



EXPERIENCE
PEOPLE AND CULTURE.

WORKBOOK

PRACTITIONERS GUIDE



Everyday culture



Exploration



Local food



Lost places



Localhood



Multisense



Slow down



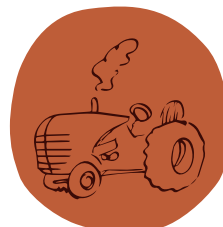
Unusual hospitality



Slow meal



Get lost



Surprise



Adventurer

Imprint

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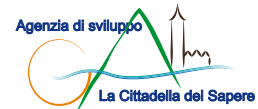


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How to use this book.

(What is in it for me?)

1

This book is a guideline

to help Slow Trips providers to develop slow experiences following the brand positioning of Slow Trips. A 'how to design touchpoints of the slow trips brand' you will find at the Slow Trips brandbook..

2

This book makes fun.

It is a lively book, the quality of the output depends on your input. So use it actively. Copy it with your notes inside and share them: The demand for your knowledge will increase more often you share it.

3

Tell your story.

First and most important: Slow Trips are personal and individual experiences of local stories of the neighbourhood people are travelling in. We call this - localhood. Tell us your localhood-story. Write it down, here within this book. By the way: Do you know, how to recognize a good story? You can tell it easily to others.

4

Use it. Share it. Make it special.


Write into the book, draw in it, turn in the book corners if you read something relevant or nice or collect things within the book. Individualisation is key of each Slow Trips experience. So start with your individual interpretation of this book.

Without your participation, this book contains only a few pages of beautifully designed paper. Your work creates a very personal one of a kind.

Therefore, please place your signature here as a statement of your mindset: This is my personal manual and way of sharing European Culture. Because our european mission is to work transnationally as a team, also our vision a joint & transnational one:

**Slow Trips.
Experience people and culture.**

----- 
My signature.

----- 
The most memorable Slow Trips experience in Europe.

Slow Trips brand principles.

(brand guidelines to a unique sales proposition)

hidden treasures
CONTACT TO LOCALS
authenticity learning from each other
ECONOMIC SUSTAINABILITY social sustainability
ecological sustainability
STORYTELLING

Contact to locals.

The visitors should have the opportunity to exchange ideas with the inhabitants.

Learning together.

By involving the visitors, they can familiarize themselves with the local culture. The organisation of different activities such as workshops or cooking courses strengthens the mutual exchange.

Storytelling.

Providing insights by telling stories, e.g. from everyday life or about old myths or legends using dramaturgical elements.

Social sustainability.

Respect for the culture, expectations and views of the locals and a contribution to increased intercultural understanding and tolerance.

Ecological sustainability.

The trip is designed to be as environmentally friendly as possible, e.g. in terms of mobility, accommodation, food and activities.

Economic sustainability.

The additional income generated by Slow Trips also serves rural development and can create new jobs for the local population.

Hidden treasures.

Presentation of special places, personalities and activities that are not accessible to all visitors.

Authenticity.

We are as we are. Sometimes not everything is 'pretty'. Lost places, crude facts, a neighbourhood that does not sugarcoat the reality, the meaning behind why people call it homeland - these local realities show the real beauty of our regions. This is the local meaning of life and what people want to explore. We call it localhood.

How do my offer fulfill the Slow Trips principles?



● How do I create contact to locals?

● How do I enable our visitors to learn about local traditions, surprising encounters and everyday culture together?

● Who tells our local stories to our visitors?

● How do we create social sustainability in our offers?

● What can we offer to our visitors, so that our experiences are ecologically sustainable?

● How can we provide value for visitors and the locals?

● Do we offer (lost) places visitors don't know?

● How do we develop offers, which appear authentically to our visitors?

● Other important everyday culture or life culture related details ...?

Slow Trips for everybody ...?

We want to be attractive for our most favorite visitors!

Choose your most favorite target group:

We focus on four essential target groups

Every tourist gets his own Slow Trips experience, designed as individually and personally as possible. But there are four special groups of slow travellers we focus. Let's say, they are our special guests, for whom we try to make it perfect and develop uniqueness. Remember, we always choose just one for each experience:

The active creatives

love cocrafting, getting insights into what it is, what they do and how to do it themselves. Travel activities: slow cooking and ultra-local recipes, craftsmanship, manufacturies, ...

The cultural purists

want to experience local lifeculture and listen to local stories, feel the genius loci with curiosity or odd accomodations. Travel activities: Greeters, localhood-interested visitors, local artists, everyday culture evangelists, ...

The escapists

travel consciously, attentively, ethical and use slowness and mindfulness to energise. Travel activities: slow weeks, hiking of the beaten track, serendipity-lovers, get lost in cities / landscapes, fasten weeks, digital detoxing weeks, ...

The discoverers.

want to experience an adventure on their journey, awesome landscapes and lost places. Travel activities: Slow Food, historic railway lovers, treasure-hunter, geocacher, glamping, tiny houses, surprising encounters, time traveller ...

Find out information about the different target groups. The more you know about the needs about the traveller types, the better. Pick out this target group, which suites best for your individual Slow Trips experience. What is the value proposition and unique sales proposition you will provide for the choosen target group?



Slow Trips visitor usecases.

Develop your Slow Trips experience for the following usecases (just six examples, there are more...):

We develop experiences for traveller types

Families on holiday, for example railway lovers.

Think about telling stories in a language everybody understands (body language, smile, ...).

Historically interested couples with friends.

How could you provide fun, intimacy, friendship with local couples, telling historical details of the spot?

Senior citizens getting tired soon.

Provide some toilet facilities at the arrival point and seating facilities during tours.

Gourmets exploring hidden treasures.

Don't show just the most pretty and star decorated restaurants, step into locals shoes.


Creative design aficionados.

Let them participate. At the end of creative Slow Trips experiences something new in the world exists.

Select a type of visitors and make it perfect for them. Others will value it.

Below you find a list of several visitor types.

Decide in advance for whom you are creating the Slow Trips experience..

- | | | | |
|--------------------------------------|---|---|---|
| <input type="radio"/> women | <input type="radio"/> adventurers | <input type="radio"/> car drivers | <input type="radio"/> number of participants: |
| <input type="radio"/> men | <input type="radio"/> sportspeople | <input type="radio"/> bicycle lovers |  |
| <input type="radio"/> children | <input type="radio"/> gourmets | <input type="radio"/> lovers of arts | |
| <input type="radio"/> adults | <input type="radio"/> romantics | <input type="radio"/> lovers of architecture | |
| <input type="radio"/> pairs | <input type="radio"/> creative minds | <input type="radio"/> lovers of culture | |
| <input type="radio"/> groups | <input type="radio"/> health-conscious people | <input type="radio"/> lovers of nature | |
| <input type="radio"/> singles | <input type="radio"/> thrill-searching people | <input type="radio"/> lovers of luxury & wellness | |
| <input type="radio"/> families | <input type="radio"/> traditional-oriented people | <input type="radio"/> water lovers | |
| <input type="radio"/> senior citizen | <input type="radio"/> people with disabilities | <input type="radio"/> do-it-yourselfer | |

Individual tour planning.

Individual tour planning

A good guide has lots of questions!

● Who is my contact person for the group?



● What kind of group is coming?

● How big is the group?

● Which needs do they have?

● What is the itinerary of the group's trip?

● How will the group arrive?

● Which language(s) does the group speak?

● How much time is available for the tour?

● Which kind of catering is required?

● Where will the group spend the night?

● What budget is at its disposal?

Find out deeper information about the group. The more you know about the group the better you can plan an individual tour for it or pass on information to the group. When will the group arrive? How long is the tour? Is catering necessary or already organised? Do they need any special clothing, assistance, ...?

What makes a good guide?

● Master of communication.

A good guide is a master of communication and isn't afraid of foreign languages.

● Master of the art of rhetoric.

Slow Trips guides focus on outstanding rhetoric quality and captivates people with their storytelling.

● Stick to timetable.

Successful guides have to stick to the timetable and are able to keep bigger groups together.

● Well groomed appearance.

Awesome. This is the word good guides hear cause they have a sens of humour and natural friendliness.

● Prepared for all kinds of emergency.

Guides shall be always well prepared for all kinds of emergency.

● Knowing the region.

Slow Traveller want to get familiar with the region. Good guides lead their visitors to magical or lost places, to hidden treasures or surprising encounterings with the localhood and everyday culture.

● Creative guiding.

Compelling guides slip into creative roles to submit the local life culture.

● Plan B.

A good guide always got a plan B if ...

... the group arrives after a long delay.

... the size of the group has changed.

... a thunderstorm is brewing.

... allergy sufferes can't eat the catering.

... a wheelchair user is included in the group.

... a tourist is getting sick

Time management and rhetoric during a guided tour.

What makes a speech excellent?

A speech is composed of three components: Speaker, Content and Audience.

A single component is not enough. If someone is able to express himself well, but tells nothing relevant, nobody likes listening the speaker.

A good speech should inform and entertain, and ideally cause something with the audience, so that they really remember the content of speech

The speaker

What makes a good speaker?

A good speaker is fascinating, appears authentic and proclaims the content of the speech easily. Additionally he speaks in the way, that everybody understands exactly what the speaker wants to tell us.

To address different senses at the same time, a good speaker uses all tools that are available. Altogether this is often designated as the “talent of the speaker”. In this case, the talent is not more than the sum of small single factors. Everyone can learn to do it.

Language and Voice

The language should be understandable for everyone:

- clear and as directly as possible, so that everyone can follow easily
- pictorial and oriented to the audience (= fun), short sentences (= less exhausting)

The voice should fit:

- loud and strong enough (= clearly audible for everyone)
- pleasant and melodious sound instead of shrill and
- monotonous

In general the speech should be fluently and the speed mainly variable, but not too fast and not too slow and always with pauses. The speech should be freely formulated and should sound naturally. It is possible to do some notes with keywords on little cards, which can be hold in the hand while walking around during the speech. It is not a sign of weakness but of a good preparation!

Body language

The body language should convince the audience and should show that what he tells is serious. His movements should fit to the content of his speech. He will reach this, when he highlights important passages with gestures. However, this should not be too theatrically or exaggerated. Therefore, the speaker should move during his speech. The posture should be upright and hands should not be in your trouser pockets. The facial expression should be livingly and friendly and not mask-like or rigid.

If, on his tour, he is telling something about a tragic or scary story, he should adapt his facial expression depending on the content of the story, because same as gestures, facial expression express emotions. The more passionate someone presents his speech, the more credible he will be as person and the more fun it would make to listen to him.

The content

Finally it's not just about the How but also about the What!

During a guided tour:

First of all, start with an introduction:

- welcome
- introduce yourself
- tour programm (stations, time plan)
- presentation of the subject

Further, you jump to the main part. Communicate the basic info, keep in mind that the audience has a different know-how. The topic has to be communicated in a way that it is understandable for everyone. Let the audience get an overview over the main story narratives.

The content of a speech can be divided into three groups of information:

- core information (must)
- Marginal information (clarification, comparisons = underline the core information)
- Background information (are elements, that make a speech more entertaining; not necessary, but only „nice to have“ / Storytelling)

For Slow Trips, the third group is very important!

The right mixture of different communication ways is the key: Try to use metaphor and anecdotes, role reversals, questioning, illustrative material or exhibits and workshops. Also interact with the audience with all the senses.

Another essential point for designing good content for a guided tour is, to never lose the red thread. To achieve this, they consider a logical order of the content. In order to note, that in average, the human brain can follow a speaker with full attention only for 8 minutes, pay attention to the speaking time. At this time of eight minutes, you usually space out mentally. A good speaker is able to bring the audience back to the actual topic if he considers the points mentioned above.

There are a few possibilities to end your tour successfully. Start with a short summary, repeat the main messages and give a small look ahead.

Storytelling

Storytelling and the basics of dramaturgy.

„Good dramaturgy takes the audience in the story and makes it easy to adapt and understand.“

Use this 8 “dramatic” steps to successfully plan your story.

- The sequenz / the hook for the audience: The storytelling must be included at the right place on your tour.
Introduction to the context: Who? Where? Why? ...are you telling this story
- Inciting / Amplification: The storytelling is starting; create the first tension!
- Rising action: the tension of your story is rapidly growing
Crisis, heating up: Now it's time for the most exciting or the strangest part of your story!
- Climax or solution: show the things that could happen in your story; but only one thing does
- Falling action, fade out: show the consequences after the climax
- Resolution: bind together the main parts of the plot and return to normacy („...and they all lived happily ever after!“)

The Audience

Who exactly are the people sitting in front of me?

- How many?
- For which reasons?
- Is it a recruit or do we have basic knowledge?
Locals or outsider?
- Which age?
- Which claim?

Many things can already be clarified during the reservation of the guided tour. The audience lives! Keep on observing them. Are they listening to you? Do people of the Audience chat among each other? Is the first one starting to yawning? Do someone has a critical look?

Let your eyes drift through the audience and make eye contact with people, speak always directly to the audience. The audience is constituted of many individuals, set up a good connection to as many people as possible.

Warming up for developing new Slow Trips experiences.

Offer creation with experience design methods - what for?

Introduction.

This part of the workbook focus on the design of experiences. The shown methods are dedicated to all practitioners and all innovative tourism providers at your destination.

Out there, during the experiences in towns and at the countryside an ambitious experience script can help to create the conditions to provide special, unique moments around the topic of slowness, slow travel and slow mobility.

How does it work?

The manual is structured in such a way that it can be worked through from the warm-up and start through the three stages to the final spurt, page by page. You can enter your result - a perfect day from the visitor's point of view - at the attached plan.

The proposed methods are to be understood as a "tool box". Choose the method that suits you and your experience! We have provided fields for answering questions. Please use the manual to get the most out of it: write as much as possible into the workbook, scribble around and keep your ideas memorable, anyway.

The manual should be your "tool" for staging your experience.

Who does it need?

Ideally you should put together a small "colourful" team. A minimum of three to a maximum of seven people are suitable as a group size for an interdisciplinary team. Your project group ideally consists of:

- a main responsible person(s)
- a "caretaker" (may be a person)
- a creative lateral thinker
- a "planner"

How long will it take?

Please take your time. A creative process requires several "loops" and "rest phases" so that ideas and solutions can mature.

As a rough estimate and for your personal orientation, it takes a good two to three months to develop an emotional experience. At the end of this process, you have created an experience script that forms the basics for detailed and implementation planning.

Product development.

What has to be done in advance?

Develop goals and non-goals:




Create a desired schedule:



Analysis of the current situation:

Do experiences with high emotional quality already exist? If so, what are their strengths and weaknesses? If not, which new experience is being considered?



What's already there?

Visitor surveys? Observations?

Very important: Who is our visitor in the destination? Who do we want to address?

Who is currently our important visitor?



Who are our most favorite visitors (create most added value) out of the important ones?



Who will be our most favorite visitor in the future - in 3 to 5 years?



To fix and develop Slow Trips for the most important visitor types is one of the most important steps of the experience design process, cause you fix the valuable baseline for every step of the further Slow Trips product development.



How to develop Slow Trips experiences?

1

Stage 1:
core story = basics.

What is the red line of our Slow Trips experience? Adventural, creative, cultural, attentive ...?

2

Stage 2:
service design = duty.

How should we design core services and complementary services that our experience providers will be explored as perfect hosts?

3

Stage 3:
experience design = voluntary.

How can individual experiences and emotional quality be designed to differentiate the range of experiences from other, similar offers?

The CORE STORY* of your trip condenses values, goals and benefits of the slow experience into a central message that is communicated to the outside world. It answers the question of meaning posed by every strong brand: Why do I exist? Core Story is at the same time the goal of how the Slow Trips is to be perceived by people and it addresses people's feelings: Why do I like it? This core message must shine through at all touchpoints during the Slow Trips.

With SERVICE-DESIGN** we design the core service, i.e. those service components that the visitor regards as decisive for booking - along the brand of your destination. In this way we already achieve an initial differentiation within the experience offer.

With EXPERIENCE-DESIGN*** we design individual experiences for visitors in your region when they are on the road, resting or stopping off. The focus is on offers that include experience stagings in tourism. Thereby we use scenographic means and dramaturgical planning so that these special moments can unfold as well as possible. The visitor alone decides how good and impressive they look. Together with you we create the necessary conditions.

* A core story is the core message of an experience. Why must the world be happy that the destination exists? How can the destination benefit its visitors? The core story contains values and differentiation, the benefit for the visitors and the added value to be aimed for.

**Service design is a concise methodology, procedure and principle to ensure that the focus is on people in product development. Service design aims to make the interfaces between service provider and visitor useful, usable and attractive from the customer's point of view and to make them effective, and efficient from the provider's point of view.

***Experience design is the creation of experiences and emotional experiences that have an individual, different and unique effect on each person. We describe this as "magical moments" that visitors can experience from and in our travel region. On a mental level, this means achieving pure happiness and attachment to the place of experience. The basics of experience design is service design..

Stage one. The Core Story.

Sub stories of our Slow Trips experience?



What can travellers explore in this area? How to get lost in the area without a risk?




What is the slow factor of the Slow Trips experience? Who could be encountered? Surprisingly?



Are there lost places to explore? What makes the unbeauty beauty at our Slow Trips experience?



Which materials are typical for this destination? Is there a special kind of locomotion here?



Stage two. Service design, step by step.

How should the core product and complementary services be designed to provide a perfect day?

To experience a perfect day with our Slow Trips experience requires some small and large necessities which are unavoidable from the visitor's point of view and absolutely helpful from the host's point of view.


Below you will find a checklist with placeholders for the perfect experience during our Slow Trips. If services have to be set up by you first, then make your own notes about who and with what exactly this necessary service can be provided.

Please let yourself be inspired by the individual service fields which completes the missing points.



Before the arrival:

- Information about different ways to get there
- Train and bus schedule, shuttle services, bike rental, footpaths
- Prices for tickets and combination tickets
- Suggestions for the visitors, take over the journey planning and send a travel plan
- Information about sustainable mobility in your destination



During the journey:

- Mobility service hotline, information on bus and train stops, short-term timetable changes, traffic jam, etc.
- Information about Smooth handover e.g. rental bikes in the hotel
- Post corona services: health information, disinfection possibilities, local produced masks, ...

During the stay:

- Regional app's
- Information on hiking routes, adventure cycle paths and other points of interest that can be easily reached by public transport, bicycle or on foot.
- Information on picture points, picnic spots, rest areas, etc.
- Information on restaurants, ice-cream-shops, regional culinary specialities, inns recommended by "locals", regional specialities, handicrafts, village shops, local farming products, ...
- Drinking water places and wells for refilling fresh water
- WCs, e-bike charging stations, repair stations, bicycle parking lots
- Rental and return places for rental bikes, rental cars etc., Workshops for own and rental bikes
- Recommended places of interest (including opening hours, prices, necessity of reservation, contact details, travel information). Ideally, these are bookable and manageable through experience distributors (e.g.: Regiondo etc.).

On departure:

- Get customer feedback and give them a smile.

End with a sympathetic and funny situation at the end, which makes our visitors smiling.

- _____


- _____


After departure:

- Send CO2 savings as a certificate or similar.

- _____

- _____

What exactly is a great service? 

What creates fantastic atmosphere? 

Stage three. Experience Design.

How can experiences and emotional quality be designed individually in order to differentiate the Slow Trips experience from competition?

Congratulations! Basics and duty for the experience production of your offer are successfully achieved. Now it comes to the free skating! The king stage in the staging of experiences process.

In order to master this challenge we provide the following selection of methods to help you with the development. "Pick out" your suitable method(s)! Choose with which "tool" you can easily work in small groups. And: what about drawing the experience before you develop it. Start with a sketchnote below ...

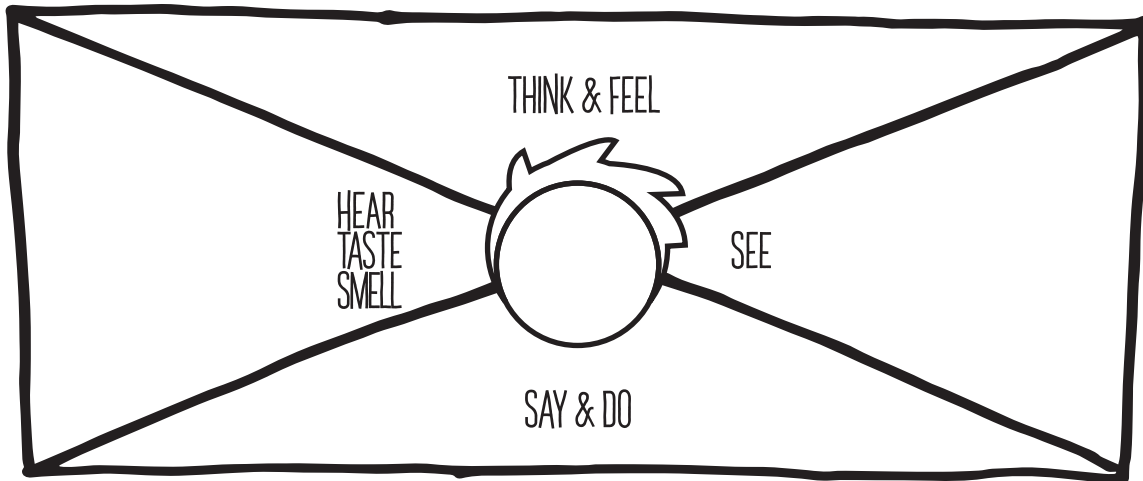


Method one.

Empathy for the Slow Trips visitor.

Now it is particularly important that we deal with the sensations and impressions of the visitor who is travelling to our destination. Let's ideate now some meaningful ideas of experience slow travellers would love.

The so-called empathy map - the tool to put yourself in the shoes of this visitor - is a helpful method for this.



A little journey in our mind:

Please put yourself in the position of your “favourite visitor”. This is the visitor you prefer to see in your experience. He or she brings high added value to your destination and speaks very positively about what you have experienced. This visitor now walks along your newly developed experience space.

You, as a thoughtful visitor, have now arrived at the place where you begin a voyage of discovery through this special region in your destination.

You drive, walk, run, ... now in your mind you explore the region that you discover for yourself. Please pay special attention to your feelings and sensory impressions.

Please enter your answers in the appropriate fields - from the bottom of your stomach
Every answer is correct!

What do they think and feel? What is really important here?

What do you find particularly beautiful? What is so valuable?



What do visitors see now - with the view of a local? What do visitors see on the second view?

What is particularly new for them? Beside known attractions? What is the one-and-only picture to be shot?



What are visitors saying? What do they want to experience?

What is your main occupation? What do you say to others about this voyage of discovery?

What is your message that you send to your friends?



What multisensual experiences will be recognized at our Slow Trips?

What if you take a break and close your eyes - what do you hear? What would you taste and smell?

Think you would be a child - what do you touch? What is so special about these smells and tastes?



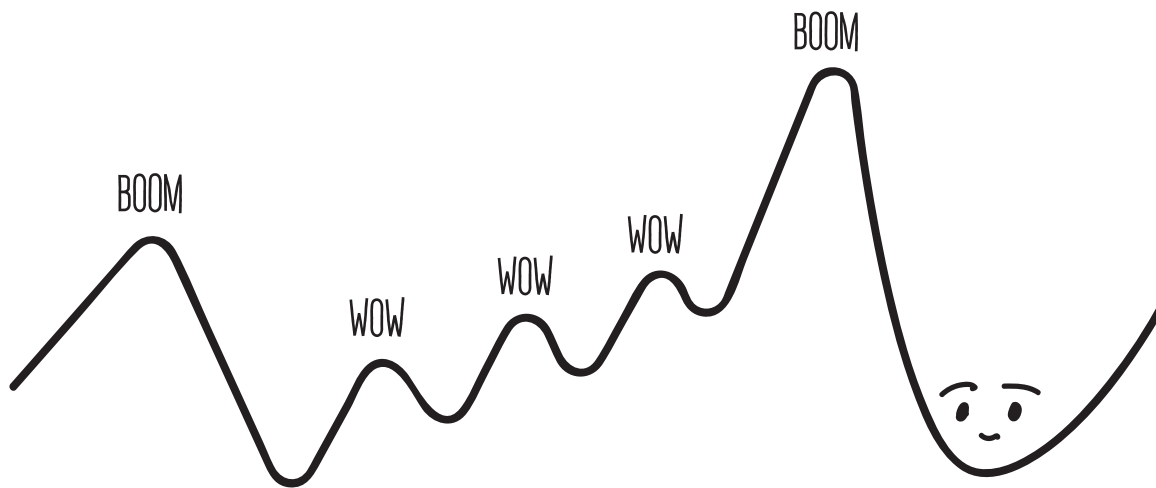
Method two.

Dramaturgy of a Slow Trips experience.

A journey is a process. This can be planned and developed dramaturgically and scenographically. Every good Hollywood production, every fairy tale, every legend follows one dramaturgical build-up of tension.

We call it Boom - Wow - Wow - Wow - Boom.

A first climax at the beginning, relaxing scenes, a new increase of tension, relaxation, increasing tension, climax (similar to a summit victory) and short before the finish, if possible, integrate a smile at the end.



What do you have to do now?

As you can empathize very well with your visitors, we will deal with the tension building of the Slow Trips experience, which is based on answers to the following questions:

How does your Slow Trips experience build up tension?

Which “scenes” of the Slow Trips touchpoints do you have to create?

To answer these questions, we use another tool for designing touristic services: the stages of the journey. We now cover the “during the journey” section with its six touchpoints of experience you find at page 30.

Now please describe your experience dramaturgically in keywords using the individual touchpoints of the visitor’s customer journey. The best way is: draw it on the right hand side of the workbook and name each wow-experience but also do not forget the big importance of the valleys inbetween. So name them also, they are as same important as the attractions! Let’s start!



A large grid of small dots covering most of the page, intended for sketching or writing.

Method three.

Stages (scenes) of 'Slow Trips' journeys

As a journey is a process, there are several touchpoints people explore like scenes of a film or a musical.

When it comes to tourism, we can identify six typical "scenes" each traveller is exploring during a journey.

People arrive at the attraction, the destination, the point of interest.

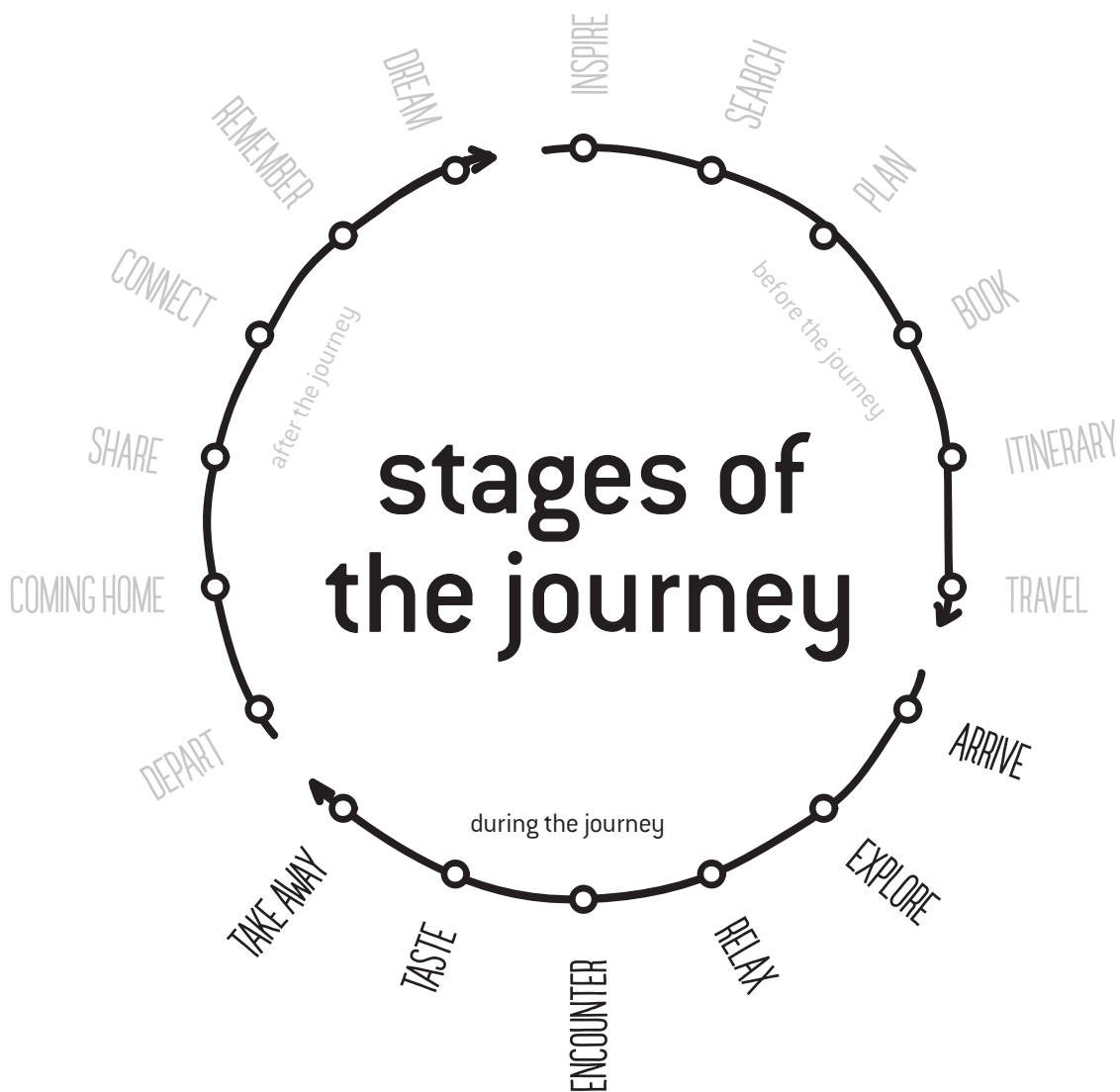
They explore and discover exciting experiences.

They relax after or inbetween these experiences.


They encounter local cultures and meet interesting people, things, places ...

They identify the local taste and get in contact with the culinary identity of the locals.


And finally they love to take something back home: souvenirs, friendships or simple unforgettable memories...




Arrive What are the first insights of visitors, the first impressions, pictures?




Explore What are attractions, experiences, moments that should be remembered?




Relax How can I revive as a visitor, recharge my batteries, come to rest?




Encounter What culinary and mental impressions of the local culture can you gather here?



Taste With whom could visitors encounter during their experiences?
Locals, real "originals", historical people, animals, local culture? I.e. animals?



Take away What memories can I take with me as a visitor?
Souvenirs? But also relationships and friendships?

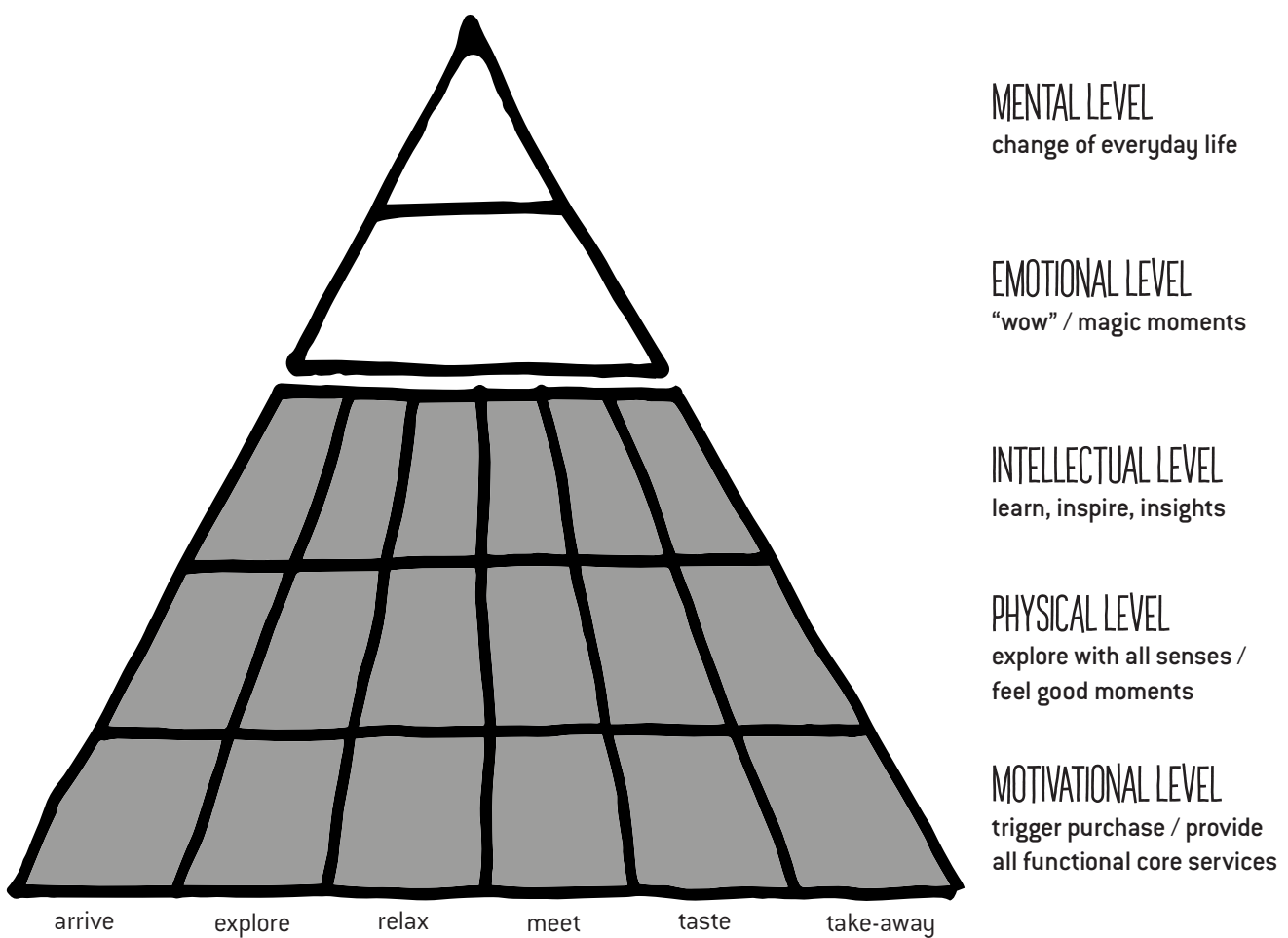


Method four. The pyramid of experience.

If you still have strength, then you can use the method of the experience pyramid to complete the Slow Trips development process in terms of the creation of meaningful experiences that really last and change peoples lifes.

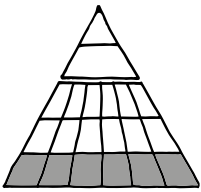
As a final step, we use the so-called experience pyramid as a checklist for meaningfulness of our offers. It is a tool to develop deep, meaningful and significant experiences for Slow Trips visitors.

If you don't need this method anymore, no worries at all. Please turn to page 37 "FINISH".



If the pyramid of experience appears complex at first glance, don't be confused - the principle is quite simple. At the following pages we guide you step by step through the five levels to the top of the pyramid.

At the end of this last step you have completed your individual concept for a Slow Trips experience with a meaningful, emotional quality of a Slow Trips experience!



The motivation level: determine what motivates to book Slow Trips.

This section of the experience pyramid is about the core performance of the product:

What exactly is your performance promise on the experience to be designed? What motivates your visitor to choose this particular experience? What arouses curiosity, interest and attention? What exactly does your visitor “buy”. Why are visitors prepared to invest money and leisure time to explore exactly our Slow Trips offer? If you haven’t answered these questions exactly yet, now is the right time for it.

Now please describe the “main take away” out of the visitor’s point of view after experience our Slow Trips offer. Please proceed in such a way, that you internalize your main topic and a secondary message of your Slow Trips experience. These dramaturgical cornerstones should shape the tension of your experience.

Please go back to method 1 empathy map and look for your main important answers out of the six questions. Summarize them now at one or two sentences, which describe the unique selling proposition.

What makes the Slow Trips experience valuable? —

Now you can look at your impressions from the ideas you collected with the empathy map. What are the most important experiences your visitor will do, see, feel, hear - and would be open to pay for that?


What potential visitors motivate to buy the Slow Trips experience?


Now think back to your results of method three and write down each service / product which you provide at the different touchpoints and for what our visitors are willing to pay for it. Which touchpoints can be enriched by additional paid services? Are there functional services of other branches which could be offered additionally?


Arrive 

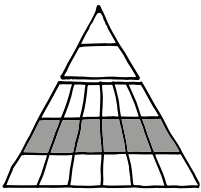
Explore 

Relax 

Encounter 

Taste 

Take away 



The physical level: How to involve visitors with all senses.

Now it's about complimentary services. These are services which the visitor perceives as positive, which enrich the experience and trigger satisfaction. Start looking for ideas for free services now and paid services that your visitor needs during, before or after the designed experience:

Which visible service is helpful for the visitor?

What does the visitor perceive as pleasant?

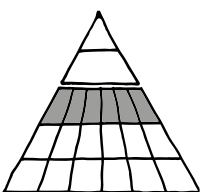
What services can I use to differentiate myself from others?

Differentiate between experience offers?

Please list up to seven services you offer additionally and free to your visitors:



1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____



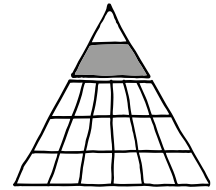
The intellectual level: what your visitors can do in your Experience the value of adventure.

Now the air on the adventure pyramid is getting a little thinner. This level is about creating moments that really inspire people. It is about to experience flow moments and playful interactions. Please go into yourself, perhaps stand up and walk around: try to find these fine, subtle and partly invisible achievements, which provides the "icing on the cake", based on the solutions worked out so far.

Please name here four surprising or enriching experiences that you offer to your visitors:

- | | |
|----------|----------|
| 1. _____ | 2. _____ |
| 3. _____ | 4. _____ |

The emotional level: How to create magic moments.







We have almost reached the top of the pyramid. At the already very narrow emotional stage, it's simply a matter of evoking the "wow effect" in the visitor.

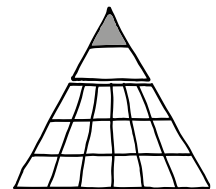
What are the magic moments you offer your visitor during the red line? Difficult?

Again, it's not about an experience for everybody. Perhaps it is more a single place or moment or interaction that create this specific, unique "wow moment" for some of the Slow Trips visitors, not for all of them ...

Write down two or three wow ideas here:

1.  
2. 
3. 

The mental level.



The top of the pyramid is reached. If you have been full of zeal so far, there is no need to do anything at this level.

The mental experience level is the unselfish, the message that reaches our visitors deep inside their mind and soul. It is the unwritten but feelable result of all your work.

And if you succeeded really well, then our visitors are triggered by a feeling of happiness and in the best case a change of everyday's life of our guests. This creates a very long lasting connection to us, because then the visitors never will forget the place of origin where the change of their lives started ...

The visitor feels deeply rooted at the place / genius loci after exploring our Slow Trips experience.

Finish. A new Slow Trips experience is born ...

Congratulations. You have reached the final spurt of the product development process!



The concept for a Slow Trips experience production with emotional quality is finished now.

But there are still some more things to do to market your Slow Trips experience properly, mainly to follow the seven steps of the touristic marketing mix:

product (= done), now: price, promotion, place, people, processes and physical evidence.

Before you, as the designer of this unique Slow Trips product, “shake” the entire spectrum, you have worked on, make a few minor or major changes, put it into a storyboard or screenplay and provide it with what are known as stage directions and measures, a final unit of work is provided for you in this manual.

At the following pages you find some ideas how to develop a business out of your Slow Trips experience and some guidelines for simple calculations. This is the next part in marketing - pricing. You will find how to develop a business model and a properly calculation.

Then there are some others like promotion (Slow Trips Website, PR initiatives, ...), place (distribution, f.e. via Regiondo), people (select the right guides, work and educate them, ...) and finally physical evidence with means how to stage multisensually and stay with a deep recognition in the mind of the slow traveller. So - there is still a lot of work to do ...

But the product is ready. So take a look at your great result - you’ve done a very good job.

Extra-Turn: How to generate Slow Trips business models.

The easiest way to check ideas: Business Model Canvas.

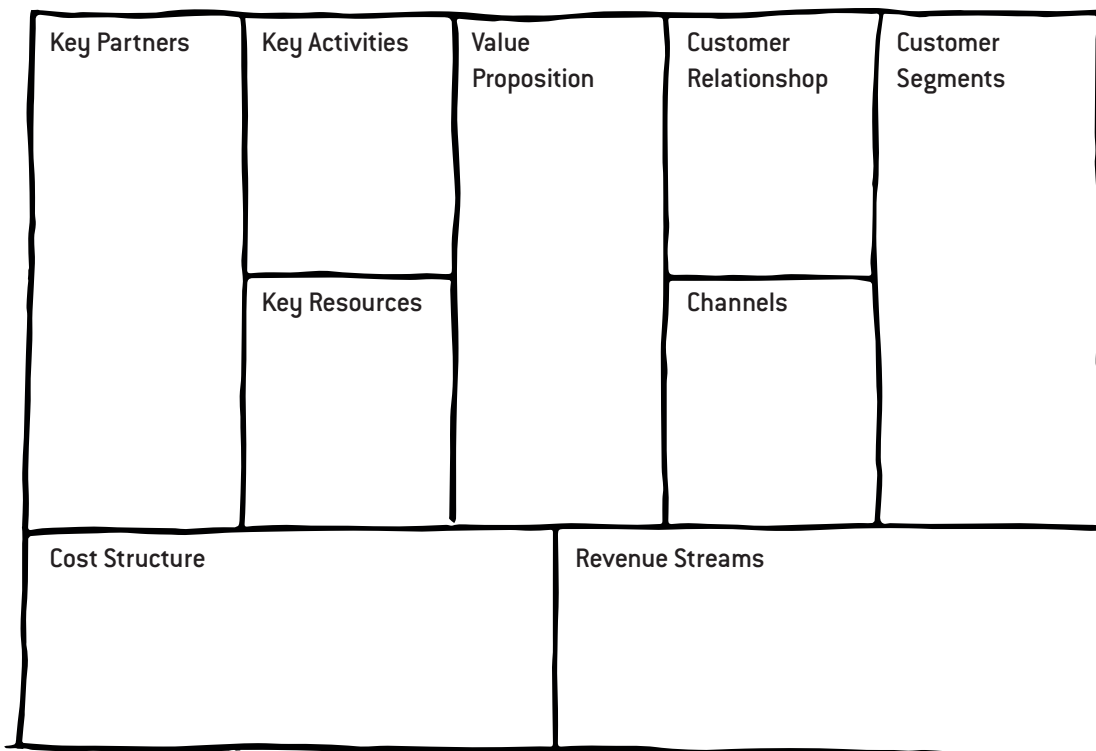
Slow Trips start up planning and budgeting

The Business Model Canvas (BMC) is a strategic management tool to quickly and easily define and communicate a business idea or concept. It is a one page document which works through the fundamental elements of a business or product, structuring an idea in a coherent way.

The right side of the BMC focuses on the customer (external), while, the left side of the canvas focuses on the business (internal). Both external and internal factors meet around the value proposition, which is the exchange of value between your business and your customer/clients.

Why we use it:

- to quickly draw a picture of what the idea entails.
- it allows us to get an understanding of the Slow Trips business and helps us to find a yearly budget-overview
- we can go through the process of making connections between what your idea is and how to make it into a business.
- it looks at what kinds of customer decisions influence the use and marketing of the Slow Trips experience systems.
- it allows everyone to get a clear idea of what the Slow Trips experience will likely be.



Key Partners

Who helps us!

Which partners do we need to offer and market Slow Trips services?

Who are our key suppliers?

What are our most important cooperations? Who helps us to improve our services? What key resources do we source from partners?

Which parts can we outsource in order to have more time for our core business? What competencies do we need in-house?

Key Activities

What we have to do!

What do we have to do to make our Slow Trips business work (e.g. ideation, staging, development of services, problem solving, marketing, knowledge management, training, etc.)?

Which activities require our value propositions?

Our channels?

Sources of income?

How do we spend our (working) time and how much of it is paid?

How do we organize our daily work?

Which processes are necessary?

Key Resources

Who and what we have!

What resources do we need to offer our value propositions (personnel, technical resources, premises, copyrights & licenses, data suppliers, capital, etc.)? What resources do our distribution channels require? Customer relationships? Sources of income? What team skills do we need? What attitude to work? What personalities?

Value Proposition

What is our top performance

What is the real value of our Slow Trips services?

What is the value of our service from the point of view of our customers?

What problem do we solve?

For which customer activities do we design? How do we differ from our competitors? How do we improve the quality of life and

work of our customers?

What customer needs do we meet?

Which “product groups” or service packages do we offer to each customer segment?

Customer Relationship

How we interact!

What kind of relationship do our customers expect or any of our customer segments? How do we trigger desire, surprise you?

How long-term are our customer relationships?

How cost-intensive are they?

How individual do we have to be with our customers? How are they integrated into our business model?

Channels

How we are known and how we deliver!

How and where do our customers and customer segments want to be reached? How do we reach them now?

How do our customers get our services?

Which channels work best now?

Which are the most (cost) efficient?

What are the advantages and disadvantages of these channels for us?

How do we acquire our customers and how do we retain them?

How do we integrate these channels into customer processes?

Customer Segments

Clients and to whom we are addressing!

For which target groups are our services interesting?

For whom do we create value?

Who are our most important customers?

How can we classify our customers?

What problems and tasks do our customers face?

Which customer groups bring us the most business and why?

Cost Structure

What we give!

What are the most important costs associated with our business model?

Which costs are fixed costs? What are variable project-related costs? Which key activities are most expensive? Which key resources are most expensive?

We recommend to calculate the cost structure on a yearly level.

Revenue Streams

Revenue and benefit - what we get!

What values are our customers really willing to pay for? (e.g. working hours, license fees, services, data, knowledge, packages, etc.) How do they pay now?

How would you like to pay? How much does each revenue source contribute

to the total revenue? How variable or fixed is our pricing? We highly recommend to prognose the revenues on a yearly level, including also the low- or no-season time.

Extra-Turn: How to set up a calculation for Slow Trips.

Pricing of a Slow Trips experience in five steps.

A checklist for a simple price calculation.

Pricing strategies for Slow Trips experiences shall be calculated in five steps:

Step 1. Calculate costs.

Before you think about the prices at which you offer experiences, you need an overview of the costs incurred by your visitor programs. Only if you know your costs you can make decisions about offers and prices. There is no way to avoid collecting and listing all costs in detail. If you don't have any specific operating software, Microsoft Office Excel is a good choice. Slow Trips experience providers usually offer a portfolio of offers, such as fixed and freely bookable programs, target group-specific or special offers and much more. It is important to calculate each individual offer for guided tours, activities, encounters or culinary experiences precisely and individually.

Step 2. Consider cost types.

Each Slow Experience causes direct and indirect costs. Direct costs can be easily and directly assigned to a wine tasting. This includes, for example, costs for wines served, food, personnel, information brochures, plans and gifts. Indirect costs - also known as overhead costs - cannot be allocated directly to a Slow Trips experience, but must be allocated to all Slow Trips experiences using a distribution key. This includes, for example, room costs (equipment, energy costs, rent, renovation, ...), marketing costs, office and administrative costs (telephone, cash register, software, ...), insurance costs, taxes and salary. This distribution key varies from farm to farm. It is also important to distinguish between fixed and variable costs. Fixed costs are constant and largely independent of the number of participants. When booking a car or musician for the supporting programme, for example, it does not matter whether 5 or 15 people participate - the costs remain the same. The fixed costs play a special role here. They remain constant only within certain intervals. Example: A bottle of wine is sufficient for approx. 15 persons at a tasting of 0.05 litres per visitor. From the 16th visitor the costs "sprungfix" jump on two bottles. Variable costs change according to the size of the participants and depend on the number of visitors. This includes, for example, costs for food and customer gifts.

Step 3. Determine working time.

If you conduct guided tours and wine tastings yourself, you will notice that the biggest cost factor is “time” - in this case your working time. Take a look at the clock of your next group of visitors. You will be amazed at how many working hours are needed for the Slow Trips experience ‘Participation in a vineyard hike and the harvest’ including the time needed for preparation and post-processing, but above all for the wine tasting and winegrower snack alone, in addition to the main motifs. The following question is important for the calculation: What is the value of your work (time) to you? Do you estimate an hourly wage or personnel costs for your employees, but do you also calculate a fixed hourly rate for yourself? Many Slow Trips providers argue at this point that winemakers’ snacks and wine tastings primarily have a marketing function, with the aim of activating the sale of the main service of the Slow Trips experience and winning new customers. That’s right. There will always be visitors and customer groups for whom you offer free tastings and company tours.

At a glance - assigning different cost types correctly.

direct costs

can be directly assigned to a Slow Trips experience
each Slow Trips offer will be charged with the individual costs incurred
Example: Wines, food, admissions, bus tickets, ...

jump fix costs

only constant within certain intervals
jump between intervals to higher levels
Example: One bottle of wine is enough for approx. 15 people at 0.05 litre tap.

overhead

cannot be directly assigned to a Slow Trips experience
are assessed using a distribution key
Example: Occupancy costs, marketing costs, office, administration costs, executive salary (often forgotten !)

variable costs

depending on the number of participants
variable costs change depending on the number of participants
Example: One butter pretzel per person

fixed costs

independent of the number of participants
Fixed costs are constant
Example: Booking a planned wagon, musician

The sample calculation “Vintage and wine snack with the winegrower” (see Table 1) is based on the following assumptions: The offer includes a champagne reception, a short guided tour, participation in the vintage and a moderated 4-person wine tasting including a snack. The visitors are looked after personally by the owner.

table 1 example type of costs	costs (net)	6 participants (pax)	10 pax	20 pax	30 pax
guide per hour (max. 20 people)	40,00 €	100,00 €	100,00 €	100,00 €	200,00 €
Service staff	20,00 €	40,00 €	40,00 €	80,00 €	80,00 €
costs for staff		140,00 E	140,00 E	180,00 €	280,00 €
bottle of wine	12,00 €	12,00 E	24,00 E	36,00 €	60,00 €
bread (fresh baked)	8,0 0 €	8,00 €	8,00 €	16,00 €	24,00 €
olive oil	15,00 €	15,00 €	15,00 €	15,00 €	15,00 €
glasses, decoration, tables, ...	8,0 0 €	8,00 €	8,00 €	16,00 €	24,00 €
information booklet	1,50€	9,00 €	15,00 €	30,00 €	45,00 €
transport costs					
costs variabel		60,00 €	88,00 €	129,00 €	192,00 €
mark-up overhead, costs (organisa- tion, marketing, telephone, ...)	50,00 €	50,00 €	50,00 €	50,00 €	50,00 €
total costs (prime costs)		302,00 €	348,00 €	464,00 €	662,00 €

3 b. Determing Slow Trips organisational time.

When we talk about slow tourism, however, the direction is different. Tours and activities often have the function of a “normal” leisure activity for visitors and tourists. A visit to a winery with a guided tour, wine tasting and the motive of the booking ‘participation at the wine production’ does not necessarily lead to the sale of wine - even if the visitor was very satisfied. The main motive for Slow Trips visitors is the on-site experience. The participants have a good time, remember the winegrowers and the region, perhaps come back again or grab exactly this bottle of wine at the next opportunity. The effect is longer-term.

Calculate your Slow Trips experiences, including additional services such as wine tasting if possible, in such a way that all your costs, including your working hours, are covered and you also make profits. This is good for your business and makes you and your team more satisfied. It is another motivation to look after your visitors, if there is “something left over” in the end. Do not sell your offers for free or below value.

The visitors should pay something and with good offers and interest they are usually also ready for it. Whoever finds 20 Euros too expensive for a good two-hour tour will not buy a bottle of wine for ten Euros and thus achieve local added value. Better create incentives to buy. For groups of sum X or more, reduce the price for the wine tasting, give a discount on purchases after the Slow Trips tour, offer suitable additional services and offers that the visitor can only buy here, now and now.



At a glance: How to calculate working time properly.

Working time calculation for a wine tasting: Visitor group: New customers, 20 person; program: wine tasting with snacks; services: champagne reception, short guided tour of the company, wine tasting of 4 wines, moderated incl. drinks

Preparation of table seating, organisation and coordination with group 1,0 h
Purchasing beverages 1.0 h
Cooling beverages 0.75 h
Organization dishes and glasses 0,5
Preparation time small meals / snacks 3,0 h
Finding, hiring and training serving staff 3.0 h
Welcome of the participants 0,5 h
Vineyard hike 2.0 h
Vintage equipment with material and safety instruction 2,0 h
Return and participation in the wine tasting, wine declaration 1,0 h
Say goodbye and reserve 1.5 h
Total time requirement excl. employee hours 16.25

If you organise and accompany this Slow Trips wine-experience on your own, it will cost you 16,25 hours (see table 2) - this corresponds to two normal working days. If you have staff at your side, there will be additional staff costs. What you estimate is your personal decision. In our sample calculation we have based 3 - 6 hours à 15 Euro with air upwards, depending on the number of participants. By the way: Those who work with external partners, such as wine experience guides, should calculate an hourly wage of 30 - 60 euros.

4. Find your lower price limit.

The example calculation in Table 2 shows you the sticking points. The calculation shows you which costs arise and how you can calculate the customer price. The prices are exemplary and vary according to company and offer. A calculation gives you security in every respect for pricing and tendering the offers. In addition, you are forced to think about where you can and want to make price concessions.

/ Checklist is continued at page 47!

Table 2: Sample calculation: wine tasting with vespers, customer price

table 2 price-calculation	costs (net)	6 participants (pax)	10 pax	20 pax	30 pax
prime costs (see table 1)		302,00 €	348,00 €	464,00 €	662,00 €
working hours business owner preparation (2 Days of work)	10,00 €	160,00 €	160,00 €	160,00 €	160,00 €
working hours business owner (2 hours during wine tasting)	15,00 €	30,00 €	30,00 €	30,00 €	30,00 €
additional mark up	15 %	45,30 €	52,20 €	69,90 €	99,30 €
total costs includ- ing owners salary		537,30 €	590,20 €	723,60 €	951,30 €
profit margin (for investements)	20 %	107,46 €	118,04 €	144,72 €	190,26 €
price before discount		644,76 €	708,24 €	868,32 €	1.141,56 €
discount	2 %	12,90 €	14,16 €	17,37 €	22,83 €
customer allowance	3,5 %	22,57 €	24,79 €	30,39 €	39,95 €
price total (net)		680,22 €	747,19 €	916,08 €	1.204,35 €
group price in total (gross)	20 %	816,27 €	896,63 €	1.099,29 €	1.445,21 €
customer's price per person (gross)		136,04 €	89,66 €	54,96 €	48,17 €

5. Set the price.

Prices for Slow Trips experiences are based on the number of participants. Due to the fixed costs, the price per person decreases with the size of the group. A challenge for the price quotation. Most companies work with a minimum number of participants, with prices below or with fixed or basic prices and surcharges. Important: Prices and booking conditions must be transparent and understandable, please observe your national regulations for price labelling and tax calculation!!

In this example it could look like this:

- Option A “Minimum number of participants”: 36,00 € p.P. - Minimum number of participants 10 persons
For smaller groups you can offer prices on request, for larger groups special conditions.
- Option B “starting price”: from 32,00 € p.p.
The starting price is similar to that in travel catalogues. Here you should list the exact booking conditions so that visitors will not be disappointed if the price is ultimately significantly higher.
- Option C1 “basic price”: 360,00 € flat rate up to 10 persons
- Option C2 “Basic price & surcharge”: 250,00 € flat rate plus 25,00 € p.p. for wine tasting & snack

Develop special offers for small and large groups. Boost the off-season with special themes and price differentiations. Calculate buffers for discounts and special conditions.

There are Slow Trips providers who charge a fixed sum of between 0.50 and four euros per sample and person for additional services such as wine tastings. This strategy is suitable for individual tastings. For visitor offers in a larger style it is not a basics to operate profitably.

You will always be in conflict between what you want to get for your Slow Trips experience and what your visitors are willing to pay. In the best case scenario, your price strategy for guided tours and supplementary services will take into account not only your expenses (cost orientation), but also the willingness of your customers to pay (demand orientation) and the price level of other tour guides, tourist attractions and experience providers (competition orientation). Stay true to your philosophy and avoid arbitrary deviations. We recommend - calculating Slow Trips experiences

15 recommendations for a suitable pricing tactics.

- 1 Calculate carefully and in detail instead of “from the gut”, so that you are profitable and have a precise overview of costs.
- 2 Your price should cover the costs and be competitive.
- 3 Principle: The price for your offer = costs + profit incl. taxes. Consider the investment need for further development / to calculate investments in professionalization.
- 4 Pricing is always a balancing act. You must keep an eye on your internal costs, your target group and the market.
- 5 If customers perceive your prices as too high, there is always a cause (costs, competition, lack of acceptance, unattractive performance, experience too long/too short, ...).
- 6 Orientate yourself at the value of the calculation and avoid arbitrary deviations. Price concessions and discounts should only be made within the scope of the price range.
- 7 Develop your own price strategy and do not “blindly” imitate your competitors.
- 8 Customers must experience the price as favourable in relation to the rational and emotional performance received.
- 9 Develop arguments for the high quality of your products and services. Describe your services and prove to the customer that his investment is worthwhile.
- 10 You have to get out of comparability. Develop unique price-performance creations and look for niches.
- 11 Fascinate your customers with innovative, difficult to copy offers that do not exist on the market in a comparable way.
- 12 No matter how well calculated the price may be, it will not be possible to get it accepted if you do not believe in it yourself.
- 13 Check your cost and price structures regularly.
- 14 Do not underestimate the costs that will be incurred at a later date (e.g. taxes, insurance).
- 15 Consider the pricing strategies for tastings / visitor programmes in the overall context (synergy effects).

1. BRAND IDENTITY.

We are a LEADER transnational cooperation with the aim to design participative tourism experiences. As a kind of sustainable tourism, we stage serendipity and experiences of local everyday culture. By involving the local population in a participatory way, we create meaningful relations between visitors and locals with the aim of intercultural learning and a clear focus on sustainability. Our passion is the experience of local traditions through participation and encounters with locals and the localhood. The transnational exchange with other rural regions in Europe is our strength and makes Slow Trips unique.

2. BRAND PRINCIPLES AND BEHAVIOUR.

Authenticity is the key and understood as the critical conflict between the opposites of illusion & being and copy & original. We search for the "genuine" but this is not only understood as showing idyllic or "undistorted" images of our rural and urban regions: we open up a discourse about a new touristic concept of beauty. We call it "localhood" – discovering & experiencing local everyday culture. Our brand principles describe how to design curious and passionate Slow Trips:

hidden treasures

CONTACT TO LOCALS

authenticity learning from each other

ECONOMIC SUSTAINABILITY social sustainability

ecological sustainability

STORYTELLING

3. BRAND VALUES.

We act in an environmentally friendly, meaningful, regional and sustainable way. But we also love unusual things.

4. BRAND EXPERIENCES, BENEFITS AND REASONS TO BELIEVE.

We invite our visitors to travel as participating observers, who witness the everyday life of the local population(s). Whether the chosen designation is "sustainable", "green", "creative" or "cultural tourism", at its heart we provide similar meaningful experiences as the reason to believe our brand benefits: Slow Trips offers visitors the opportunity to develop their creative potential through active participation in courses, learning experiences, surprising encounters, lost places, time travels and unusual hospitality.

5. BRAND PROMISE.

Experience people and culture. We make localhood & the genius loci perceptible: the characteristic culture and atmospheric quality of a place and its non-reproducible "aura".

9. BRAND IMAGE.



10. BRAND ESSENCE.

8. MOST FAVOURITE TRAVELLER TYPES.

Discoverers

want to experience adventures on their journeys, awesome landscapes and lost places.

Active Creatives

love co-crafting, getting insights into what it is, what they do and how to do it themselves.

Cultural Purists

want to experience local life culture, meet locals, localhood and listen to their stories.

Escapists

are local food lovers, travel attentively and use slowness and mindfulness to enliven.

7. TONE OF VOICE.

Basically, the brand is defined by word painting: we want to create a scenery with which the customer empathises and can feel himself in it. This happens with a variety of adjectives. We try to describe Slow Trips' experiences like "in a movie", as if we would give our readers a picturesque retelling of a scene from a film. We use clear structures in the choice of words, avoid nesting sentences and emphasise the human & the real, the near & the tangible, the feelable & the slow spirit.

6. BRAND STORY.

"Slow Trips" is the new way of "life culture-based" travelling in Europe.

It is a journey towards a committed and authentic "everyday" experience including participative learning. Slow Trips connects with the people living in the visited region and enables an exchange between living cultures, those of the visitors and the hosts. Travellers explore the serendipity of Europe's fascinating localhood, strange or lost places, everyday cultures and local life stories.

