue of artisanal small-scale fishing in ports). Moreover, they directly involve the tourist through direct contact with the actors (fishermen), the witnesses of the port heritage, the sharing of experiences (story telling).

A Marketing plan

Hence, marketing involves a strategic planning intended to promote the company, its product, meanwhile communication is part of the execution of the marketing strategy. The marketing department monitors advertising, public relations, communication and promotion. So, this is mix communication, i.e the combination of methods and types of communication used by the company/organization in order to convey a message to all public targets, i.e visitors, guides, tour operators & travel agencies, local partners, etc.

The aims are:

- To get yourself known: your organization, your new tourism products, your services, etc
- To be appreciated: so that new visitors will take part and give a positive and attractive image in order to stand out from competitors.
- To engage the consumer: to visit the port, try the Tour, inform and talk about it with others, etc.

It is then necessary to implement the communication strategy by choosing the best combination of communication tools and media in order to reach the target (the market, the customers, the number of customers) within a dedicated budget:

- Flyers, posters, kakemono, … (Online tools - websites, social networks, etc.)
- Medias : press (local, regional, national), radio , television (commercials)
- Non-media: direct communication, events (fairs, exhibitions, etc.)

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About the proposed activities	1. A guided tour for marketers 2. Marketing activities as treasure seeking process 3. Communication & Marketing
Preparation	● PowerPoint Presentation, paper board, photos, walking tour
Want to go further?	● Théorie et pratique du Marketing – Mercator - Jacques Lendrevie, Julien Levy et Denis Lindon - 2006 ● Marketing mess to brand success: 30 challenges to transform your organization's brand - Scott Jeffrey Miller - Format Kindle ● Le Marketing durable: une utopie ou une confusion durable - CHERFI S., 2014,- Revue de Management et de Stratégie, VA Press ● The American Marketing Association definition: https://www.ama.org/ - American Marketing Association ● Types of Marketing Your Brand Can Invest In https://blog.hubspot.com/marketing/marketing-types ● Andrea Cenderello (2015) H.I.S.A. Study - Marketing of heritage sites https://www.interpret-europe.net/fileadmin/Documents/projects/HISA/HISA_Marketing_Heritage_sites.pdf ● Fouad A. Sadiki (2012) Sustainable tourism marketing strategies at UNESCO World Heritage Sites - University of Nevada, Las Vegas https://digitalscholarship.unlv.edu/cgi/viewcontent.cgi?article=2478&context=thesesdissertations ● John A. Veverka, Martynas Radzevičius, - Marketing Basics for Interpretive & Heritage Sites and Attractions – It's all about the visitors. http://portal.uni-freiburg.de/interpreteurope/service/publications/recommended-publications/veverka_marketing_basics.pdf ● Virginija Jurėnienė, Martynas Radzevičius (2014) Cultural Heritage Marketing, International Journal of Liberal Arts and Social Science https://ijlass.org/data/frontImages/gallery/Vol._2_No._4/2.pdf

![Harbor Heritage Story Telling logo](anchor logo)

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	● UNESCO World Heritage Sustainable Tourism Online Toolkit http://whc.unesco.org/sustainabletourismtoolkit/sites/default/files/UNESCO%20toolkit%20PDFs%20guide%205C.pdf
Evaluation	

ACTIVITY 1 : A GUIDED TOUR FOR MARKETERS

Type : Training

Key words/ Thematic

Marketing, marketing strategies, promotion, audience, heritage sites, heritage interpretation, cultural heritage marketing

Competencies /Expected learning outcomes

- Getting familiar with the basics of marketing, different marketing activities and audience research.
- Learning about the "treasure seeking" process - the identification of the content suitable for the marketing activities.
- Getting acquainted with the basic terms of heritage interpretation – ability to turn themes into interesting and attractive stories.

Description

The basis of good interpretation is the basis of a good marketing campaign. It is not the intention to turn marketers into interpreters or storytellers but to point out that the basic interpretation premises are the basis of a good marketing campaign. Heritage interpretation and marketing strategies as complementary activities.

STEP 1: THEORETICAL PART - the trainer introduces the basic marketing terms
The 1st step explains all definitions and processes found in the theoretical part. The trainer guides the students through the terms and definition using examples in the lecture room to explain the subject.

It is an introduction to the basics of marketing and promotion (definition of marketing, marketing research, strategies and techniques, link between cultural heritage, artistic and cultural expressions and local economic and social development, connecting to the audience…).

The trainer discusses all the terms with the students and provides examples. Throughout the lecture, the trainer connects the specific knowledge of a marketer with specific themes provided by the students and their background.

STEP 2: A GUIDED TOUR FOR MARKETERS
Going outside for a guided tour. In order to create a successful marketing campaign, a marketing specialist needs to become familiar with the subject. Guiding tours should be adapted in the terms of talking about possible themes and subjects that will later be used in the campaign.

The idea of this tour is to point out the necessity to deeply understand a subject before trying to promote it and offer it to the audience. A marketer needs to fully understand the material he/she is turning into a campaign because it is a precondition for providing a certain audience with certain input. The guide who has both marketing and interpretive experience will clearly be pointing out all the landmarks, ideas, facts… that could easily be transformed into marketing content / campaign.

A trainer takes learners outside for a city tour. He or she does not make a "classical" city tour that mostly goes in one direction (guide speaks - guests listen), but combines the elements of the tour (facts about the monuments, stories about the city, location…).
E.g. The cathedral of Split is considered to be one of the smallest cathedrals in the world. Also, before it became a cathedral it was the mausoleum of Diocletian, late antiquity Roman emperor whose reforms prolonged the life of the western Roman empire.
Possible headlines/themes: Roman origin of the Split cathedral, The smallest cathedral in the world, Pagan mausoleum that became a cathedral…

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ACTIVITY 1 : A GUIDED TOUR FOR MARKETERS

Type : Training

Place

Meeting room for presentation and workshop / Outside space for the guided tour

Material needed

- Equipment for PowerPoint Presentation
- Writing board

Duration of activity

Presentation and workshop 2 hours / Guided tour 3 hours

Source

Prokultura Split / Petrapatrimonia

Resources

● Marketing Basics for Interpretive & Heritage Sites and Attractions - It is all about the visitors

https://www.researchgate.net/publication/237380301_Marketing_Basics_for_Interpretive_Heritage_Sites_and_Attractions_-_It's_all_about_the_visitors

● H.I.S.A. Study: Marketing of heritage sites

http://www.interpret-europe.net/fileadmin/Documents/projects/HISA/HISA_Marketing_Heritage_sites.pdf

● Cultural heritage marketing

https://ijlass.org/data/frontImages/gallery/Vol._2_No._4/2.pdf

● 57 Marketing Terms You Need to Know

https://blog.influenceandco.com/50-marketing-terms-you-need-to-know

● The Ultimate Dictionary of Marketing Terms You Should Know

https://99designs.com/blog/logo-branding/visual-identity/

● 8 Essential Elements to a Comprehensive Brand Identity

https://www.visiblelogic.com/blog/8-essential-elements-to-a-comprehensive-brand-identity/

● How to Select Marketing Channels That Drive the Best Results

https://learn.marsdd.com/article/what-is-marketing-communication-marcom/

ACTIVITY 2 : Marketing activities as treasure seeking process - Heritage interpretation in the service of Marketing

Type : Training

Key words/ Thematic

Marketing, marketing strategies, promotion, audience, heritage sites, heritage interpretation, cultural heritage marketing

Competencies /Expected learning outcomes

This activity is putting the theory from the 1st activity into practice:
- defining a target/priority theme (discuss different themes and shape them into marketing material)
- "treasure seeking" process

Description

This activity is composed of:

STEP 1: The development of themes that are to be used in the future marketing processes
The trainer should pay special attention to the development of themes for the campaigns.
Here are some examples of certain sights that can be a part of a tour.

Photos:
1. the yard of Stavropoleos Monastery Church - Bucharest
2. the Citadel of Corte in Corsica
3. the cathedral in Split
4. the Palace of Knossos - Crete
5. the ceramics from ancient Pharos - Stari Grad, Hvar

The trainer should point out the process of theme selection.

1.

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ACTIVITY 2 : Marketing activities as treasure seeking process - Heritage interpretation in the service of Marketing

2.

3.

4.

5.

Photos by Vesna Bulić Baketić

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ACTIVITY 2 : Marketing activities as treasure seeking process - Heritage interpretation in the service of Marketing

Themes can be selected from intangible heritage or contemporary culture as well: 1. a dish from Bastia, Corsica; 2. a traditional dish preparation from Dalmatia; 3.the traditional stone walls of Dalmatia; 4. the way of life inside of the Palace in Split.

1.

2.

3.

4.

Comment and reflect on the themes selection and provide your own examples.

Photos by Vesna Bulić Baketić

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ACTIVITY 2 : Marketing activities as treasure seeking process - Heritage interpretation in the service of Marketing

STEP 2: Comment and reflect on what it means to be a treasure seeker.

- A person with a developed/trained ability to recognize interesting elements and turn them into building stones of marketing campaigns and initiatives.
- A person able to list relevant and interesting information and different details that will be a part of the promotional action (catchy story for a leaflet, social network post, slogan, photos/info for a commercial…)
- A person with sufficient confidence and creativity to produce interesting content
- Etc.

STEP 3: Comment and reflect on how to become a treasure seeker.

- Research materials (books, stories, articles, music…)
- Identification of segments which could be used as a separate theme (e.g. there was a famous guest at a local hotel at some historical moment – possibly interesting Facebook post + the hotel photo)
- Meet and discuss with locals
- Etc.

STEP 4: Check out your own theme
Practice - develop your own theme, and provide as many interesting details as possible.

In order to be successful/accepted the theme should:
- Relate to some visitor's experience
- Provoke curiosity, start a research
- Provoke resonance and participation
- Present a whole rather than a part – universal message

Trainer chooses examples out of already developed tours and makes real marketing materials out of them.

Examples of existing Themes:

ACTIVITY 2 : Marketing activities as treasure seeking process - Heritage interpretation in the service of Marketing

Photo: Vesna Bulić Baketić

Theme: The Diocletian's Palace in Split was built as a retirement residence for the emperor who abdicated and retired to spend his old age near his birthplace

- Subsequently the palace grew into a city.
- Interesting details
- Potential for further development
- Can be transformed into posts and a variety of thematic contents

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ACTIVITY 2 : Marketing activities as treasure seeking process - Heritage interpretation in the service of Marketing

Photo: Vesna Bulić Baketić

Theme: The fishermen from the old Split
- The time period
- Sources (archives, libraries, museums, photos, oral tradition)
- Selection of the most significant, interesting, characteristic details
- Make a social network posts, blog post, campaign, series of lectures

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ACTIVITY 2 : Marketing activities as treasure seeking process - Heritage interpretation in the service of Marketing

Type : Training

Place

Meeting room for presentation and workshop

Material needed

- Equipment for PowerPoint Presentation
- Writing board
- Printed materials

Duration of activity

Presentation and workshop 2 hours

Source

Prokultura Split / Petrapatrimonia

Resources

● Protecting Our Heritage and Fostering Creativity

https://en.unesco.org/themes/protecting-our-heritage-and-fostering-creativity

● 10 Themes to Explore During European Year of Cultural Heritage 2018

https://www.europeanheritagedays.com/EHD-Programme/Press-Corner/News/10-Themes-to-Explore-During-European-Year-of-Cultural-Heritage-2018

● Culture and Creativity

https://ec.europa.eu/culture/hr/policies/selected-themes/kulturna-bastina

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ACTIVITY 3 : Communication and Marketing

Type : Training

Key words/ Thematic

Communication, communication skills, marketing

Competencies /Expected learning outcomes

- Oral communication and interpersonal skills
- Role of communication and storytelling
- Produce original presentation adapted to the context and content of the product
- Learning how to deal with onsite comments and network communities.

Description

STEP 1: Discuss the importance of the following:

The trainer should open a discussion on several concepts:
- marketing messages
- effective communication skills
- the role of communication and storytelling
- oral communication and interpersonal skills
- production of the original presentations

STEP 2: Tell your own story standing in front of the group
Choose a theme from your own life experience or a travel anecdote and try to retell it in an interesting and inspiring way. Make it short and simple - max 10 min

STEP 3: Receive questions and comments
- Try to handle it appropriately, even the negative ones.
- The group should comment on everything that bothered them or was not answered or was not interesting… (like sometimes real guests do).

STEP 4: Reflect with the trainer

The trainer can focus on:

- Effective communication skills in the form of personal interaction, team communications, written and visual messages are essential traits of the successful marketer.
- The oral communication, postures and messages to be adapted according to the activities
- Behavior towards the public – oral communication and interpersonal skills

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ACTIVITY 3 : Communication and Marketing

Type : Training

Place

Meeting room for presentation and workshop

Material needed

Equipment for PowerPoint Presentation
Printed materials
Materials for sketching

Duration of activity

2 hours

Source

Prokultura Split / Petrapatrimonia

Resources

● 15 Essential Communication Skills for Digital Marketers https://www.searchenginejournal.com/digital-marketing-communication-skills/406380/#close

● The Recipe for Great Communication
   https://www.youtube.com/watch?v=qFWsTsvJ8Xw

● 10 Barriers to Effective Communication
https://www.youtube.com/watch?v=slq1nAhZuqE&list=RDLVI6IAhXM-vps&index=1

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Module 4 Unit 2	*Promotion and marketing of the new tour* *Create a visual identity*
Public target	Tourism operator, Tours developers and promoters
Objectives	- Creation of the visual identity - Creating content for different media (social networks, web site, newspaper)
Learning outcomes	- Learning how to identify the most appropriate elements that are to become a part of the visual identity. Going through stories, photos, heritage elements…with the aim of "taking out" distinctive elements to implement in the visuals. – Cooperation with graphic designers - Research about the characteristics of different media and learn how to adapt the content for each. - Wish to tell your story and heritage message through graphic design elements and other visuals. The need to transfer the message and the knowledge to a greater number of people. - Making the content suitable for different media with the intention of getting the best result out of each promotion channel
Time (estimation)	7 hours
Content Focus	Visual identity, graphic design, social media, content
Intro text	Visual identity is a necessary element of communication to publicize a project, an approach, a product that we want to showcase. It is a mix of graphic elements that enables its identification. This unit will address - What are the different elements consisting of the visual identity? - How to implement it? - How is it applied in the different communication tools?
A bit of theory…	

A visual identity is part of an objective of communication. It enables to identify, recognize an "entity" which could be :

- A company,
- An organisation,
- The brand of a product or a service,
- A project,
- A destination …

The visual identity is represented by a set of visuals that must convey the values, objectives, message that the entity represents and that it wishes to disseminate, largely through the communication channels (media or social networks, etc.).

Nowadays all the brands are recognized thanks to a visual identity which is made of, most of the time, by a logo, a message, a music, which is massively broadcast in commercials.

Creating a visual identity involves the participation of the representatives, founders of the entity or designers of the idea: how do they wish to present it, codify it, through what set of visuals to form what message to transmit.

These visuals could have different aspects: forms, signs, symbols, typography, colors, etc.

Then, they will be used in different media as different materials, flyers, posters, objects or to configure multimedia tools (website, social networks).

Graphic design is also the expertise of marketing and graphic design professionals that companies hire to create the various elements that make up their visual identity.

But above all, the creation of a visual identity has to respect some steps in order to be consistent:

1. Pre-design,
2. Design
3. Application

Pre-design clearly identifies elements that will represent the entity. To do so, some questions need to be asked:

- What is the structure, the project, what are the objectives and results to be achieved, and what are the means available to achieve them?
- Which industry, which market, do you want to address, what is the target, the clientele, that you want to reach?

It is therefore necessary to collect a set of information about the entity and then to know how to format it.

In the case of a tourism product, this implies the collection of all the elements that constitute it:

- Who are the creators, founders or designers?

Tourism professionals, tour guides, tourist guides, professionals in the promotion of the territories, committed citizens, etc.

- What type of structure?

A tourism company, a public organization promoting tourism, an association, etc.

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- What does it offer, what is the tourism product?

A visit to a place, a site, an urban walk, an educational, sporting or nature activity, etc.

- What are the objectives?

Creating a tourist activity to meet the tourists needs, raising awareness of the characteristics of the territory, enhancing the known or hidden heritage, etc…

- What are the results to be achieved?

The raising of the number of tourists or turnover, promoting an activity, a site, a transfer of knowledge, etc…

- What market is the product aimed at?

To sustainable tourism, ecotourism, discovery tourism, etc.

- Who is it aimed at?

Young people, families, residents, nationals, cruise passengers, etc.

These questions are given as examples. There is no exhaustive list.

The aim is to put in place an approach that will make it possible to collect all the elements needed to define the identity in the form of a set of specifications.

These specifications include the two original parts:

1. Structure, project, objectives, outputs and means
2. Industry, market, target, clientele

For each part, a set of answers should be provided.

The design is the output of the analysis of these specifications. It explores the ideas and representations that will give life to all the graphic elements that will constitute the entity's signage in the form of:

- Logo
- Typography
- Set of colours
- Slogan, etc.

They enable recognition, understanding of the message (the narrative value) that the entity wants to convey through the different media that will be produced according to the characteristics of the target and market.

For example, the visual identity will differ between mass tourism and nature tourism.

The characteristics of the visuals can be as follow:

- An image, an object, a part of the logo (the apple of Apple)
- A text, a slogan combined (Just Do It of Nike)
- A color (the red of Ferrari)
- A typography (the Futura typography of IKEA)
- A special calligraphy (Coca Cola)

The realization of these elements is entrusted to an expert in communication, marketing and graphic design in a corporate identity and style guide.

The corporate identity and style guide is an exhaustive collection of the characteristics that represent the entity, in order to get a similar representation in each use. It constitutes a set of precise standards that must be respected. It thus makes it possible to develop a standard institutional image whatever the media (sign, company stationery, reports, advertising communication, uniforms, company vehicles, premises, et.).

The application is based on the elements and indications of the corporate identity and style guide that will be found on the various communication media that will have been chosen both internally, within the entity itself, and externally for the market and the target.

It will help to keep the communication consistent across all communication materials.

The corporate identity and style guide can and must change. Over time, an entity changes, becomes stronger, takes new directions and its visual identity changes.

Let's take the example of the visual identity of the Migrantour Project:

The Migrantour project was to develop urban walks based on migrant's history in different cities of Europe. They have been implemented by people with migrant backgrounds after having been trained on the approach.

The logo represents a butterfly whose wings are two faces. It was chosen because the members of the project were looking for a gentle, soothing form that referred to a dialogue, an exchange between people: an intercultural guide dealing with the history of migration and a "tourist".

The logo was combined with an explanatory slogan "intercultural urban routes ».

For each partner city it was then produced with a reference to the location.

In each city, the corporate identity and style guide was adopted for the dissemination of intercultural walks.

In the case of Migrantour Marseille, the walks were associated with an emblematic image of the place visited and a slogan common to all the walks: "an unusual look at our city of Marseille" to refer to the first foreign influences at the origin of the creation of the city of Marseille.

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About the proposed activities	*Activity 1. Visual identity creation 1 – learn about the basics* *Activity 2. Visual identity creation 2 – create your visual identity with free applications*
Preparation	**Example of a visual identity of an urban walk** http://www.mygrantour.org/fr/ https://www.hoteldunord.coop/en/welcome/ https://lesoiseauxdepassage.coop/
Want to go further?	**How to create a visual identity** https://www.youtube.com/watch?v=n8KoAHCwnMQ **Examples of Great Presentations:** https://24slides.com/presentbetter/unique-presentation-examples-that-will-inspire-you **The top 10 communications skills you need to know** https://hubworks.com/blog/ten-communication-skills-every-young-professional-needs-to-know.html **How to create a logo** https://www.canva.com/create/logos/ **What is a concept map and how to do concept map** https://www.lucidchart.com/blog/how-to-make-a-concept-map https://www.youtube.com/watch?v=8XGQGhIi0I0

ACTIVITY 1 : Visual identity creation I

Type : Training

Key words/ Thematic

Visual identity, visuals, logo, brand identity, brand storytelling

Competencies /Expected learning outcomes

- Learning how to identify the most appropriate elements that are to become a part of the visual identity. Going through stories, photos, heritage elements…with the aim of "taking out" distinctive elements to implement in the visuals. – Cooperation with graphic designers.
- Research about the characteristics of different media and learn how to adapt the content for each.

Description

What is visual identity?
Visual identity is all of the imagery and graphical information that expresses who a brand is and differentiates it from all the others. In other words, it describes everything customers can physically see, from the logo to the interior design of a store.

STEP 1: Identify the purpose of visual identity
- to create an emotional impression on viewers
- to inform viewers about the nature of the brand and services/products offered
- to unify the many different aspects of a business through consistent visuals

STEP 2: Discuss a visual identity development basics
The trainer guides students through the following statements and leads them to connect these elements with visual expressions. Identify the basics that form the foundation of a visual identity.
- Clear articulation of the mission statement
- Understanding of the project aims
- Identification of symbols and visuals which are connected to the statement/aims – see examples below.
- Successful creation of an identity requires: simplicity and clear connection between the aim and the symbol
- Mission statement/aim definition
- Identification of the distinctive elements of the project or product to be implemented into the visuals
- Defining shapes, fonts and color palette
- Cooperation with the graphic designer
- Development of the logo and the visual identity for different media
- Creating the content with following the visual identity premises

STEP 3: Discuss the difference between visual identity vs. brand identity
- Brand identity is a holistic expression of everything that makes the brand what it is. It includes visual identity along with non-visual elements such as a brand voice, copy editing guides, a mission statement, core values, etc.
- Brand identity is overseen by marketers, and visual identity involves designers and creative directors.

STEP 4: Analysis and practice
Various examples for one project:

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ACTIVITY 1 : Visual identity creation I

Type : Training

N1 — related to tourism map and harbor

N2. The wave reminding sea and communication (story telling)

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N.3   Urchin 'skeleton', testimony of the seashore, and add to the project title as a "speech ballon" (story telling)

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N.4 The rope: symbol of harbor, design as links and roads ("tours")

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Each of the proposed logos had its own message:

- Tourism map and harbor
- Wave – sea and communication (storytelling)
- Urchin skeleton – testimony of the seashore (speech balloon = storytelling)
- Rope – symbol of harbor, links and roads (tours)

Message of the logos connected with the main project aims:
Harbor Heritage Story Telling, for the development of cultural discovery tours in Mediterranean ports, with the support of the local communities.

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ACTIVITY 1 : Visual identity creation I

Type : Training

Place

Meeting room for presentation and workshop

Material needed

-Equipment for PowerPoint Presentation

-Printed materials / Materials for sketching

Duration of activity

2 hours

Source

Prokultura Split / Petrapatrimonia

Resources

- How to Tell Your Brand Story (Plus Awesome Examples)
  https://www.columnfivemedia.com/how-to-tell-a-brand-story
- How to Create a Brand Visual Identity: 4 Key Elements + 5 Best Examples
  https://www.designrush.com/trends/brand-visual-identity
- Building Out Your Visual Brand
  https://blogs.spectrio.com/building-out-your-visual-brand

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ACTIVITY 1 : Visual identity creation II

Type : Training

Key words/ Thematic

Visual identity, visuals, logo, brand identity, brand storytelling

Competencies /Expected learning outcomes

- Learning how to identify the most appropriate elements that are to become a part of the visual identity. Going through stories, photos, heritage elements…with the aim of "taking out" distinctive elements to implement in the visuals. – Cooperation with graphic designers.
- Research about the characteristics of different media and learn how to adapt the content for each.
- Creating basic visuals.

Description

This activity is composed of:

STEP 1:
Introduction to the basics of graphic design (free user friendly applications and programmes)

www.canva.com
www.adobe.com
www.crello.com

STEP 2:
Workshop (think of a project title and aim, suggest at least two different proposals of a visual identity, compare and comment with other participants)

- Think of a project title and aim - go back and think about heritage themes
- Suggest at least two proposal of the visual identity (select font, basic color pallette, imagery)
- Use the guidelines from the previous activity
- Compare and comment with your colleagues
- Use some of the graphic design programs
- Make analysis of the results using the theoretical guidelines from the previous activity

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ACTIVITY 1 : Visual identity creation II

Type : Training

Place

Meeting room for presentation and workshop

Material needed

-Equipment for PowerPoint Presentation

-Printed materials / Materials for sketching / Writing board

Duration of activity

3 hours

Source

Prokultura Split / Petrapatrimonia

Resources

- Beginning Graphic Design

https://www.youtube.com/watch?v=YqQx75OPRa0

- Graphic Design Trends 2021

https://www.youtube.com/watch?v=2xc9YKdlLW0

- 5 Golden Rules of Minimal Graphic Design

https://www.youtube.com/watch?v=2mO5DiX4ipU

- Design principles

https://www.youtube.com/watch?v=dGYCn9qYjUQ

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Module 4 Unit 3	*Promotion and marketing of the new tour* *Identify and develop channels of promotion*
Public target	Tourism operator, Tours developers and promoters
Objectives	● Identification of promotion channels ● Dissemination of information ● Networks community management ● Social networks and other data analytics
Learning outcomes	● Research and active learning about social networks, dissemination ● Adapt to different media, how to make content according to all content formats. ● Find the most effective ways to effectively use different channels ● Making the content suitable for different media with the intention of getting the best results out of each promotion channel. ● The need to back up the marketing input with results and reactions of the audience ● Willingness and drive to reach as many people as possible, reaching for the widest possible audience. ● Willingness to dig deeper into different formats, get to know them and identify different relations between format content ● Making the content suitable for different media with the intention of getting the best results out of each promotion channel. ● Convey information and satisfy desire and curiosity.
Time (estimation)	7 hours
Content Focus	Promotion channels, social media,
Intro text	Social networks are essential in communication. They are used by all companies and organizations to offer their products and projects. They have even become low-cost

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	communication channels for micro-enterprises and project leaders with a small budget. This unit will present the different types of social networks, their characteristics as well as elements to develop your own communication.
A bit of theory…	The development of social networks is closely linked to the rise of the internet and connected objects, laptops, tablets and smartphones, etc. From a marketing perspective, the term social networks refers to a set of websites allowing one to build a network of friends, professional acquaintances to exchange information, messages, photos, videos, thanks to tools and interfaces of interaction, presentation and communication. The audience success of the main social networks has made them essential communication, marketing and advertising media, relegating advertising in paper media and billboards to a bygone era. Social networks allow small and micro businesses to create communication and promotion channels for their products at low cost. Before selecting your social network, you should know that there are different types: ● Those intended for the general public such as Twitter, Facebook ● Those intended for the professionals, companies as Linkedin ● Those intended for sharing video content, photos, articles such as Instagram, Pinterest, SnapChat, You Tube, etc. **Public networks:** Facebook is the most used network in the world: **2,6 billion monthly active users.** For example, in France : ● 33 million users of which 22 million are active daily. ● 69% of French users are connected to the Facebook page of a small business. Facebook allows you to reach almost all types of users, private, public, NGOs, international institutions … It allows you to search for groups and pages that correspond to the target market, customers you want to reach.

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The advantages of Facebook are :

● Customer loyalty
● Gain in recommendation
● Increase your visibility
● Corporate image
● Increase in web traffic / calls
● Increased traffic to the points of sale
● Getting new customers

Twitter is the social network of micro blogging. It allows users to publish short messages of 280 characters maximum called "tweets". The former President of the United States of America, Mr. Trump, during his mandate, made it his favorite network. It can be used if you want to develop a new activity and reach the first users, because this platform quickly generates brand awareness. It also allows you to be identified as an expert in a given field.

The advantages are as follows:

● Strategic watch
● Web traffic
● Public relations
● Relationship with Influencers
● Corporate image
● Fame
● Events organisation
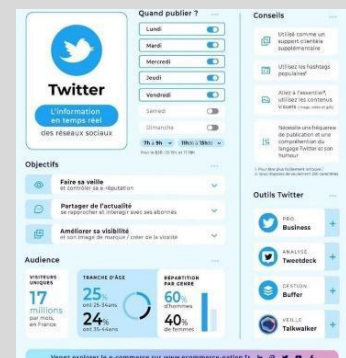
Professional networks :

LinkedIn has a growing community of over 630 million professionals who use the platform to network, research and advance their careers. This makes LinkedIn a particularly effective social network for B2B marketers. With a full range of products that help companies increase their visibility and awareness among their most important audiences in a meaningful way, LinkedIn has established itself as a solution for promoting brands.

The usefulness of LinkedIn is based on :

● Recruitment on a national and local level
● B2B prospecting on a national and global level

Video and photo content sharing networks:

Instagram is a social network enabling people to tell a "story" by the publication of a short story through video or images disappearing after 24h. Instagram has more than 1 billion daily users worldwide.

Instagram Stories enable companies and users **to increase their visibility,** or to do a "Corporate Branding", i.e connect a company with its customers through a strong visual (visual identity).

Instagram is based on graphics and has become a popular option for many small companies and entrepreneurs throughout its increasing popularity.

All the social networks use « tags », represented by @ and « hashtags » represented by #. These tools enable you to improve your visibility, i.e according to tags and hashtags that you will use, it will allow your targets to get to know you, experts in the field to see you and inspire you with their advice, etc.

Tags, @, refer to other profiles, pages to express that you have carried out something with this individual or entity, you share his/its content because you agree with, you have something in common, etc..

Hashtags, #, refer to key words in the field you are in.

It is very useful to « put a thumb up » or like the pages of your partners, customers even your rivals, indeed, these players can help you to get new customers, break into new markets, deepen your knowledge of a market, etc…

For example, in the Harbor Heritage Story Telling project, we tagged the project partners in our publications to make them increase their visibility as well as the HHST project: @Bastia.tourisme (Tourist office of Bastia) and we created a hashtag #patrimoine, #port, etc.

We also like similar pages as @interpreteurope, which is an organization promoting the learning of cultural and heritage interpretation.

It is necessary to communicate regularly on social networks and to keep pace. Stopping communication for several weeks or months and then starting again does not build user loyalty. To do this, you can work on a publication calendar in order to plan each month the publications to be made.

Social networks enable to :

- Create your company, project, product, etc page
- Build your community following your development,
- Share news with your community
- Improve your visibility,
- Target and develop your customers.

To do so, the communication strategy must be designed to be effective. It is therefore necessary to create trust and conviction in order to:

- Humanize your communication (understandable, fun, etc.),
- Enhance your competitive advantages,
- Initiate a discussion with efficient contents,
- Provide a one-time offer (in particular to create a motivation to buy).

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It is also necessary to understand the needs of Internet users in order to target its communication:

● To be loyal, a customer needs to have confidence in the product and the company. This is why it is important to humanize communication by talking to the customer in a friendly manner,

● To recommend a product or a company to their friends, the customer must be convinced that they are the best choice for their purchase. To do this, it is necessary to highlight the competitive advantages,

● To trigger the first purchase or the first contact, the Internet user must have a motivation to buy or to make contact. Your offer must therefore be specific.

Some advices to know what to communicate on social media:

- Your products: include values in order to make people want to;
- Your staff : Presenting employees builds trust and customer loyalty, if your employees talk about what they like about your organization or your values, it will have even more impact;
- Share technical content in your field for the more experienced on the subject;
- Make promotional offers;
- Share your « secrets ».

About the proposed activities	*Development of the channels of promotion*
Preparation	**Bibliographie:** ● Understand Social Media: How to create a plan for your business that works - Damian Ryab - Paperback - April 2015 ● 500 Social Media Marketing tips: essential advice, hints and strategy for business, Facebook, Twitter, Instagram, LinkedIn, You tube, Snapchat… More! ' Andrew Macarthy - july 2015 ● Social Media Marketing Strategies: Complete Step-by-Step Guide; How to start and grow your business using instagram, facebook, You tube etc. - David A.Cohen- Broché -25 fevrier 2020
Want to go further?	Understand Social Media: https://www.thebalancesmb.com/what-is-social-media-2890301 https://www.techopedia.com/2/27829/internet/social-media/understanding-social-media-what-you-need-to-know

ACTIVITY 1 : Development of channels of promotion I

Type : Training

Key words/ Thematic

Promotion channels, digital marketing, media

Competencies /Expected learning outcomes

- Active learning about different channels of promotion.
- Research and active learning about social networks, radio and TV promotion, flier dissemination.
- Adapt to different media, how to make content function in various content formats.
- Find the most effective ways to use different channels.

Description

STEP 1: The trainer chooses some of the channels of promotion and analyzes them in detail and makes practical examples together with students.

E.g. The trainer chooses "Website" as a channel of promotion, presents the basic characteristics, demonstrates examples of good practice and invites students to share their opinion and possible new examples.
Idea of the activity is to learn about distinctive features of the channels of promotion and practice in groups with your own examples.

- Billboards – minimalist design, photo + basic info, huge font, visibility
         https://www.pinterest.com/aldotrungu/billboard-design-___/

- Website – variety of content (video, photo, text, audio)
         https://www.ideasonpurpose.com/on/7-qualities-great-website/

- Blogging – organized and thematic, different content (text, photo)
         https://firstsiteguide.com/examples-of-blogs/#travel-blogs

Results: Making the content suitable for different channels with the intention of getting the best possible results out of each channel

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ACTIVITY 1 : Development of channels of promotion I

Type : Training

STEP 2: Identify differences between classical channels of promotion and communication and digital ones. Work in groups, make lists.

CLASSIC COMMUNICATION CHANNELS (media)

- Firm books and brochures
- Advertising (leaflets, billboard, other commercials)
- Thematic publications
- Documentaries and movies
- Radio and TV

DIGITAL COMMUNICATION CHANNEL ELEMENTS

- Content strategy and the post calendar
- Graphic content
- Photographs
- Video content
- A person in charge of the digital communication channels
- Continuous education

STEP 3: Do not forget about taking care of your audience!!! - Discuss!
Network community management - provide examples of good practice, discuss what it means in practice.

- Manages visitors' complaints
- Turns visitors into loyal fans
- Networks and partners with other brands and campaigns
- Gets valuable feedback
- Comments and communicates

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ACTIVITY 1 : Development of channels of promotion I

Type : Training

Place

Meeting room for presentation and workshop

Material needed

-Equipment for PowerPoint Presentation

-Printed materials / Materials for sketching / Writing board

Duration of activity

2 hours

Source

Prokultura Split / Petrapatrimonia

Resources

● Digital Marketing in Business: 8 Channels of Promotion and their Advantages
https://www.noomii.com/coach-blog/digital-marketing-in-business-8-channels-of-promotion-and-their-advantages

●The 51 Most Effective Marketing Channels for the Year
https://blogs.spectrio.com/51-most-effective-marketing-channels-for-advertising-your-business

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ACTIVITY 2 : Development of channels of promotion II

Type : Training

Key words/ Thematic

Promotion channels, digital marketing, media

Competencies /Expected learning outcomes

- Research and active learning about social networks, radio and TV promotion, flyer dissemination.
- Adapt to different media, how to make content function in all content formats.
- Find the most effective ways to effectively use different channels.
- Performing the analysis of the data: metrics, dashboards, research, surveys, keyword research.

Description

This activity is composed of:

STEP 1: Go through the basic characteristic of each media - encourage providing examples and discussion

● Facebook – To reach almost any kind of general consumer, you can search specific groups and pages that your ideal clients may frequent

● Twitter – If you are developing a new business and want to reach out to early adopters because this platform generates fast brand awareness.

● LinkedIn – To reach professionals, business owners and Business-to-Business (B2B) leads and targeted customers - this may be a good platform for career-centric coaches (career coaches, business coaches, entrepreneurship coaches, executive coaches)

● Google+ – To reach early adopters of new businesses as well as B2B and general social media users.

● Pinterest – Focuses on visuals for promoting your brands and products. A majority of users on Pinterest are women so if your ideal client is a woman, this may be a good fit for your coaching business.

● Instagram - Like Pinterest, Instagram is focused on visuals and has become a popular option for many small businesses and entrepreneurs as its popularity grows.

● Website – should enhance the visitor's experience and adjust to expectations of different audiences; it is a platform for publishing and interaction, a place of discussion and participation; blog posts, articles, audio and video content, web shop…

● Email and newsletter – communication with followers and visitors; it is recommended to create a newsletter sign-up sheet that will collect the subscriber's information

● You Tube – video blogs and other video content

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ACTIVITY 2 : Development of channels of promotion II

Type : Training

Source: https://www.noomii.com/coach-blog/digital-marketing-in-business-8-channels-of-promotion-and-their-advantages

STEP 2: Make your own content and adjust it to different channels of digital marketing (the list above)
Practical part (making content suitable for different channels of promotion, understanding the differences of the different media, classical communication channels versus digital communication channels) - choose a topic/theme and adapt it to different channels of promotion

Choose a theme: gastronomy, customs, traditions… and adapt in a new post, a new website page, etc.

STEP 3: Share with the other participants
Results (post, new website page, or other) are shared with the other participants on a screen and commented.
Is the message clear and convincing?
Is the public target well identified?
Are the illustrations adapted?
Etc.

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ACTIVITY 2 : Development of channels of promotion II

Type : Training

Place

Meeting room for presentation and workshop

Material needed

-Equipment for PowerPoint Presentation

-Printed materials / Materials for sketching / Writing board

Duration of activity

2 hours

Source

Prokultura Split / Petrapatrimonia
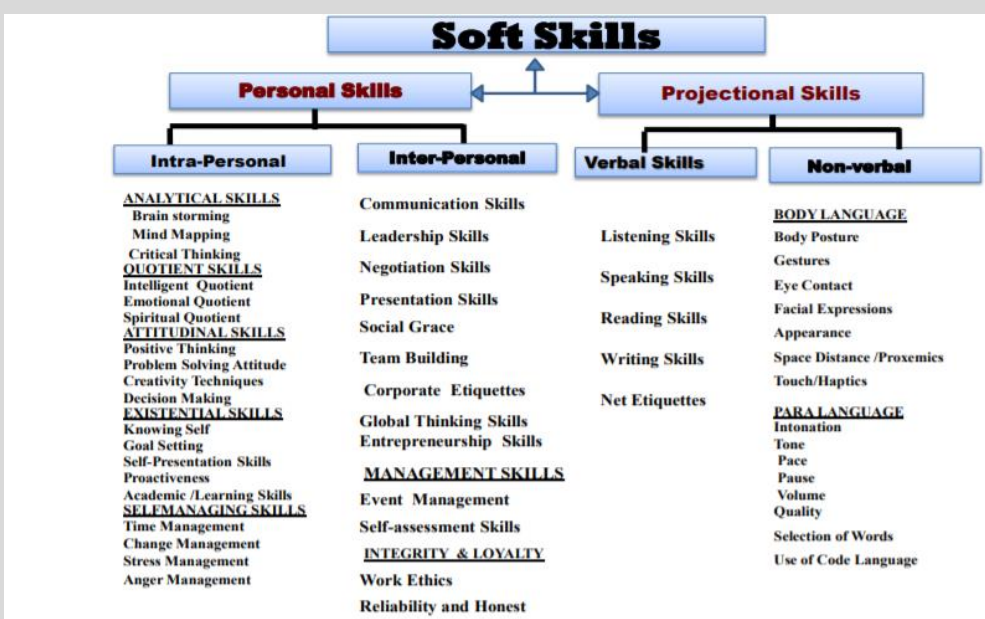
Resources

● Creating Quality Digital Content
https://www.youtube.com/watch?v=0MuC0zfjA9o

● Content Writing Tutorial for Beginners
https://www.youtube.com/watch?v=ydyfLWUPxz8

● How to Tips for Creating Social Media Graphics - Graphic Design Tutorial
https://www.youtube.com/watch?v=xCngK7n5jX0

● A Beginners Guide to Content Creation
https://www.youtube.com/watch?v=c_3C12BaYhk

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Module Unit 5.1.	*Intra-personal skills - Building up the internal abilities*
Public target	Tourism professionals, guides, team members
Objectives	During this unit, we will learn about the development of intra-personal skills. Intra-personal skills are internal skills, perceptions and attitudes that occur within a person's own mind. Intrapersonal ("within the self") skills are **the internal abilities and behaviors that help you manage emotions**, cope with challenges, and learn new information. These skills, which relate to emotional intelligence, include things like: initiative, perseverance, self-regulation, integrity, self-care, curiosity, self-awareness, goal setting, verbal communication, non-verbal communication, positive attitude, listening skills, empathy… The goal of the module is to become more aware of these skills and learn about their development. All these skills are very valuable for each person in a team. Team-work depends on every individual and a happy individual enhances the team. The course of a project depends on each member, so personal development will highly influence the performance. This unit will contribute to develop the following competences: ● become aware of the importance of personal development ● understand how intra-personal skill development helps enhance the quality of life and work ● become aware of the link between intra-personal skill development and work performance ● learn about the benefits of the intra-personal skills on the work performance: analytical thinking, delegation, productivity, resilience, resourcefulness, strategic thinking, vision
Learning outcomes	*Ability to keep in touch with the latest accomplishments and how to use them for the personal expert development* *Willingness to give the best of oneself for the interest of the higher aim of the project – the unmeasurable influence of the heritage value* *Ability to keep the focus and concentration on a specific task* *The striving to develop your knowledge, capabilities and skills* *Ability to organize a public speech and a presentation (lectures, examples, activities)* *Ability to proceed to self-evaluation and self-reflection*

Time (estimation)	3 to 5 hours
Content Focus	*intra-personal skills, personal development, productivity, self-development, self-management, productivity, resilience, vision*
Intro text	"By learning, training and directing intrapersonal skills, a vast amount of inner potential will open up, ultimately advancing our human capacity leading us towards better mental wellness." (dr. Helena Lass)
A bit of theory…	Source: http://joell.in/wp-content/uploads/2016/03/Intra-Personal.pdf **Assessing 21st Century Skills: Summary of a Workshop** The first cluster of skills—intrapersonal skills—are talents or abilities that reside within the individual and aid him or her in problem solving. The previous workshop report that defined a set of 21st century skills (National Research Council, 2010) identified two broad skills that fall within this cluster: Adaptability: The ability and willingness to cope with uncertain, new, and rapidly changing conditions on the job, including responding effectively to emergencies or crisis situations and learning new tasks, technologies, and procedures. Adaptability also includes handling work stress; adapting to different personalities, communication styles, and cultures; and physical adaptability to various indoor or outdoor work environments (Houston, 2007; Pulakos et al., 2000). Self-management/self-development: The ability to work remotely, in virtual teams; to work autonomously; and to be self-motivating and self-monitoring. One aspect of self-management is the willingness and ability to acquire new information and skills related to work (Houston, 2007).

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These kinds of skills operate across contexts, as Rick Hoyle, professor of psychology and neuroscience at Duke University, who presented findings from a paper about them and how they might be assessed, pointed out (Hoyle and Davisson, 2011).1 They are "transportable," he explained, automatically transferred from one context to the next so that the very same skills that serve a person well in the social arena, for example, serve the person well in health decisions and in schooling and academics. Furthermore, he added, these skills ultimately contribute to adaptive behavior and productivity in that they counteract undesired influences that may arise from within the person or from the environment. Intrapersonal skills support volitional behavior, which Hoyle defined as discretionary behavior aimed at accomplishing the goals an individual sets for himself or herself. Examples of intrapersonal skills include attributes such as planfulness, self-discipline, delay of gratification, the ability to deal with and overcome distractions, and the ability to adjust one's strategy or approach as needed. In Hoyle's view, the common thread among these attributes is a skill called self-regulation.

Even though the field of psychology has studied self-regulation since the late 1960s, Hoyle said, disagreement about how to define it remains. To provide the audience with the broad spectrum of definitions, he presented varying points of view that four prominent researchers have put forth:

"The capacity of individuals to guide themselves, in any way possible, toward important goal states" (Fitzsimons and Bargh, 2004)

"The capacity to plan, guide, and monitor one's behavior flexibly in the face of changing circumstances" (Brown, 1998)

"Self-generated thoughts, feelings, and actions that are planned and cyclically adapted to the attainment of personal goals" (Zimmerman, 2000)

"The process by which one monitors, directs attention, maintains, and modifies behaviors to approach a desirable goal" (Ilkowska and Engle, 2010)

Hoyle identified some common threads among the definitions. They all recognize that people need to monitor their behavior and that they are doing this in the service of goal pursuit. In addition, they all acknowledge that flexibility is needed. Most importantly, they all involve affect. Hoyle emphasized that self-regulation does not just involve cognition but also involves feelings and emotions.

Hoyle prefers the following definition: the processes by which people remain on course in their pursuit of the goals they have adopted. In some cases, such as a school setting, these goals may not be the student's own, but they are put before students. The question is if they are capable and ready to do the things that need to be done to pursue those goals and to move forward on them.

Source: https://www.ncbi.nlm.nih.gov/books/NBK84217/

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About the proposed activities	*Activity 1: Write an essay about which historical or literary figure you would like to be* *Activity 2: Rewrite a story from your point of view* *Activity 3: Share how you would be different if you were born in another culture*
Preparation	
Want to go further?	• The Intrapersonal Skills Needed for Change Capability, Chiara Lancaster https://www.ceoinstitute.com/member-experience/ceo-insight/blog-article/the-intrapersonal-skills-needed-for-change-capability **Tutorials** • 10 Time Management Tips That Work (http://www.entrepreneur.com/article/219553) Are you working on clock time or real time? Learn how to manage your day by understanding the difference. • 7 Success strategies for distance learners Follow the simple tips on this website and you will do better in your learning. The tips will keep you focused and on track. • Emotional Intelligence From Mind Tools, characteristics of emotional intelligence and tips on how to improve your emotional intelligence. • Giving and Receiving Constructive Criticism • Giving Feedback • Going back to college: Getting started Back to college offers a directory of resources and an interactive community specifically designed to manage the challenges of going back to school. • Self-Efficacy Theory in the Workplace An overview and description of self-efficacy as it relates to the workplace. • Stress Management Tips (http://www.stressmanagementtips.com) This site offers a behind-the-scenes look at the causes of stress and symptoms, as well as stress management tips, reliever games and exercises. • Ten Minute Tutorial - Emotional Intelligence Provides some background to the term Emotional Intelligence, which covers the following aspects of personality: self-awareness, emotional management, self-motivation, empathy, relationship management, communication skills and personal style.

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ACTIVITY 1: IF I WERE SOMEONE ELSE

Type : Game (writing – discussion)

Key words/ Thematic

Intrapersonal characteristics, personal characteristic awareness, intrapersonal skill development

Competencies /Expected learning outcomes

Stepping out of your own shoes in order to become aware of differences between personal characteristics.

Developing this internal competence can help us to understand others better, which is especially important while working in a team.

Description

Step 1
Each participant should write an essay about a specific historical or literary figure they would like to be.

Step 2
Reading selected essays aloud.

Step 3
Discussion about the differences in character.

Note: It would be interesting to have the same characters portrayed by different participants – this would show the difference in the approach to certain characteristics (different people have different observations).

It is necessary to give instructions to the participant about the detailed description of the chosen characters.

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ACTIVITY 1: IF I WERE SOMEONE ELSE

Type : Game (writing – discussion)

Examples:
● tell the life story of a late antiquity Roman soldier

● tell the life story of the emperor Diocletian

Place

Meeting room

Material needed

Pen and paper

ACTIVITY 1: IF I WERE SOMEONE ELSE

Type : Game (writing – discussion)

Duration

2 hours

Resources

https://positivepsychology.com/communication-games-and-activities/

https://www.healthline.com/health/mental-health/intrapersonal-skills#therapy

MODULE 5: TRANSVERSAL COMPETENCES
5.1: INTRA-PERSONAL SKILLS – BUILDING UP THE INTERNAL ABILITIES
ACTIVITY 2: MY POINT OF VIEW

1

Type : Game (writing – discussion)

Key words/ Thematic

Point of view, personal opinion, reaction

Competencies /Expected learning outcomes

Understanding that different individuals have different points of view.

Becoming aware of the fact that the opinions and points of view are determined by our intrapersonal characteristics.

Description

Rewrite a story from your point of view:

Step 1
Moderator shares a story with the group (an event, a historical anecdote, a recent event). The story should have a couple of characters, an action, setting, other participants and a message.

The story should include some specific details and descriptions (colors, places, smells, tastes…) which are prone to individual understanding.

Step 2
Participants write down the things they remember, that is they try to rewrite the story as they have remembered it.

Step 3
Analysis of the written materials / Comparison / Mutual feedback

ACTIVITY 2: MY POINT OF VIEW

Type : Game (writing – discussion)

Place

Meeting room

Material needed

Pen and paper

Duration of the activity

1 hour

ACTIVITY 3: IF I WERE BORN AT THE OPPOSITE SIDE OF THE WORLD

Type : Game (writing – discussion)

Key words/ Thematic

Communication, social and cultural differences, different perspectives

Competencies /Expected learning outcomes

Understanding that so many intrapersonal skills are to a certain extent related to the culture and the environment we are coming from.

Description

Communication – share how you would be different if you were born in another culture

Step 1
Moderator explains the activity - each participant should choose a culture different than his/hers and try to detect as many differences as possible.

The point is to imagine how it would be if a person really was a member of this nation or culture.

Step 2
Discussion among participant - brainstorming, pointing out the differences.

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ACTIVITY 3: IF I WERE BORN AT THE OPPOSITE SIDE OF THE WORLD

Type : Game (writing – discussion)
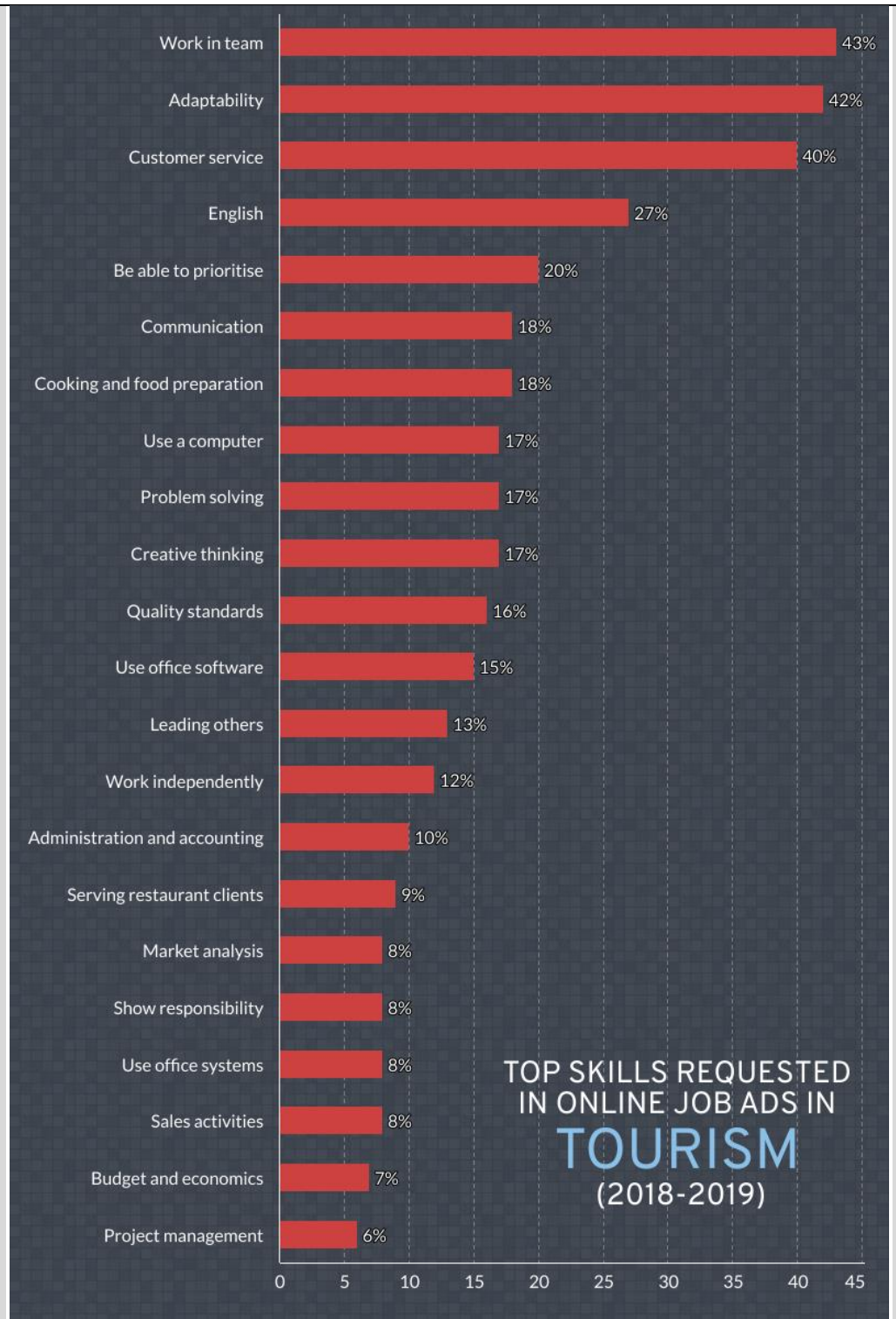
Place

Meeting room

Material needed

Pen and paper

Duration of the activity

2 hours

Module 5 Unit 5.2	*Inter-personal skills: teamwork and conflict management*
Public target	Tourism professionals, Cultural tour developers and coordinators, Guides
Objectives	This unit will contribute to develop transversal competences related to the capacity to "work together" towards shared objectives: developing and implementing a Discovery tour and promote cultural sustainable tourism in our port cities. It should contribute to prevent miscommunication and misunderstanding that can jeopardize team efficiency, good spirit, and the whole dynamic of the Discovery tour!
Learning outcomes	*Ability to communicate clearly* *Ability to manage their time* *Willingness to stay focused* *Ability to cooperate within a group* *Awareness of your own position in the process.* *Ability to adjust to audiences: looking into the different audiences that have interest in the project theme, researching the needs and responses* *Be open to different audiences, and to adjust your own steps in the process* *Capacity in public speaking (editing the content, clear voice, breathing, grammar, body language…)* *Creating the pleasant working atmosphere that will encourage and develop one's creativity.* *Practice awareness of living in relation with other people and actively shaping the relationship* *Willingness to create a pleasant social and working environment*
Time (estimation)	around 5 hours
Content Focus	*transversal competences, Interpersonal skills, teamwork, intercultural dialogue, intercultural knowledge, conflict prevention and management*
Intro text	One of the added values provided by the HHST approach is that it involves and serves different local actors, at different levels, all working towards

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	cultural sustainable tourism. The method requests, of course, a positive mindset and team working skills.
	
	Interpersonal skills are the skills we used to interact with other people, being our colleagues, our partners, or our clients. In fact, they are skills we use in everyday life to communicate and collaborate with others.
	They include a wide range of skills such as communication, ICT literacy, foreign languages literacy, leadership, etc.
	This unit will focus on group dynamics and conflict management that play an important role for:
	   - Cultural tour developers and coordinators who have to work with all people conducting and enliven the tour: a team of tourist guides and escorts, HHST Ambassadors and stakeholders (local authorities, public bodies, businesses, etc.)
	   - A tourist guide or escort who have to manage with different groups of visitors, with their own cultural background

A bit of theory	As stated by the CEDEFOP in 2020 "Transversal skills – such as teamwork, adaptability, being able to prioritise, communication or problem solving - dominate employers' demand in online job ads in the tourism sector. **Demand for skills in tourism, 2018-2019**

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TOP SKILLS REQUESTED IN ONLINE JOB ADS IN TOURISM (2018-2019)

Skill	Percentage
Work in team	43%
Adaptability	42%
Customer service	40%
English	27%
Be able to prioritise	20%
Communication	18%
Cooking and food preparation	18%
Use a computer	17%
Problem solving	17%
Creative thinking	17%
Quality standards	16%
Use office software	15%
Leading others	13%
Work independently	12%
Administration and accounting	10%
Serving restaurant clients	9%
Market analysis	8%
Show responsibility	8%
Use office systems	8%
Sales activities	8%
Budget and economics	7%
Project management	6%

Source: Cedefop (2020). Skills developments and trends in the tourism sector. *Skills Panorama Analytical Highlights*.
https://skillspanorama.cedefop.europa.eu/en/analytical_highlights/skills-developments-and-trends-tourism-sector
Note: The percentage means share of job ads in the sector that request a specific skill.

Working in team and adaptability are therefore 2 essential transversal skills in tourism sector.

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Teamwork

The success of the HHST Discovery tours depend largely on teamwork. The way Tours' coordinators will interact with guides and local stakeholders, and guides will interact with visitors & ambassadors, will contribute to the attractivity and the cultural and economic impacts of these tourism products.

A good teamwork will also contribute to share ownership of the Discovery tour, all working for the promotion of local assets and heritage.

A good teamwork depends on several factors and mainly on:

1. Shared and understood goals: all contributors to the Discovery Tour should know what this tourism initiative is about (the main theme), why it has been developed on this specific path/route (cultural and socio-economic objectives) and which heritage it wants to promote and why it worth to be shared with visitors. This is a condition for members of a team to commit and strive for a same objective.

2. Clearly defined roles and responsibilities: a Discovery Tour involved a chain of people and competencies, from its conception to its implementation. It is very important that each participant knows its place in this role and responsibilities.

3. Common established rules for decision-making, internal and external communication, monitoring and evaluation: it is important that everyone taking part to the Tour implementation is aware of the various processes that helps good communication, management and problem solving, as well as improvement.

4. Continuous, effective and respectful communication: New media and social media may help maintaining communication, when they are additional to face-to-face meeting. Effective communication requires being able to express oneself clearly and confidently even when there are disagreements withing the team. Respectful communication requires understanding the expectations and perspectives of diverse publics and engage in an intercultural dialogue.

	In the framework of tourism and HHST Discovery tours, one should add "**intercultural knowledge**" that is, "knowledge about the similarities, differences and relations between cultures. This knowledge helps people to challenge misinformation and stereotypes about other countries and people" (OECD 2018). Each group of visitors, each team of HHST Ambassadors will have its cultural particularity and habits that the team coordinator or facilitator will have to take into account. For example, visiting an orthodox church in Greece with visitors from Germany, Morocco or Israel will probably need reference to common symbols and explanation to specific practices. Introducing visitors to a celebration they will take part in can be related to common values or other traditions in other countries or regions. There is always a way to find common cultural or socio-economic issues that can help explain a local context, a tradition or a cultural specificity and contributes to intercultural understanding. *(see also Module 2. Units 1 and 3)*
About the proposed activities	Activity 1: ASSOCIOGRAM: One word, different perspectives Activity 2: Those who surround us Activity 3: Five words game
Preparation	To prepare the activities you can read "A model of intercultural competence" p.30 of Council of Europe (2018) T-Kit 4 Intercultural learning https://pjp-eu.coe.int/documents/42128013/47262514/PREMS+042218+T-kit4+WEB.pdf/37396481-d543-88c6-dccc-d81719537b32 It lists identifiable elements that an individual can develop in order to be "equipped" for intercultural encounters.
Want to go further?	OECD PISA (2018) Preparing our youth for an inclusive and sustainable world - The OECD PISA global competence framework. https://www.oecd.org/education/Global-competency-for-an-inclusive-world.pdf Massachusetts Institute of Technology https://www.indeed.com/career-advice/career-development/tips-for-effective-teamwork World Tourism Organization - UNWTO (2021) Policy Paper 'The Future of Work and Skills Development in Tourism' https://www.e-unwto.org/doi/pdf/10.18111/9789284421213

Council of Europe (2018) T-Kit 4 Intercultural learning https://pjp-eu.coe.int/documents/42128013/47262514/PREMS+042218+T-kit4+WEB.pdf/37396481-d543-88c6-dccc-d81719537b32

Council of Europe (2015) TASKs for democracy 60 activities to learn and assess transversal attitudes, skills and knowledge, Pestalozzi Series No. 4 https://www.coe.int/t/dg4/education/pestalozzi/Source/Documentation/Pestalozzi4_EN.pdf

ACTIVITY 1 : ASSOCIOGRAM: One word, different perspectives

Type : Game – Mind map

Key words/ Thematic

Communication, Intercultural communication, Intercultural dialogue, wording, mind map

Competencies /Expected learning outcomes

-Intercultural Knowledge
-Cultural differences in communication
-Ability to communicate clearly
-Ability to cooperate within a group
-Awareness of your own position in the process

Description

In order to identify resource persons, several working methods are possible such as:

Step 1. Selecting words

The trainer will select the words he/she wants participants to work on.
Chosen words should be used in all languages. In the framework of HHST, it could be: culture, heritage, tradition, harbor, etc.

Step 2. Associating words - 10'

Participants are divided into small groups of up to 5 persons and are asked to think about the meaning of common words they use and what they associate with the selected words.

Tip: In the case of a multilingual group, the trainer can either get people with the same mother tongue to work together, and then compare between groups, or mix groups straight away and let them discuss the different associations.

They will then create an 'associogram' (see model) with all the meanings/links/associations they make with that word.

Step 3. Presentation and debriefing – 20'

Each group presents to the others their associogram (all poster can also be pinned on the wall and groups can have an overview of all groups' result)
For the debriefing, the trainer can use the following questions to facilitate the debate:
- How easily did you find associations in the words?
- Were you surprised about some associations made by others?
- What did you realise?
- What can we say about language and intercultural communication?
- What can you take from this exercise?

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ACTIVITY 1 : ASSOCIOGRAM: One word, different perspectives

Type : Game – Mind map

Description

Tip: One of the aspects to underline in the debriefing is that language as such is the result of a social convention, and in order to understand each other, people need to demonstrate patience and openness towards different perspectives on the same word or concepts.

Model of associogram
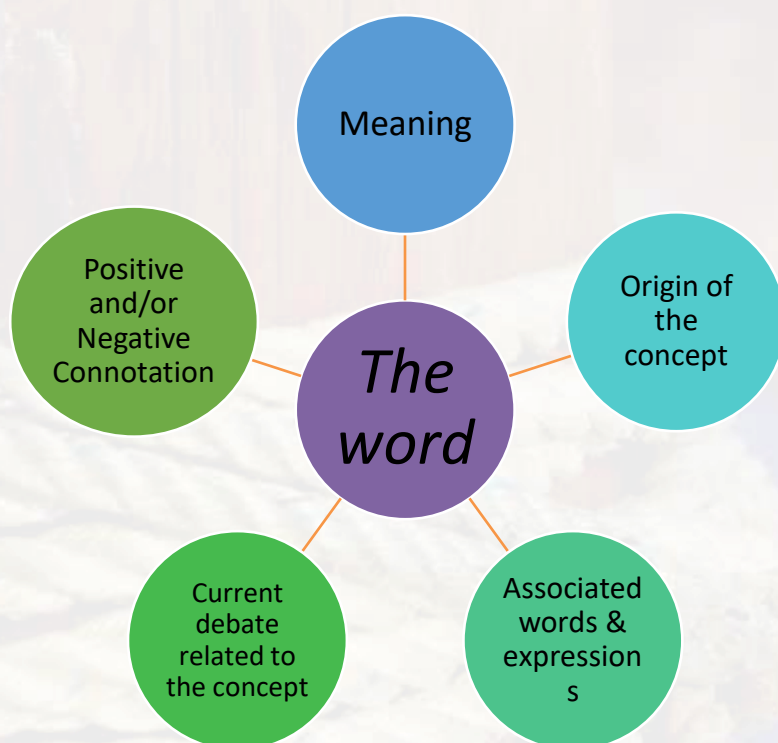
Place

Meeting room

Material needed

Flip charts and markers

ACTIVITY 1 : ASSOCIOGRAM: One word, different perspectives

Type : Game – Mind map

Duration

30 minutes

Source

Council of Europe (2018) T-Kit 4 Intercultural learning https://pjp-eu.coe.int/documents/42128013/47262514/PREMS+042218+T-kit4+WEB.pdf/37396481-d543-88c6-dccc-d81719537b32

Euro-Institut, NovaTris (2015) "Inventaire de méthodes pour l'apprentissage interculturel",
https://www.euroinstitut.org/fileadmin/user_upload/07_Dokumentation/Publikationen/Download/Inventaire_methodes_apprentissage_interculturel.pdfs

Resources

Council of Europe (2018) T-Kit 4 Intercultural learning https://pjp-eu.coe.int/documents/42128013/47262514/PREMS+042218+T-kit4+WEB.pdf/37396481-d543-88c6-dccc-d81719537b32

ACTIVITY 2 : Those who surround us

Type : Role-playing,
Group dynamic

Key words/ Thematic

Stakeholders, interest groups, heritage conservation, decision-making.

Competencies /Expected learning outcomes

- Openness, complexity, communication and interaction
- Practice awareness of living in relation with other people and actively shaping the relationship
- Ability to adjust to audiences: looking into the different audiences that have interest in the project theme, researching the needs and responses

Description

Step 1. (20 min)

The participants divide into groups of max 8.

We use a specific case study for the role-playing*, to show the different roles and perspectives that people, groups of people, or authorities can play in heritage conservation.

Each group is assigned 2 observers who will just listen to the conversation, without making any comments.

Step 2. (10 min)
All groups come together in a plenary and reveal the decision made. Then, the "observers" comment on what they witnessed during the role-playing. The discussion is directed by questions posed by the trainer.

Step 3.

The trainer explains how a stakeholder map is created. Then, (s)he develops one, using the case study from the role-playing game as an example, while encouraging everyone to participate.

Step 4. (30 min)

We form groups with something in common (e.g. same origin, or similar interests, or backgrounds) and each group is asked to create their own stakeholder map about a case that they are familiar with.

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ACTIVITY 2 : Those who surround us

Type : Role-playing,
Group dynamic

Description

Step 5. (15 min.)

Finally, in a plenary session, all groups present their maps, explain their own role within it, as well as if (and how) they might influence other stakeholders.

*Groups could also prepare different stakeholder maps based on the same case study, for example after interviewing a person on a specific subject, if such a person is easy to find. However, this also means adding some extra time to interview the person.

Place

Meeting room

Material needed

Flipchart, case study, role-playing cards, different coloured markers.

Duration

1,5 hour

Source

Project YCARHe http://www.ycarhe.eu/en/resources/toolboxEuro-Institut

ACTIVITY 3 : Five words game

Type : Teambuilding,
conflict management

Key words/ Thematic

Communication, cooperation, brainstorming, team-building

Competencies /Expected learning outcomes

- Ability to cooperate within a group
- Awareness of your own position in the process.
- Creating the pleasant working atmosphere that will encourage and develop one's creativity.
- Willingness to create a pleasant social and working environment

Description

This activity is a collective processing tool, a way to provide a visual representation of collective input on a specific theme.

Step 1. Five key words
The trainer announce one topic that will be , for instance:
- What is sustainable tourism?
- What is harbor heritage?
- Which are the characteristics of a good Discovery tour?
- Which are the main skills of a good tourist escort?
Etc.

Each participant takes a sheet of paper and writes five key words in relation to a topic assigned to them.

Step 2. From ten to five

When they have finished, the group forms couples. Each pair has ten words and the task of find the five common key words that best fit the pair, by a process which leads to a joint summary. Some words may come from one list of five and some may come from the other, but alternatively, five new words result from the comparison.
If a pair of participants does not reach an agreement on five words they write down only those on which they agree.

Each pair joins another pair to form a group of 4 persons. The quartet now has ten words, and they repeat the same task as point 2, above. Depending on the number of participants, this process continues until there are just two groups remaining, each producing its own five words.

ACTIVITY 3: Five words game

Type : Teambuilding,
conflict management

Description

They then elect a spokesperson.

Step 3. Plenary session

The two spokespersons write the five words on a flip chart and compare them with those produced by the other group. They help point out if different words might have similar or different meanings.
This helps understand whether the two groups have come to similar or contrasting conclusions.
The spokespersons only have a mandate to report on what the words mean for their group. There is no mandate to negotiate. All those present may request an explanation from the other team's spokesperson and subsequently express their agreement or disagreement.

Tip for trainer:

At the end of the activity, the five key words can be considered to form a grid reflecting the group's thoughts on a subject of discussion, without any external intervention to influence the processing.
It is also a tool that can provide a good summary of the work done in the process of project development and can be used for each milestone of a project.

Place

Meeting room

Material needed

Papers, pens, flipchart, markers

Duration

Work sessions (it can be one or x day(s) session or some).

Source

Project YCARHe http://www.ycarhe.eu/en/resources/toolboxEuro-Institut

AMESCI www.amesci.org

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PROJECT NUMBER 2019-1-FR01-KA204-063017