



EXPERIENCE
PEOPLE AND CULTURE.

BRAND BOOK & DESIGN GUIDELINES



Imprint

Publisher:

ARGE CultTrips & Slow Travel
Regionaleentwicklungsagentur Oststeirisches Kernland
www.zeitkultur.at, CEO Wolfgang Berger in close
cooperation with Tourismusregionalverband Oststeiermark
www.oststeiermark.com, CEO Melanie Koch,
AT-8222 Feistritztal, St. Johann bei Herberstein 100

Idea/creation/brand design:

Editing, layout, inspiration and guidance
Saint Elmo's Tourismusmarketing GmbH
www.saint-elmos.travel
AT-5020 Salzburg, Karolingerstraße 1

Authors and contributors:

This Brand Book was developed by Saint Elmo's Tourismusmarketing with the conceptual and editorial participation of Renate Bauer, Martin Schobert and Maximilian Hammerl, including graphics and layout. Further contributors: member regions of Slow Trips coordinated by the lead partner LAG Zeitkultur Oststeirisches Kernland, www.zeitkultur.at, project manager Barbara Stumpf and active participation of all project partners.

Copyright:

All components of this concept are protected by copyright. Any use outside the narrow limits of copyright law and the agreement between client and contractor/author/authors without the written consent of ARGE CultTrips & Slow Travel is prohibited and punishable and will be expressly prosecuted.

Images and illustrations:

Adobe Stock, licenced by Saint Elmo's Tourismusmarketing, ARGE CultTrips & Slow Travel and Bernhard Bergmann, Administration communale d'Useldange, illustrations by TASKA Grafik Egger & Hofbauer OG and Saint Elmo's Tourismusmarketing.

@2019, Feistritztal/Hartl, Eastern Styria. All rights reserved.

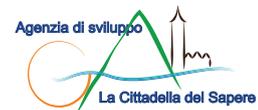


Table of Contents

The Brand Book.

Slow Trips manifesto.	P. 04
Slow definition.	P. 08
Tourism trends.	P. 10
Brand architecture.	P. 14
Brand identity	P. 16
Brand principals and behaviour	P. 18
Key values	P. 20
Brand experience, brand benefits and reason to believe	P. 20
Brand promise	P. 22
Brand story	P. 23
Tone of voice	P. 24
Most favourite traveller types	P. 28
Design guidelines.	P. 36
Brand image and corporate design	P. 36
Visual language	P. 52
Brand essence	P. 56
Experience Slow Trips.	P. 56
Slow business.	P. 59
Slow Trips partners.	P. 62
Finally ...	P. 64

Slow Trips manifesto.

Experience people and culture.

Slow Trips is an attitude: Slow down the pace, explore quality experiences differently, really enjoy rather than just gather impressions – all this has to do with a new personal attitude. Slow Trips brings a cultural exchange into today's fast-moving world. Slow Trips offers time to travellers in order to breathe deeply by discovering everyday culture and what locals call their "home". As time becomes more of a precious commodity to us, people more and more get the feeling that there is not enough of it available for the important things in life. As a consequence, they want to become more attentive and long for more time for themselves, their family and friends. Therefore, life and living in village communities is getting more importance again. Local communities of still intact villages and country life paired with the experience of slow travel create a special – almost spiritual – tourist experience. We call it "localhood". It satisfies the longing of the city dwellers for authenticity, down-to-earthiness and a feeling of home abroad. It gives rural regions and small cities a new meaning and an aura of value. From this, new business models in tourism will be served in the future – a new type of travel will emerge – and travelling inspired by serendipity will have that valuable significance again. Slow Trips – explore people and culture.





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 energise.

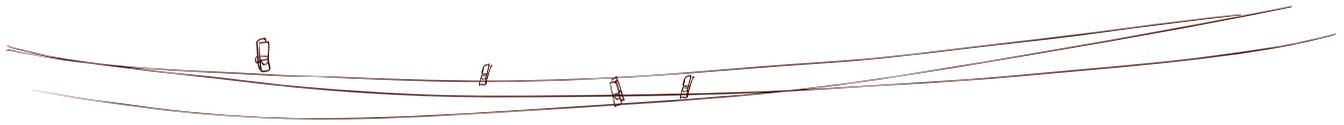
7. TONE OF VOICE.

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.



Slow definition.

What is slow travel?

Those who travel or spend their leisure time slowly and attentively under the aspect of “less is more”, do not strive for action and adrenaline or the next top-liked Instagram picture. It is rather the search for a new clarity in body and mind or the longing for the feeling of being able to cope with everyday life in a concentrated manner after the vacation. Today, slow travel stands for a complete re-evaluation of experiences. What has so far distinguished the ideal of the modern experience society – as much new input as possible, maximum increased attraction and always new sensory impressions in as short a time as possible – is no longer valid and attractive in this one-dimensional form.

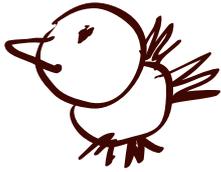
At the same time, it is a new form of “adventure travel”. We have largely forgotten to switch off, to concentrate on one thing, on details, instead of having everything in view all at the same time. Slow travel is about the challenge of withstanding the inner tension of a supposed emptiness and being able to appreciate the quality of offers. Therefore, silence and slowness must not be implemented “from one hundred to zero”, but must be made possible with intermediate steps, in stages and at different levels – similar to a fasting cure with relief and readaptation days. The visitor must be guided in the art of wasting time, because calming down on command or approaching one’s goal calmly from now on, doesn’t work well.

To expect that life changes would certainly be exaggerated. But slow travel has the potential to broaden the horizons of its visitors. Despite or precisely because of reduction, this new kind of experience creates more inspiration, clarity, focus, motivation, fulfilment and inner wealth.

10x slow travel:

- “Slow down.” Time is the new luxury. “Stretch your comfort zone.”
- Get lost in cities and natural landscapes.
- “Simplify.” The magic way of travelling: walk.
- “Let go of your plans.” Enjoy serendipity.
- “Spend less.” But spend on local quality.
- “Take root.” Get familiar with the local hood.
- “Blend in.” Be part of everyday culture.
- “Rely on strangers.” Let’s be guided by greeters.
- “Practice gratitude.” A sentence or a simple “thank you” in local language opens doors.
- “Celebrate the ordinary.” Slow food is best explored as street food or cooked with locals.

*Source: 2017, study Slow Business, Zukunftsinstitut, revised by Saint Elmo’s Tourismusmarketing



What is Slow Trips?

The somewhat exaggerated level of digitalisation, also in tourism, has led people to focus more on aesthetics, beautiful design and personal values. This was the start of a countermovement to abstract virtuality. The intended process of innovation in Slow Trips passes through three phases: invention, trial and implementation. While the first project “CultTrips” (07-13) focused on the generation of common definitions and ideas, i.e. on invention, this project “Slow Trips” (18-21) focuses on the implementation, i.e. on the dissemination of offers and communication suited for its target groups by means of web-marketing-systems and a professional booking tool.

Slow Trips combines economic added value with natural resources and cultural heritage. This is realised through the project’s focus on innovation, where the aim being the creation of experiences for tourists involving new suppliers and host groups, including agricultural businesses, craft enterprises, cultural mediators and creative artists. In addition,

narratives are being developed to encourage a more original and unconventional portrait of the regions.

Slow Trips uses emotional triggers instead of empty phrases. Emotional triggers are, for example, “like at home”, the serendipity of exploring rural and urban landscapes, “inhaling the sensuality of nature”, “letting oneself drift on/with/around the water”, discovering the magic of walking, spirituality (pilgrim paths), detoxification trips, terroir & ultra local enjoyment, “getting lost in cities” or strolling through localhood, unknown places or buildings (lost places), authentic living culture instead of dusty arts and culture in museums, garden tourism as a reconciliation between man and nature.

Our central goals:



- Establishing new European model regions for participative tourism
- Generating ideas and a new definition of “slow travel” in rural areas
- Development of products and testing new offers
- Professional web-based marketing via booking and event marketing platforms
- Professional communication and narrative framings to portray the regions

Potential beneficiaries:

Goal of the transnational LEADER project is to establish new business opportunities for diversified agricultural businesses, small hotels, private landlords and cultural initiatives.

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

Tourism trends.

Important trends.

Trigger the rising demand for slow travel.

The needs of travellers change over time. Today people want to go on a journey instead of being on holiday or vacation. The change in demands concerning especially rural and (second/third/smaller) city tourism is preceded by social reorientations that have created new source markets and thus urgently require touristic innovations. There is already a trend that pushes touristic “staging” into the background and brings authenticity to the fore. Here, authenticity is understood as the critical conflict between the opposites of illusion and being or copy and original. However, the search for the “genuine” is not to be understood as the search for idyllic or “undistorted” images of the country. For reasons of orientation towards innovation, it is indeed high time to depart from the “glossy print” versions found in travel guides and to open up a discourse about a new touristic concept of beauty.

Participative tourism matches this trend and can be viewed as a form of sustainable tourism as well as an alternative to the “sightseeing” of common cultural tourism. The visitors understand themselves as participating observers, who witness the everyday life of the local population. Whether the chosen designation is “sustainable”, “green”, “creative” or “cultural/participative tourism”, at



its heart there are similar defining features, which offers visitors the opportunity to develop their creative potential through active participation in courses and learning experiences. Visitors should travel home more enriched as they were when they arrived. In contrast to high cultural tourism, the aim is first and foremost the discovery and experience of local everyday culture: Slow Trips providers call it *localhood*. Those relationships are regarded as socially sustainable and are based on close and personal encounters between

visitors and locals. It is especially this goal that comprises a potential for those agricultural businesses, that consider a diversification of their range of offers. In the broadest sense, these can be attributed to the slow segment. Likewise, the trend around slow is not only realisable in one segment. It can be realised in both the luxury and the low-budget segment, in the great outdoors as well as in cities. The phenomenon originated from the megatrend of *individualisation*. People want to create their own holiday ideal themselves.

What makes Slow Trips innovative and authentic?

The tourism offers of Slow Trips are not only high-quality experiences which are developed in a peaceful and harmonic way. Visitors will also experience surprising and unusual offers in an authentic way.

Travellers will meet exciting people who not only pay attention to the outer packaging of their offers. Slow Trips means high-quality tourism offers, with the aim to promote more openness and tolerance.

Slow Trips was developed in three types of innovative touristic products:

1. Strange places - storytelling about the region:

Slow Trips offers are directly at or next to strange places, i.e. "lost places". Lost places are ruins of architecture constructed in the recent past, generally in the most recent century, or since the 19th century. These are interesting places which have been abandoned or are no longer accessible to the general public. And they trigger special interest groups.

In addition, strange places can also be longed places with historical aspects (time travel, i.e. old discos with taxi dancers, old schools, etc.) and with wanderlust aspects (i.e. railway stations, gas stations, stations where people meet and communicate).

2. Unusual accommodations - considering a special curiosity factor

There are two different kinds of unusual accommodations: firstly, historical building objects with new functions are important to consider, so-called genius loci (i.e. waggon hotel in East Styria, www.waggonhotel.at).



In the process of transformation, the history of the place is to be taken as a feature of an epoch. Secondly, unusual accommodations can be newly constructed in special places (i.e. mushrooms in Luxembourg, tree houses in East Styria, etc.). In addition, important terminologies for these unusual accommodations are "Glamping" (=glamorous camping) or "Camping Coach Holidays".

3. Unexpected encounters - resulting in our bookable offers

The previously described trends can be viewed throughout Europe. So far, Slow Trips has been defined in the following manner: participation (activity), getting to know everyday culture (contact to locals), playful learning (learning experiences), getting to know secret places (hidden treasures) and backyards, stories told (storytelling).



Phenomenon of serendipity:

Visitors expose themselves to chance encounters and events. They discover something they were not looking for: these are the real surprises.

This is psychogeography:

Visitors explore and enter environments that allow "the unexpected" to be expected. How does an unknown environment influence their perception? These Slow Trips offers can therefore be found beyond the known tourist routes. They are real adventures for body and soul familiar environment.

“Hygge”, “Lagom”, “lost places”, “Città Slow”, “couch-surfing” or other odd cultural behaviours – what do they all have in common with Slow Trips?



Encountering the new cosy beauty of everyday culture and localhood.

The Hygge trend is deep. Let's use it as an example to describe the common spirit which currently defines many developments in travel which aim at similar goals: this Danish way of life enriches us with a feeling of resonance and has recharged the concept of cosiness. We enjoy the good life through warm encounters, a human atmosphere and resonance with others. The Zukunftsinstitut recently published a study on “Resonanz-Tourismus” that focuses on the finding that resonance is the next driver of travel innovations. A small ABC of the ten most important factors of the Hygge trend shows why “being in resonance” is so relevant for developing Slow Trips experiences/products:

AMBIENCE

Muffled light,
preferred candlelight.

HARMONY

Keep your ego
out of the equation.

GRATEFULNESS

Be mindful of things.

COMFORT

Relax, slow down,
let yourself go.

PEACE

Let the dramas rest,
leave the politics outside.

PRESENCE

Turn the phone off,
be present in the here & now.

PLEASURE

The four Cs -
cake, coffee,
cookies, cocoa

PROTECTION

Your “clan” gives you
protection and serendipity.

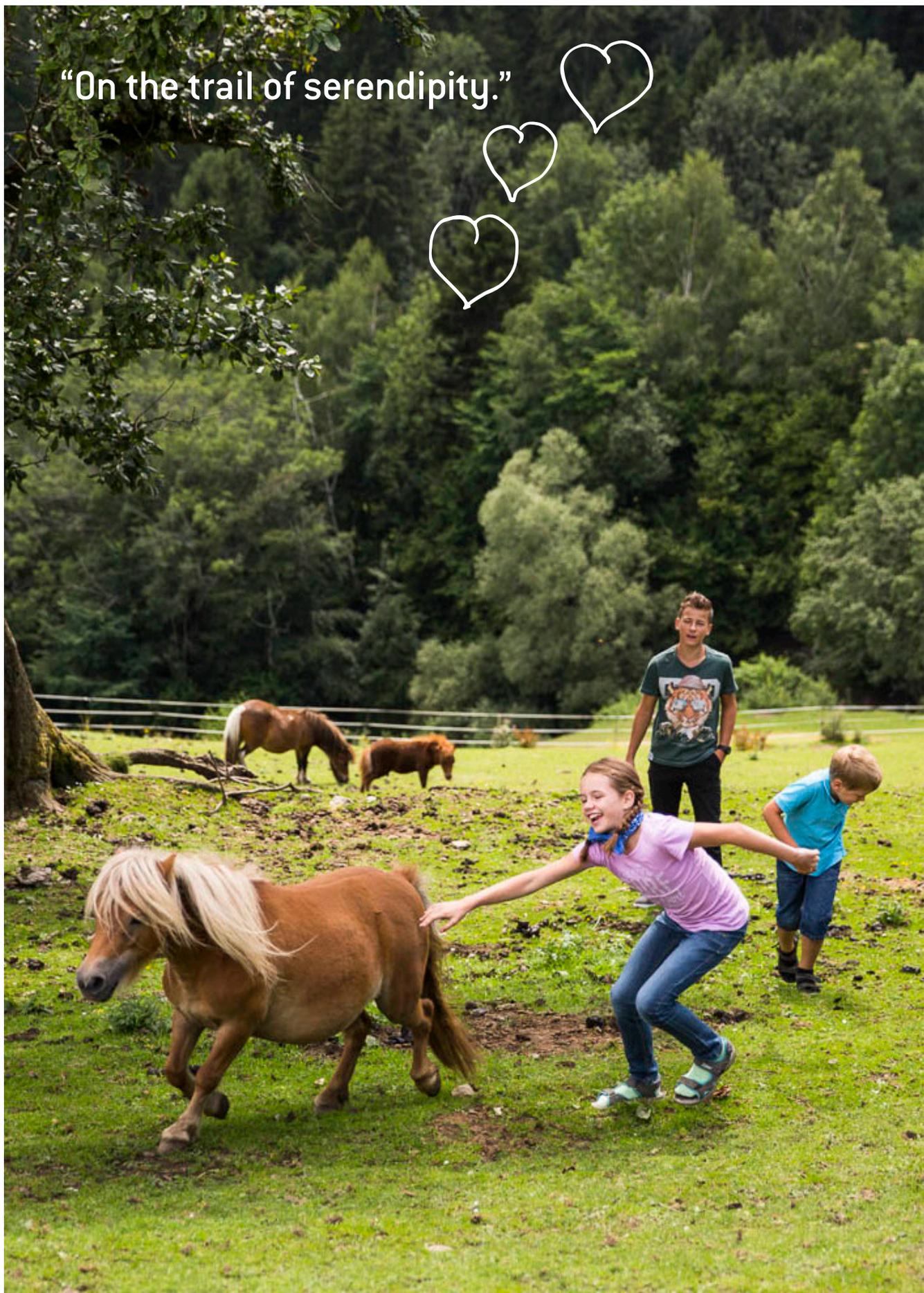
EQUALITY

The “we” is more
important than the “me”.

COEXISTENCE

Work on the connections with people,
not the connection with technologies.

“On the trail of serendipity.”



Brand architecture.

The brand makes the difference.

A brand looks like, what our visitors feel the brand looks like. A product or a service is what entrepreneurs offer. A tourism brand is the feeling, which our visitors buy with product experiences; therefore, a tourism brand is much more than just a logo or a campaign.

Strong brands create pleasant feelings. First and foremost, visitors emotionally decide on their choice of holiday destination. Only then do they deal with practical factors such as the length of stay and the price. The goal is to create a consistent feeling among a certain group of people, our target groups, in the form of stories. Thus, positioning the brand in the form of tangible, emotional stories also contributes to the recognition of the Slow Trips experiences and participating European regions.

The positioning of the Slow Trips brand.

In the future, the Slow Trips brand will be characterised by one thing in particular: a clear positioning with regard to

- common history,
- the price,
- higher quality,
- unique & refined products

The brand is deliberately clearly positioned in all these directions. Slow Trips appeals to both the luxury and low-budget segments, adventurers and active people as well as decelerators and those interested in culture.

The Slow Trips regions already have everything they need: stunning landscapes, attractive cultural encounters, unusual accommodations, picturesque places and traditional crafts, that they want to pass on.

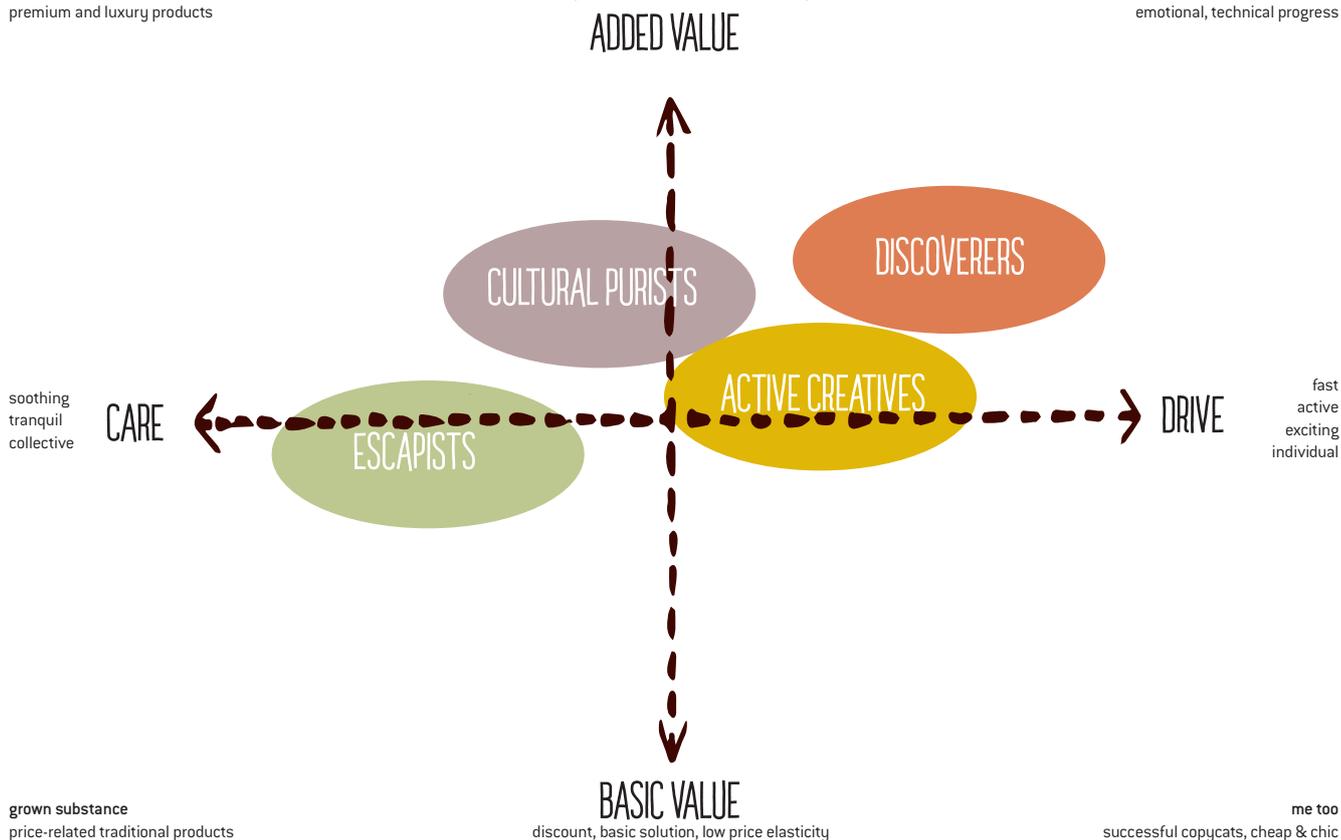
Positioning of slow brand experiences/slow travel types

(according to the brand positioning model of Eva Braunegger and IFMG, redeveloped by Saint Elmo's Tourismusmarketing)

establishment
premium and luxury products

luxury, added value, high price elasticity

high-tech, high touch
emotional, technical progress



Brand identity.

Who and what we are.

Brand identity expresses the essential characteristics of a brand both internally and externally. It brings out the character/essence through characteristics. These characteristics give us identity and show why we are how we are.

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 participatory involvement of the local population we create meaningful relations between visitors and locals with an 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 strenght and makes Slow Trips unique.



Brand principles and behaviour.

How do people touch our brand and how will the brand work internally?

It is the reliable repetition of a behaviour or promise of services, products or experiences from the point of view of our visitors, residents, hosts and involved persons.

Brand behaviour describes the touchpoints visitors get in touch with before, during and after the travel. The brand behaviour is formed by touchpoints and experiences that describe the brand promise in more detail. Visitors think: "This is how it feels to be here ... " The locals perceive places and locations with all their senses.

They say: "That's how it is to live here".

Authenticity is the key and understood as the critical conflict between the opposites of illusion & being and copy & original. We search for the "genuine". However, 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.

Presentation of special places and activities that are not accessible by all visitors.

Contact to locals.

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

Authenticity.

We are as we are.

Learning from each other.

By involving visitors, they familiarise themselves with local culture. Joint activities strengthen the mutual exchange.

Economic sustainability.

Slow Trips provides additional income, rural development and creates new jobs for locals.

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.

Storytelling.

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

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

Brand values.

The corresponding core values are best described in adjectives. They help to convey the message consistently and correctly in communication.

We are acting ...

- **environmentally friendly,**
 - **meaningfully,**
 - **regionally,**
 - **sustainably,**
- but we also love odd things.**

Brand experience.

The brand experience is the sum of all experiences in the region. Brand benefits describe experiences as tangible products, intangible services or emotions. Consumeable experiences show the reason to believe in the uniqueness of the brand. They stand out and make the brand believable.

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 in 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.



Unexpected encounters

People no longer travel to huge anonymous hotels to avoid having to talk to someone. Now they travel to “human places” where they get richer and end up with a wealth of memories, more encounters and even more friends. Slow Trips has identified this trend and read the signs of the times. This personal relationship creates deep bonds and identification with the region. In the meantime, visitors can take home a very personal souvenir – something they have created themselves. Slow Trips begins where traditional tasting trips and tours end: exactly where emotions come into play and visitors have the opportunity to immerse themselves in the private life of the region.

Slow Trips focuses on people. Craftsmen, food producers, chefs, artists and farmers accompany the visitors and show them first-hand what everyday life in the regions is all about. This gives visitors a unique opportunity to be creative and immerse themselves in the special customs and culture of the region.

Unusual accommodations

Living comfortably but unusually, tasting regional products and enjoying the wonderful landscape. Far away from bed castles and impersonal hotels, Slow Trips offers a very special kind of accommodation. The focus is on time, space and silence. These are extraordinary possibilities, which offer the guest an insight into the everyday life of the landlords. The personal relationship that creates the deep bond between visitors and landlords is what makes Slow Trips accommodation so special. In addition, this personal relationship is not created in huge hotel complexes but in innovative, aesthetic and architecturally special buildings

Strange places

In the Slow Trips regions, you can discover the invisible without paying a cent for it. You can look out for the rural past throughout the orchards. Culture doesn't just happen in museums, it happens everywhere around us: on the hills and valleys, on the waters and fields and on the streets and backyards of the regions. If you can sometimes smell the dung heaps, it is the rural country. We only have to discover them, the secrets, which the regions reveal.

Brand promise.

The brand promise expresses quickly and in a comprehensible way what the region is extraordinarily good at – ideally even best at. It summarises what the brand offers and describes the reliable and repeatable deliverables of the brand on a daily basis.

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”.

Brand story.

Describes the destination as a red thread, in a “core story” and the narrative, i.e. individually interpretable narrative strands in captivating stories of the brand [“sub stories”].

[our core story in one sentence]

“Slow Trips” is the new way of “life-culture-based” –travel in Europe.

[The brand story, a bit longer]

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.

Tone of voice.

This guide will help you to use the correct phrases and stylistically valuable connotations to correctly reproduce your content – in line with our guidelines – to represent it in the best way and offer your Slow Trips experience.

Basics

Basically, the brand is defined by word painting. We want to create a scenery in 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 our choice of words, avoid nesting sentences and emphasise the human & the real, the near & the tangible, the feelable & the slow spirit.

We want to offer our clients an experience, something they retell themselves, something they rave about, something unusual, at best, of course, something they tell their friends about, and thus further create interest.

We fulfil longings to experience something “off the boring norm”. However, the texts should never create something that the customer cannot imagine. It’s something he may already know, but in any case something he can imagine well, something he can reproduce. Formulations can sound a bit “overblown” as it is important to combine modern language with word painting. Slow Trips sounds like a warm and cosy fireplace, sometimes the contrary of “shiny”, but our language always describes the scene as the things really are

Slow Trips not only focuses on the customer’s experience, but also on our and your support of the customer’s experience – you, someone who can and would like to share knowledge. The joy of offering a young person an experience she or he would otherwise never have. The joy of the perfect bread dough, handmade to perfection, in the tradition, that has been handed down for centuries.

It is the human encounter that counts here just as much as the new learning. The old stories, the wisdom, that can only be learned through the “ordinary”. This is what we want to explain with our language.

Our focus should be on the experience of the activity and the region as well as on the unique human beings, the teachers, if you like, who offer the participative learning experience. The overnight stay and subsequent wood carving only feels real with someone who knows every crack in the wood, every chip, every corner of the mountain pasture as well as his pocket. The Slow Trips experience is as multi-layered as life itself – as multi-layered as the people we meet, who shape us on our own path through life. Let the next experience be a profitable one for our customers.

Choice of words

Nouns:

in the tangible nature, experience, life, living through, continuance, slow focus, respect, lifetime, warmth, memory, hospitality, custom, heritage, stress break, experience

Verbs:

experience, discover, indulge, breathe again, recharge your batteries, learn, be benevolent, live, experience, learn, strengthen, balance

Adjectives:

warm, natural, free, vulnerable, tangible, earthy, genuine, unembellished, resuscitating, reanimating, living, alive, dignified, high quality, memorable, deserving, personal, traditional, authentic

Word combinations and semantics

- experience the original
- be present in nature
- witness your own experiences
- respect the real thing
- calm minded
- humanly perceptible
- naturally perceptible
- learn to feel yourself again
- reawaken stunned senses
- find hidden treasures
- take part in the unvarnished daily routine
- learn with all your senses
- long-lasting experiences
- not only to see knowledge from afar, but to learn it closely
- experience and preserve new experiences
- treat yourself and your everyday life to a rest
- rediscover cultural roots
- experience the experience of generations of preserved tradition
- become not only a guest, but a friend
- regain your balance
- experience culinary/cultural diversity firsthand
- creation with your own hands brings the soul into balance

Dos

- appealing formulations
- pictorial formulation
[“Where the brave valley cuts through the majestic mountain”]
- tell stories
- they offer, they don't sell
- Use of adjectives
- use natural-sounding formulations
- positive usage

Don'ts

- promotional formulations
[“Only with us!”]
- superlatives
[“the best where gives”, “the most natural”]
- rigid formulations
- avoid repetitions
- do not mention prices
- draw comparisons [“the others”]

Summary

- Use clear structures in your choice of words (nested sentences are to be avoided).
- Emphasise the human and the real, the close and the “tangible”, the experiencable and the tangible.
- Use adjectives.
- If you address the customer directly, use the “you” form, but try to use formulations without a direct address, as these are less often perceived as promotional (instead of “explore things!” use “experience things!”).
- Try to adapt descriptions to demographics (target group) accordingly. Our target group are young, working adults, who are highly focused and keep the balance between a highly revolutionary technical world and old traditions. You love the stories of “Nana” (grandmother) and her Instagram account, you respect traditions, but feel that they were not made for you per se, and consider them slightly restrictive. You – as the organiser – act as a link between almost forgotten treasures of experience and modernity.
- What you offer is not only a nice environment in which your visitors can “dangle their souls”, but you also offer a learning experience that only takes place through the participation of your customers. You also offer their stories, their experiences, you offer the exchange.
- Think about how you would make a lost childhood friend, who has moved away, want to visit you and experience your world. You show him/her your favourite places, your work, how to work, you teach him/her how to maintain and protect the craft for decades if not centuries. They contribute to the fact that this knowledge is not lost.
- Avoid mention prices, because the customer should book Slow Trips offers due to your experience, your knowledge, the meaning of your offer – but not because the offer is cheaper than others.



Slow Trips travel types:

The active creatives

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

The cultural purists

want to experience local life culture and listen to local stories, feel the genius loci with curiosity or odd accommodations. Travel activities: greeters, visitors interested in localhood, local artists, everyday culture evangelists, ...

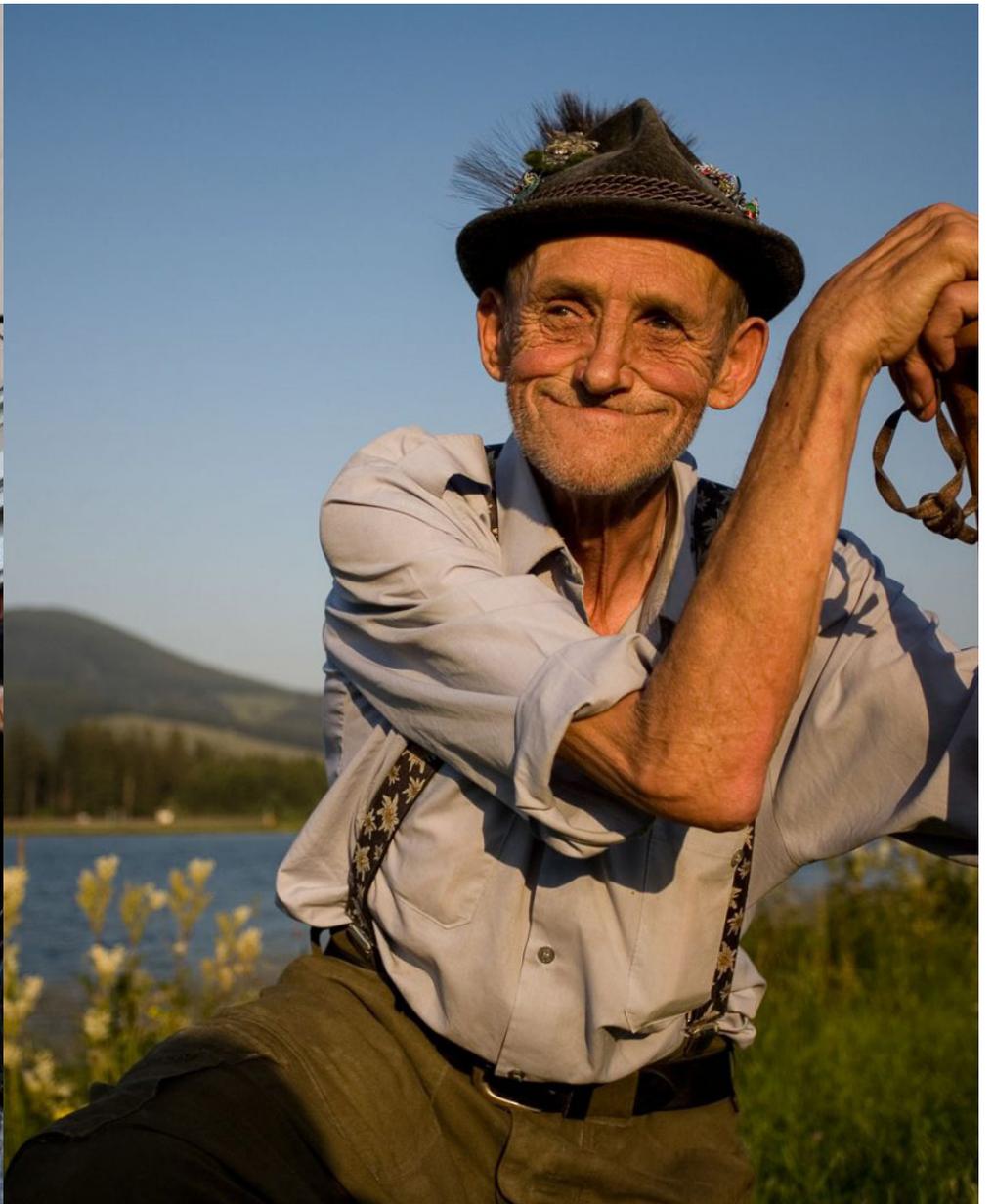
The escapists

travel consciously, attentively, ethically and use slowness and mindfulness to energise. Travel activities: slow weeks, hiking off the beaten track, serendipity lovers, get lost in cities/landscapes, fasting 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, geocaching, glamping, tiny houses, surprising encounters, time traveller ...





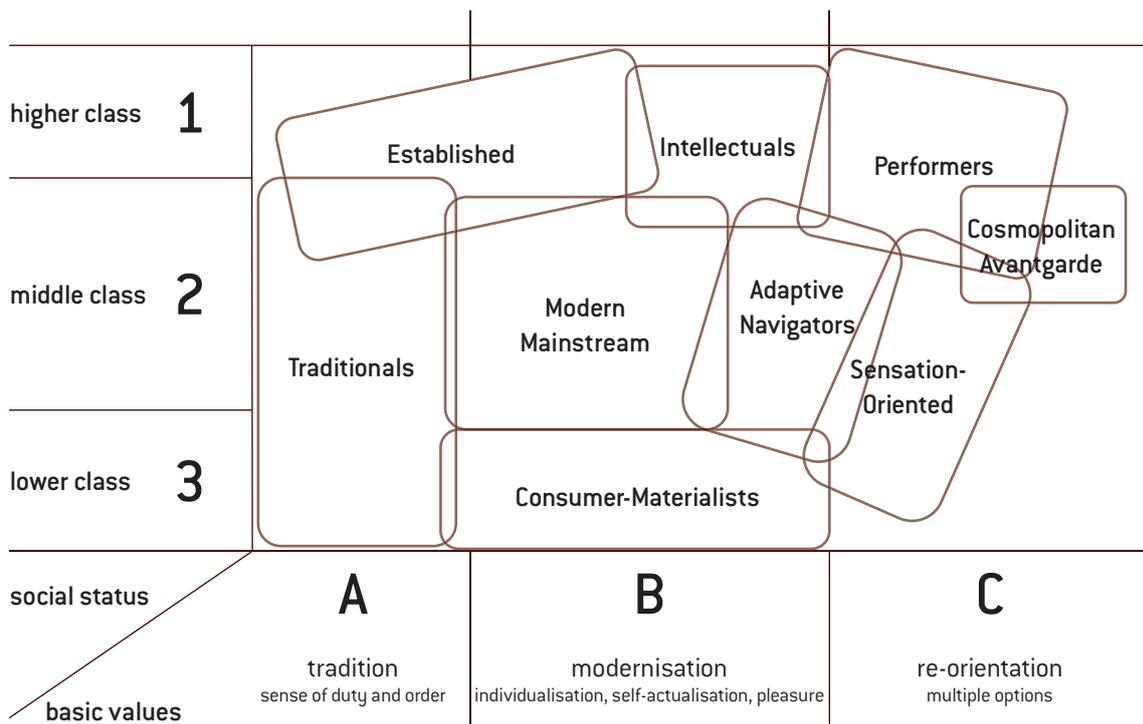
The target groups.

Successful marketing always begins with one strength: knowing your customers. In tourism marketing there is one important addition: knowing the visitors who come to us.

Our four Slow Trips traveller types go hand in hand with our four brand experiences, but target groups go much deeper: the Slow Trips target groups are based on the milieu typologies of the Sinus-Meta-Milieus. Investigating consumer behaviour, which is surveyed annually by the Integral market research institute. These milieu typologies are standardised throughout Europe and therefore a good basis for a transnational and Europe-wide tourism brand such as Slow Trips. A uniform standard of guest groups for all partner regions can be established. More information about Sinus-Meta-Milieus: <https://www.sinus-institut.de/en/sinus-solutions/sinus-meta-milieus/>

The Sinus-Meta-Milieus®

“Groups of like-minded people” – internationally comparable



*Source: <https://www.sinus-institut.de/en/sinus-solutions/sinus-meta-milieus/> and “Digitales Tourismusmarketing für die Großregion. Kommunikationshandbuch für Zielgruppen-Segmentierung auf Basis der Sinus-Meta-Milieus®”, Heidelberg, April 2019 - adapted from target group definition of LFT for Luxembourg and Slow Region Workshops of Atert Wark/Wëlle Westen Guttland

The discoverers

The exploring discoverers love to experience safe but enriching adventures.

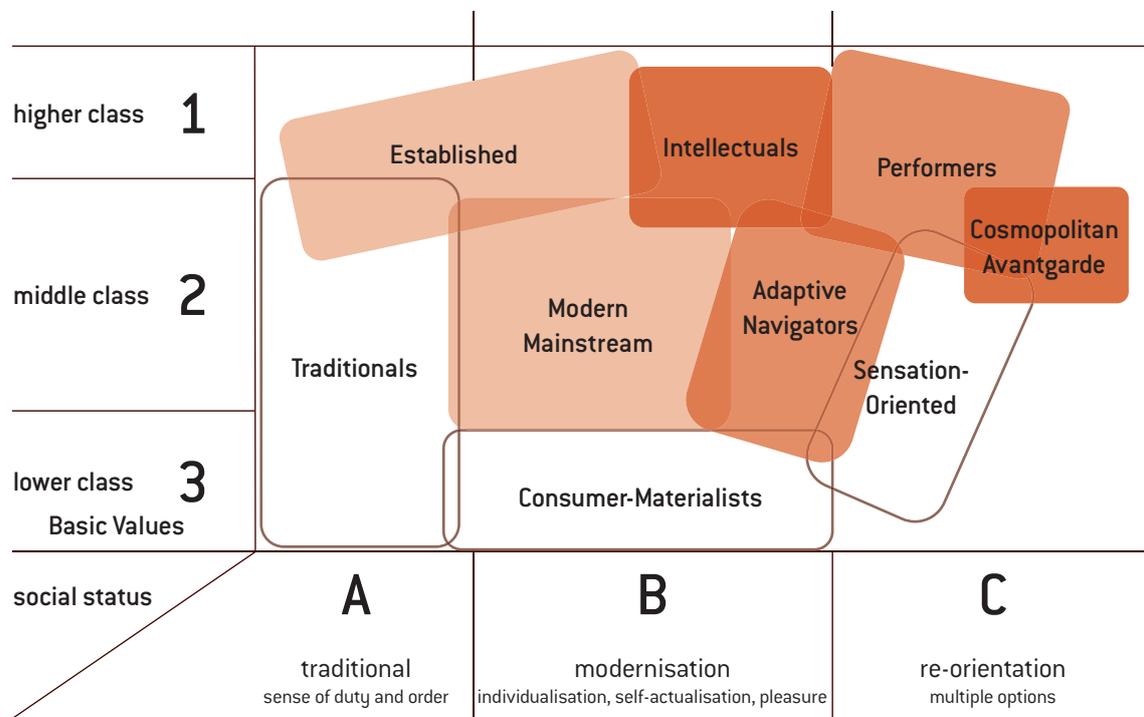
Typical statements:

“I move when travelling I like to be away from the well-trodden paths.” “I love a deep dive into foreign countries to explore natural and cultured landscapes and local living cultures when being on vacations.”

Discoverers are no “first movers” but getting lost in cities is a passion for them. They are intensive users of the internet and see themselves as experienced users. They plan their travels online and put them together individually; bookings are mostly done online. Travel apps are often used, especially those that help them find turnoffs: a number of applications for mobile devices have been created over the last few years, such as Dérive app, Serendipitor, Drift, and random GPS. They also love geocaching or similar technologically enhanced ways to explore rural and urban landscapes. On the other hand, there are many who love to use the Internet rarely when they are travelling – digital detoxing is a huge trend in this field.

- Explorers are looking for new impressions, foreign countries and cultures, but they are also unaffected by language barriers.
- The aim is a holiday that offers an authentic experience of the regional characteristics and thus sets itself apart from the mainstream.
- They refrain from pure vacation and regular destinations.
- Exploring discoverers mostly travel alone or with friends.
- They try to find out as much as possible through encounters with locals and residents

Discoverers are the most attractive target group for Slow Trips because you will find many travellers in this segment among the upper Sinus Milieus such as “intellectuals”, “performers” and “cosmopolitan avantgarde”. The brand positioning of Slow Trips mainly focuses on being attractive for this group of travellers, as the highest added value can be expected from them. Therefore, it is also important that they become fans and ambassadors of Slow Trips.



The active creatives

Travel is about enjoying nature and meeting friendly people during a bike ride or a mountain hike.

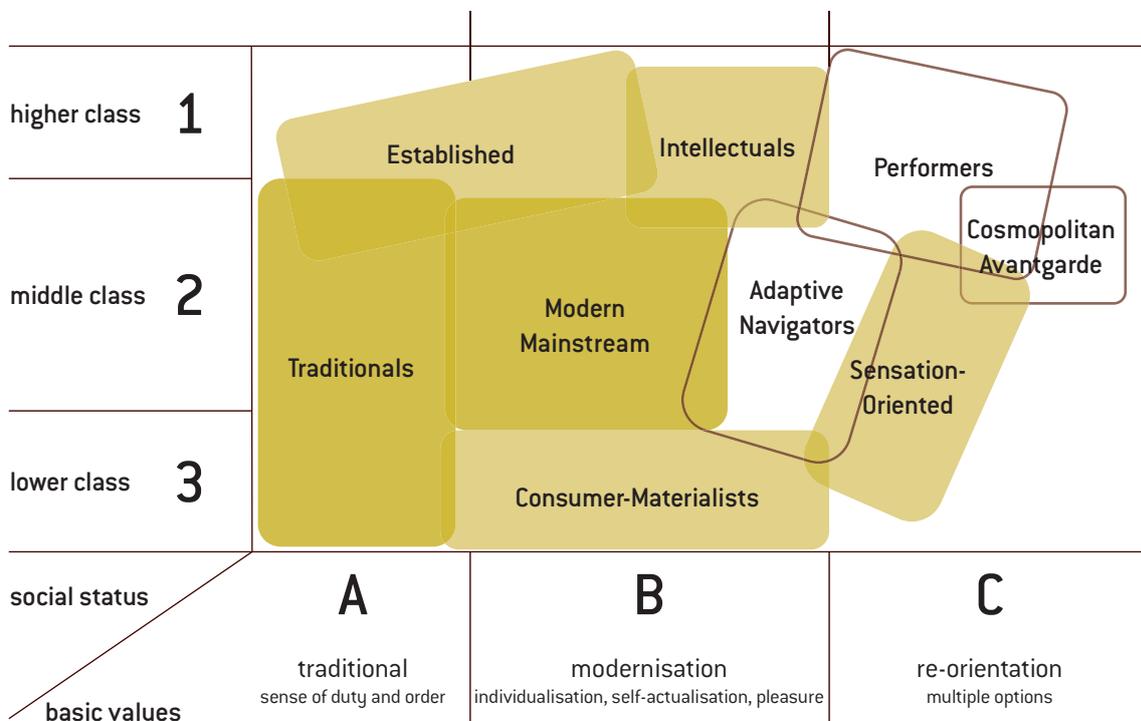
Typical statements:

“When travelling I want to experience nature and value movement – even with children.” “I use the holiday to learn or experience something meaningful.”

Many families are looking for honest, authentic and valuable activities that teach their children a fun and educational way of learning and culture. Active participation and doing are the focus. They like to drive to places with forest areas, farm holidays, private accommodation or small unusual accommodation at fair prices (for example Albergo Diffuso, gîtes rural, Landlust.at ...), which are preferred to hotels.

Internet usage is the lowest in comparison, online competence is rather low, Internet plays no important role. The individually planned and compiled trips are often booked directly at an online or offline provider on site.

- Travel app usage average, reviews on the internet not very important. Digital offers are often known, partly used, neither advocates nor deniers.
- Slow Trips marketing for “active creatives” is best to be focused on “established”, “intellectuals” and “mainstream” milieus in the Sinus System.



*Source: <https://www.sinus-institut.de/en/sinus-solutions/sinus-meta-milieus/> and “Digitales Tourismusmarketing für die Großregion. Kommunikationshandbuch für Zielgruppen-Segmentierung auf Basis der Sinus-Meta-Milieus®”, Heidelberg, April 2019 - adapted from target-group definition of LFT for Luxembourg and Slow Region Workshops of Atert Wark/Wëlle Westen Guttland

The escapists

The typical escapist is a relaxation seeker. Slow Trips means slowing down, mindfulness and deceleration.

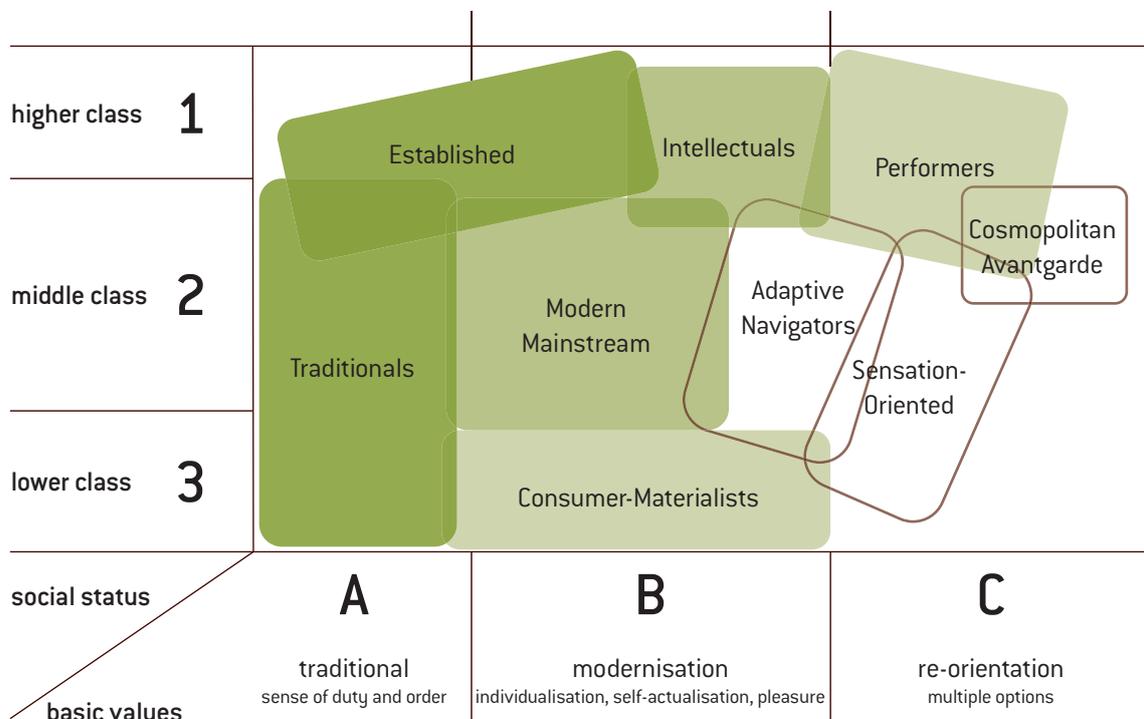
Typical statements:

“Travel is about leaving behind daily routines and unwinding with my loved ones. On my vacation, I would like to relax and relax. On vacation, I like to be pampered.”

Relaxation seekers want to replenish their energy reserves during their holidays, relax and do something good by reducing themselves to the essential. At their destinations, where they often return, they value family offers, friendly contact with the local population and good, regional food, preferably slow food. They are happy to do longer trips, e.g. in the mountains, together with the family. Short breaks are fasting weeks, creative classes, yoga retreats, cooking classes (slow food, local cuisine). The national language plays a subordinate role.

- Restrained Internet users, consider themselves as sovereign users, but use of touristic web offerings is reduced: their travels are often planned offline (above average) and booked at stationary travel providers.
- Travel apps are used at a lower than average rate. Local digital offerings are often unknown and tend not to be used.

These travellers are mostly found at the Sinus Milieus “traditionals” and “established”, for high qualitative Slow Trips also “mainstream” and “intellectuals” are important.



The cultural purists

The cultural purists are short breakers.

Cultural purists very often belong to the short breakers' category of travellers.

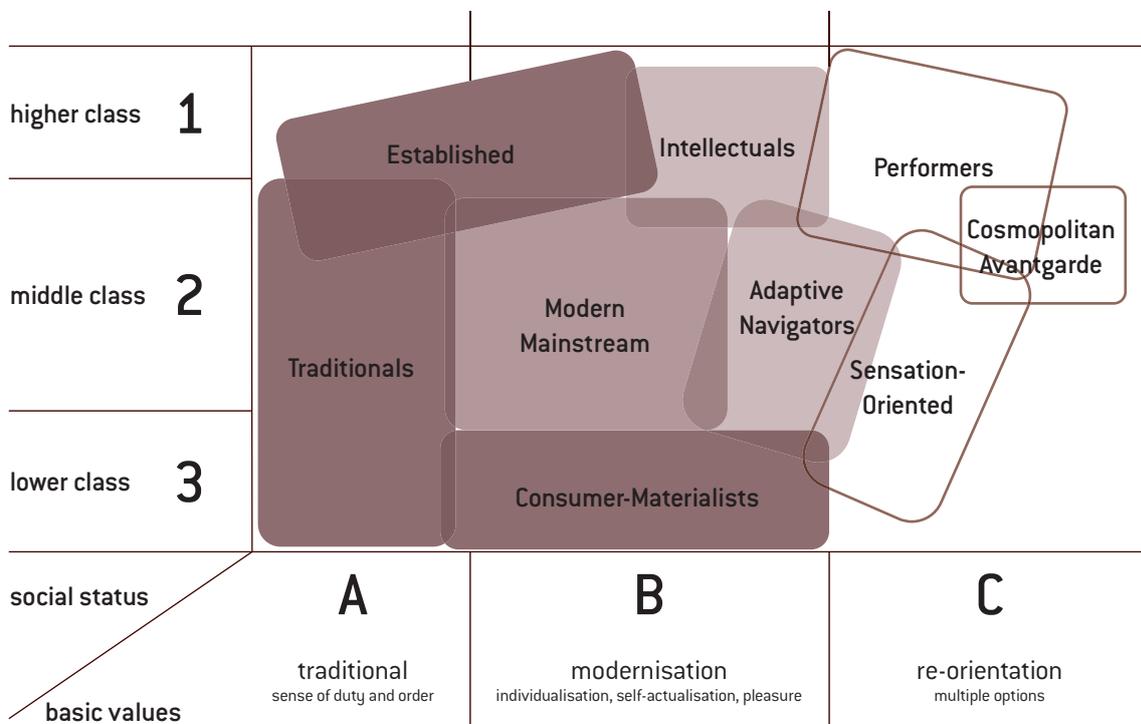
Typical statements:

- "Travelling is about taking time out right on my doorstep."
- "I prefer to do several short trips instead of one long journey."
- "Day trips are for me like one short vacation."

Short breakers prefer short trips, such as day trips or short breaks. These are considered short escapes from everyday life. (Active) excursions into nature are just as popular as shopping, short trips or sightseeing (off the beaten tracks). For instance, they love to find an authentic grocery shop with slow food, a local brewery or a typical inn with local, but high-quality food. Their trips often lead to the surrounding area. Exclusivity and the far distance of the destination are less important. The search for surprising experiences does not play a big role either, but cultural purists really love to plan their cultural exchange programme in advance.

- Regular, but not particularly intensive Internet use. They value their online competence skills as mediocre. The Internet does not play a very important role.
- Use of online offers is usually average, social networks are underrepresented.
- Trips are rather booked offline than online, but meanwhile they use an offline-online mix when planning their trips.

These travellers are mostly found at the Sinus Milieus "traditionals" and "established".



*Source: <https://www.sinus-institut.de/en/sinus-solutions/sinus-meta-milieus/> and "Digitales Tourismusmarketing für die Großregion. Kommunikationshandbuch für Zielgruppen-Segmentierung auf Basis der Sinus-Meta-Milieus®", Heidelberg, April 2019 - adapted from target-group definition of LFT for Luxembourg and Slow Region Workshops of Atert Wark/Wëlle Westen Guttland



Design guidelines

Brand image and corporate design.

Corporate design is the most important component of visual identity, which means it must be used consistently and correctly. The following pages describe the different logo versions, usage guidelines, free space and size to form a joint corporate identity.

Logo.

Primary and secondary logo

The logo can be used with or without a core story. The primary version consists of the globe which contains the writing “Slow Trips”.

The secondary version consists of the primary version which is completed with the core story “Experience People and Culture”.

On dark backgrounds, the logo is used in the negative version. In order to ensure good readability of the core story when using the secondary version, minimum sizes must be observed.

Primary logo



Secondary logo



min. 15mm high



min. 15mm high

Logo variations - alternatives

To keep up with times, the Slow Trips logo is also needed as a landscape version. This logo is specially designed for use on the web. This alternative version may also be used with and without a core story.

On dark backgrounds the logo is used in the negative version. In order to ensure good readability of the core story when using the secondary version, minimum sizes must be observed.



min. 10mm high

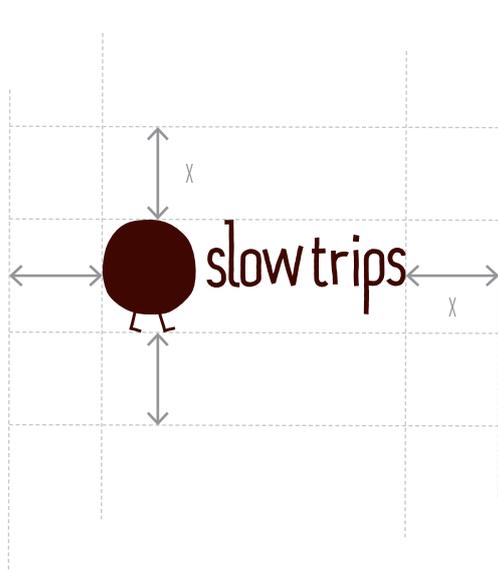
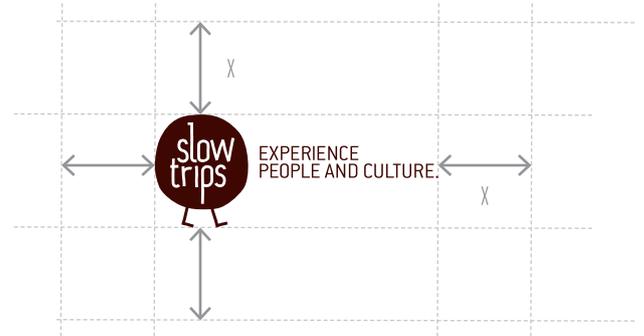
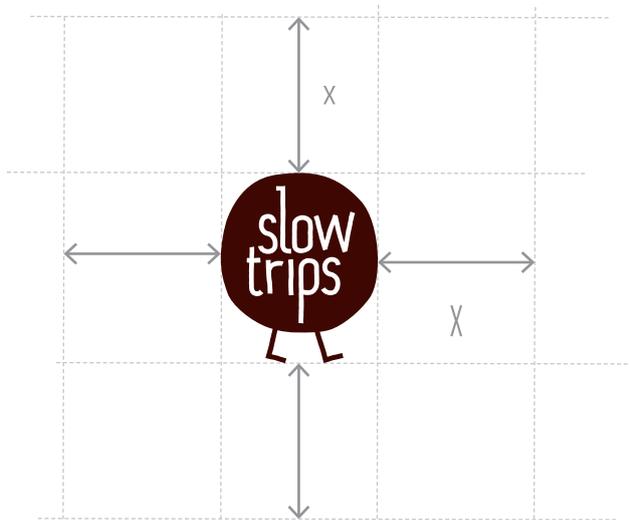


min. 10mm high

The logo's protective space

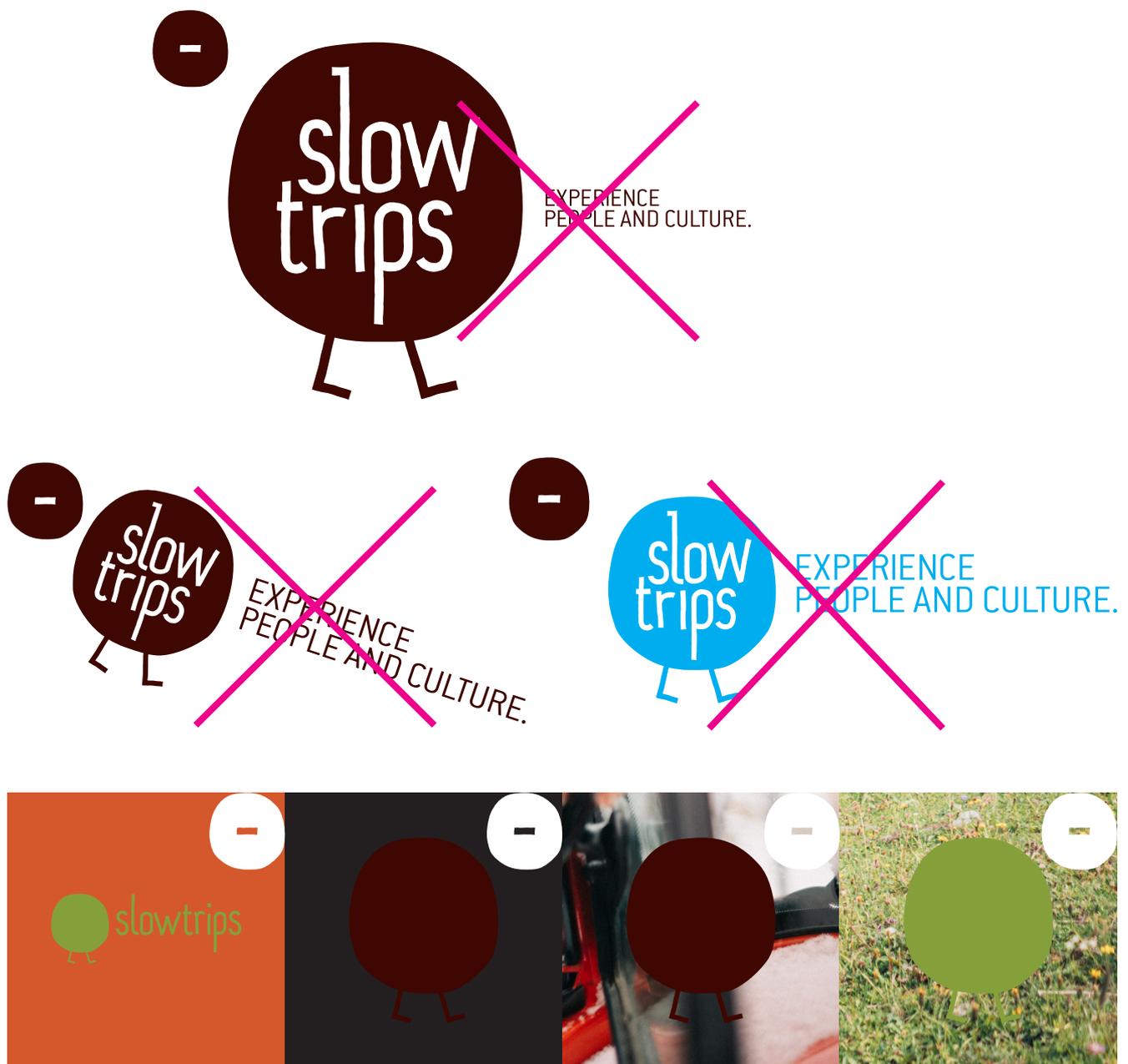
It is important to ensure the integrity of the logo in all applications. Use free space and the minimum size to ensure this goal.

In order to measure the shelter around the logo, the width (x) of the globe is used as a yardstick. The distance to the edge as well as to texts and other graphic elements is at least one globe. For online advertising media, the minimum distance to the edge is 20px.



Logo don'ts

The interplay of writing and graphics was not developed arbitrarily. As a result, the relationship between the word mark and the figurative mark may not be changed in any way. It is also forbidden to rotate the logo. Colouring the logo in an undefined brand colour is prohibited.

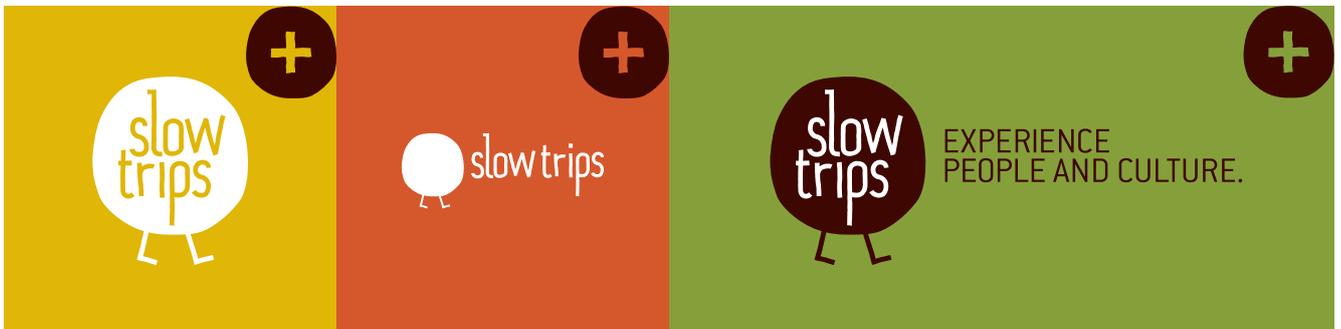
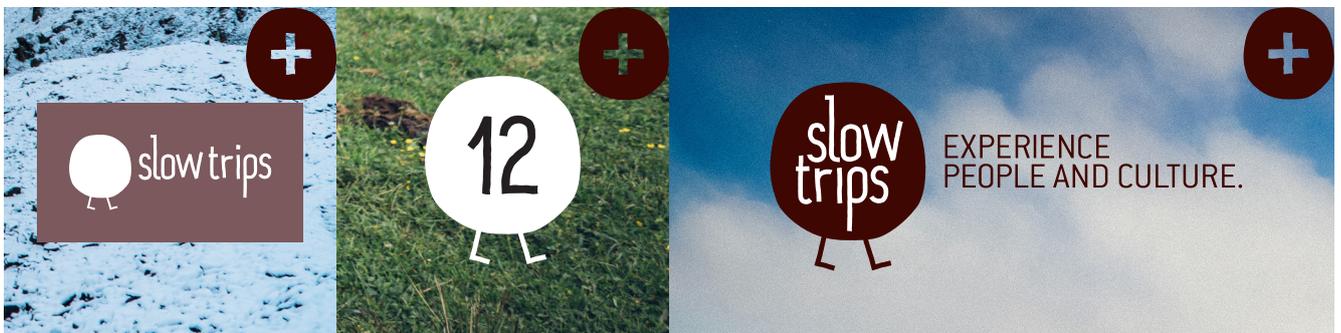


Logo dos

In order to guarantee the integrity of the logo in all applications, in addition to the safety distance, the correct application is also important.

It is important to use the logo correctly when the background/photo is unstable. If the background is too unstable, the logo can be placed in coloured box. The distance from the logo to the edge of the box is at least half the width of the globe.

In addition, it is important to note the contrast between logo and background. Use a high contrast colour in the application. No letter, but numbers can be used within the logo. Use always numbers with a size of 50% of the globus.



Slow Trips offers logos

The rules for the versions of the Slow Trips experience offers are the same as for the general Slow Trips logos. The logos are available in secondary and landscape versions.

The application should also be used considering contrasts, backgrounds, sizes and proportions.



Logo in different languages

As Slow Trips is a transnational project, the secondary logo is also available in the national languages of the project partners. These are also available in the secondary and landscape versions.



ZEIT FÜR
LAND UND LEUTE.



slow trips ZEIT FÜR
LAND UND LEUTE.



TEMPO PER
LA GENTE E PER LA CULTURA.



slow trips TEMPO PER
LA GENTE E PER LA CULTURA.



PAŽINK ŽMONES
IR KULTŪRA.



slow trips PAŽINK ŽMONES
IR KULTŪRA.



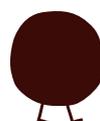
TERRES
DES RENCONTRES.



slow trips TERRES
DES RENCONTRES.



MÖT NATUR
OCH MÄNNISKOR.



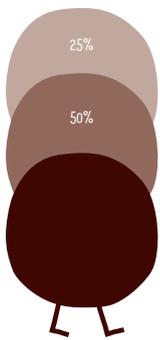
slow trips MÖT NATUR
OCH MÄNNISKOR.

The Slow Trips colour world.

Origin of the colours.

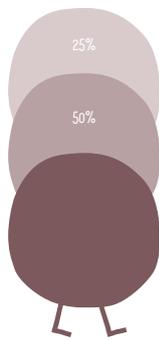
The Slow Trips colour palette refers to the four travel types. There is one basic colour – the colour brown – and for each of the four travel types there is a designed colour that is appealing to this type. Thus, the colour palette is divided into five colours plus black and white. When using several colours at the same time, a high contrast should always be considered. This guarantees readability. A selection of possible combinations is listed on the next page.

The two tint gradations can be used for backgrounds, text boxes or graphics. All colours can be used to produce vthe Slow Trips website.

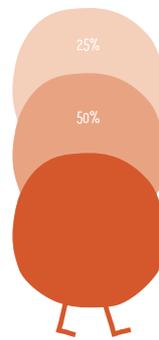


Primary colour:
BROWN

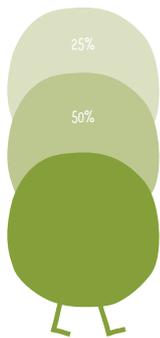
CMYK 28/85/85/80
Pantone 409C
RGB 91/43/47
HEX #5b2b2f



Secondary colour:
EGGPLANT
(Cultural purists)
CMYK 0/34/16/62
Pantone 262c
RGB 97/64/81
HEX #6141051



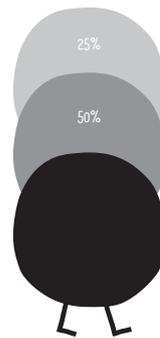
Secondary colour:
ORANGE
(Discoverer)
CMYK 12/79/96/02
Pantone 1665c
RGB 211/79/29
HEX #d34f1d

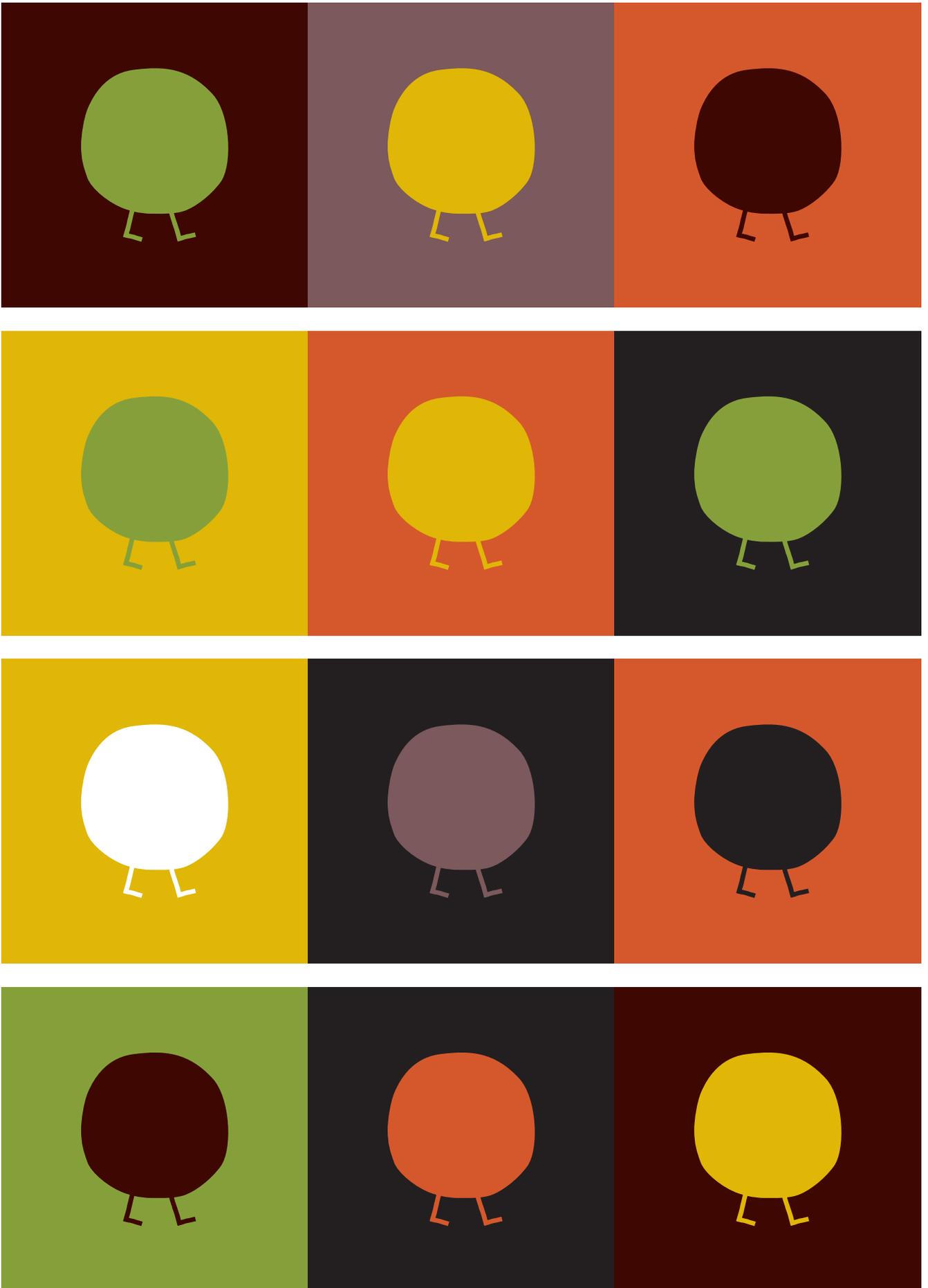


Secondary colour:
GREEN
(Escapists)
CMYK 52/20/100/05
Pantone 376c
RGB 40/161/34
HEX #8ca122



Secondary colour:
YELLOW
(Active creatives)
CMYK 14/15/89/01
Pantone 606c
RGB 212/186/0
HEX #d4ba00





Typography.

Slow Trips uses two fonts for external communication. Each offers a range of typographic expressions.

Chiripa Regular

The handwritten Chiripa font is creative, playful, modern and informal. The individual letters complement each other in the brand's handcrafted style. Used with care, the font gives the brand a personality and is a distinctive element of visual identity.

ABCDEFGHIJKLMNOPQRSTUVWXYZ öäü

abcdefghijklmnopqrstuvwxyz öäü

123456789 // Zeit für Land und Leute.

Conduit ITC Standard

The main font of Slow Trips is Conduit ITC. It can be used in "Light" and "Medium". In order to consistently enforce the visual identity of Slow Trips, we recommend using the main font both online and offline. We recommend using Conduit ITC Light as font for continuous text, and the medium version for headlines.

Conduit ITC Medium

ABCDEFGHIJKLMNOPQRSTUVWXYZ öäü

abcdefghijklmnopqrstuvwxyz öäü

123456789 // Zeit für Land und Leute.

Conduit ITC Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ öäü

abcdefghijklmnopqrstuvwxyz öäü

123456789 // Zeit für Land und Leute.

They offer a good contrast to the more artistic Chiripa Regular.

Slow Trips illustrations



Craft



Nature



Culinary



Lost Places



Architecture



Fauna



Slow Down



Hospitality



Fruit Growing



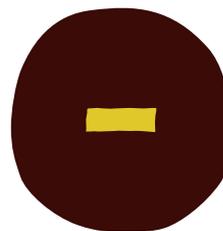
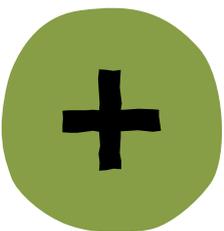
Discoverer

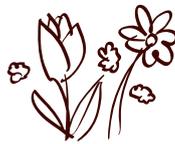
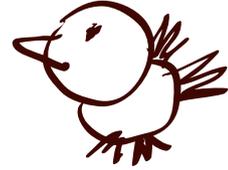
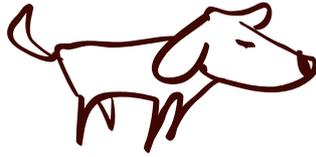
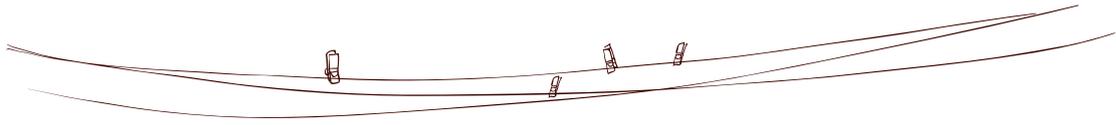


Agriculture



Adventurer





Brand application examples.

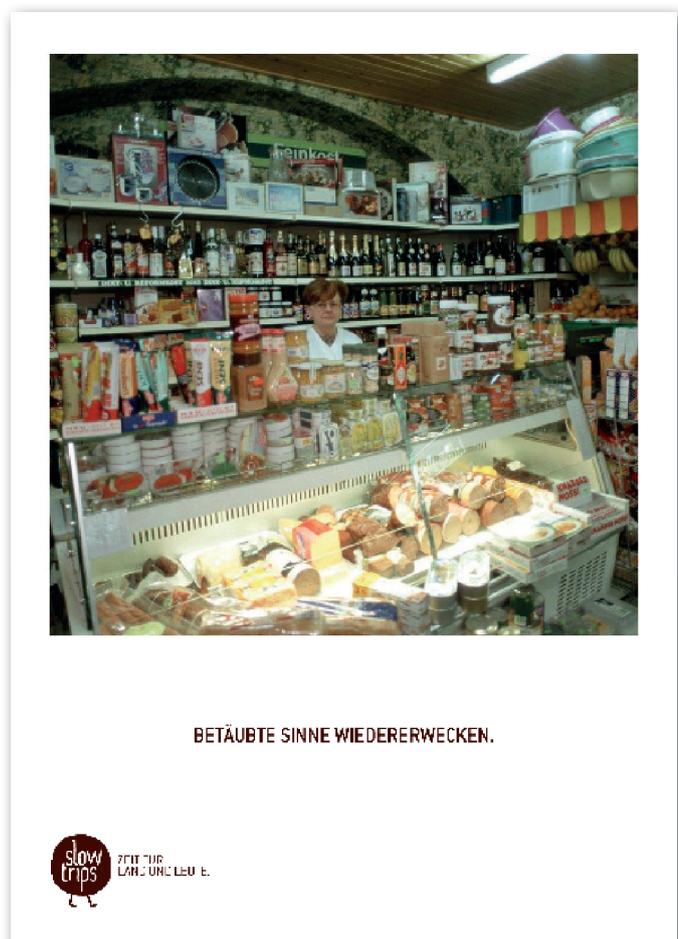
These examples and tools will help you to create effective communication material that is relevant to your target audience.

Logos

Use the Slow Trips logo for the entire brand communication. If you want to address one of the four travel types directly, use the logo mutation.

Typography

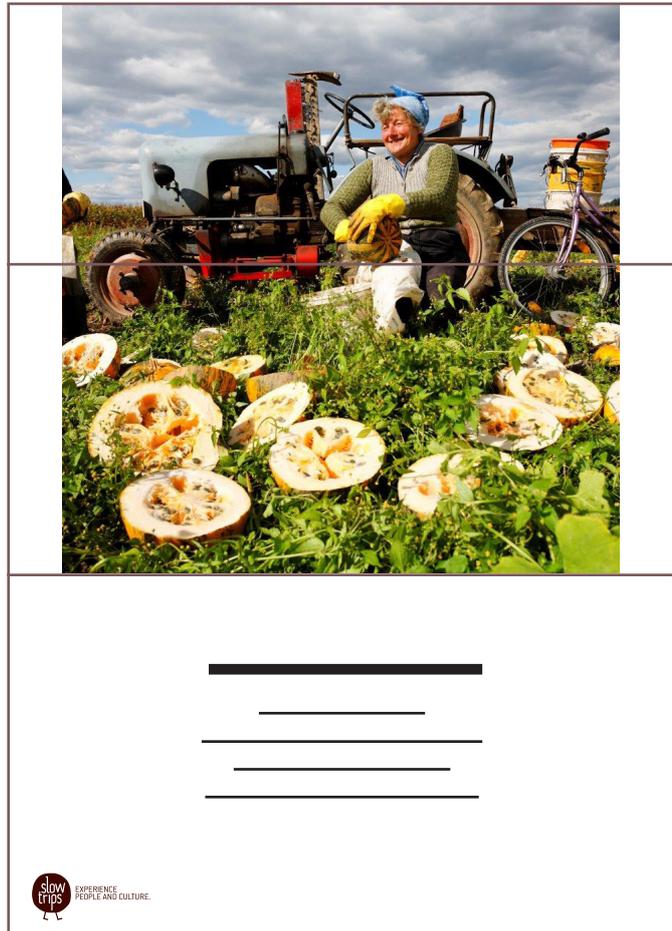
Use Conduit ITC for the continuous text and the headings. Use the Chiripa font only as a supplement and accent font.



More brand application examples.

Try to adhere to the third rule when designing: two thirds picture, one third space for the message. This is a division that is very appealing to the human eye or brain. Thereby, the view is pulled on the message.

Try to use only single-line headlines for the message and switch the message with a relatively large line spacing. This has a decelerating effect on people, who take the time to read the content.



Billboards or advertising examples



EXPERIENCE THE ORIGINAL.



TO TREAT YOURSELF AND YOUR EVERYDAY LIFE TO A REST.



REDISCOVER CULTURAL ROOTS.



TAKE PART IN THE UNVARNISHED DAILY ROUTINE.



Visual language.



What's my motive?

I understood the briefing, okay! But what exactly am I supposed to shoot? In the face of the myriads of images, you can seriously ask yourself the question: where should I stop taking pictures? The attempt of an answer: everything, which remains after critical consideration of motives. We love stories; and pictures are an effective means of telling stories. The more believable, the more real these stories seem to us, the more effective. So, photographers make use of the “primal power” of photography: capturing reality in front of the camera. To put it more precisely: the unstaged, living reality in front of the camera. Yes, we dare again: away from staged advertising subjects, away from clichéd travel catalogue photos, towards the art of observation. In order to select what we have seen and what we want to be interpreted photographically.

Reality is not enough, magic is not enough

What Hermann Hesse meant for words, we may also use for our pictures. This is not about sober imaging or about documentary photography as objective as possible – if ever there was one. And certainly not about simply “photographing” facts.

Stock photos are for archives

... and that's where they can stay. Because they are for a big international picture market and therefore with little local colouring, without corners and edges. After all, it is exactly these pictures as many graphic designers, editors, advertisers as possible around the globe. The motifs are just as arbitrary and interchangeable. On the other hand, we need “author photography” with consciously personal points of view. Every photographer has his or her own point of view. And that's a good thing. Who would like visual uniformity?

Thoughts on the great subject of light

Many aspects are relevant in a reportage interest in the subject. After all, you can only photograph what you know, watching exactly, anticipating the right moment, so that time, place and action condense into one picture. Technology should only be a means to an end. The camera is like a plane or a brush. And the flash? We can safely lash it in our pockets. Because usually there is no time for artificial lighting anyway. After all, we are looking for the special atmosphere, the atmosphere on site with its existing light; the available light. Photographers know: in photography, light is (almost) everything. Therefore the type and very specific properties of a light source can have an enormous effect. Whether flat incident light with long shadows, diffuse light in cloudy skies, hard light at noon, or twilight at the “blue hour”, Whether the light is your planned image statement you must decide in that moment and on the spot. It is as it is, but you can still change a lot: for example, by changing your point of view, your perspective, the place or the time, even if it is only one step to the left and one second later.



Portrait or long shot?

Portraits are good, but people tell a lot by showing their living environment. The more unknown and unusual, the better.



Smile, please?

Apart from your photographing media-staged society events or working as a children's animator in a hotel, consider this: as a photographer we are BEHIND the camera for Slow Trips to show what happened in front of us. Our work is entirely devoted to the art of observation.



And action?

Movement is good and usually goes before standstill. Action in the picture doesn't only challenge the protagonists, but also the photographer.

Observed or staged?

To put the above into perspective: better well staged than badly observed. This is especially true if the staging is clearly visible, because it may contain a deliberate contradiction. In most cases viewers can judge this very well. Ultimately, what counts is the context in which a picture is used. This can strongly change the photographer's statement.



Native or visitor?

The “untouched reality” likes to shine in advertising. Apart from that, what does that mean? Everyone is a guest today – and vice versa. We may and should show that. Because immersing oneself in foreign worlds is part of human nature. Curiosity is the driving force behind human development.

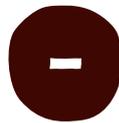


Summary of visual tonality.



Dos

- Natural light
- Real emotions
- Flat warm light, if possible, at the golden hour
- Aperture as open as possible
- Photos with negative space that leave room for texts and logos,
- It may be cloudy or even bad weather.
- Please use our Lightroom Lut.



Don'ts

- If a photo looks like a traditional advertising photo, please do not use it.
- If a photo is dripping with kitsch, please do not use it.
- If a photo looks “posed” and staged, please do not use it.
- If a photo shows an artificial situation, please do not use it.
- If a photo noticeably used flash, please do not use it.
- No too wide angle (fisheye) images
- No overworked colours, sepia tint.
- Please do not make the models look unnatural.

The brand essence.

The reason for existence and the deep brand interpretation – unique and tangible, relevant and credible. The core of the brand is the essence that lies in all messages, in every communication and in every tourist product.

A deep brand essence is reduced to a minimum of messages.

SLOW TRIPS.



Experience Slow Trips.

The development of tourist offers along successful brands creates experience products that generate a natural demand and can be successfully placed on the market even with low marketing budgets. This is achieved through the combination of three partial services with so-called lighthouse products, i.e. the signs of tourist communication. Tourism organisations like to put them in the “shop window” of tourism promotion because they represent the entire range of tourism services in the tourism region. You combine the touristic core services or what the guest buys, supplement them with paid or unpaid services and finally enrich these partial services with identity-giving ambience services.

Introduction to the development of tourism offers

What is our core product?

The core product is the core service of the offer. It is what visitors “buy”. Slow travel motifs are prioritised slightly differently from mass tourism motifs. Sustainability is often the trigger for the travel decision and the decisive factor for “booking”. We have identified seven slow factors for the regions that could be the core tourist services in the future – i.e. those travel offers or travel experiences for which visitors will be prepared to pay the “price of the trip” in the future.

Our goal is to trigger tourist demand with seven product lines for the Slow Trips regions by creating experiences based on the following slow experience factors:

1. Local: sustainable, historic or typical local accommodations; regional, (ultra) local taste culture, culinary arts, agricultural production
2. Mobility: slow, mindful and creative travel on site: on foot (hiking art, quiet hiking, barefoot hiking, cross-country hiking, ...), by pedal (rental of trekking e-Bike, fun bikes, rickshaws, trolleys, bed & bike, guided tours by bike, ...), riding along (free public transport, ride sharing bench, vintage bus ...), canoeing, ...
3. Markets: trading with, village markets, regional shops
Experiences: active mindful movement (e.g. quiet walking), passive – experiencing localhood
4. Culture: experience typical local customs and cultural events (passive consumption),
5. typical local creativity (active workshops, training courses, courses)
6. Handicrafts: local handicrafts, regional manufactory, traditional working methods
7. Life culture: meet the locals – discover encounters & life culture of and with locals

What is an additional service?

How do slow experiences in the regions create a perfect day?

Starting points for complementary services (unpaid) and offers (paid services) are the contact points in the travel phases. From inspiration to detailed planning and arrival, from discovery and take-away to narration and finally returning, a journey can be identified in three phases, each with six contact points. At each of these contact points I can design, communicate or offer slow experiences.

What is an ambience service?

How is a slow atmosphere created in the regions?

Atmospheric components of a slow travel experience can be subdivided into the following list of ambience services. Each of these predominantly emotional and emotional ambience services can be planned, designed and staged independently.

When developing a slow product, we always define the slow core service first – what the guest should buy. Then we inspire our potential visitors with the help of services that we add to the core service. As a final step, we add ambience services to create a slow atmosphere, scenery, emotion. Similar to a checklist, we check the sketch of the partial services: we will check the following components to create a slow ambience and examine in which way this ambience can be created in the Slow Trips regions.

Slow business.

Living everyday culture.

The aim of Slow Trips is not only tourism and consequently the visitor. People are the central link, including the locals of the regions. Those who make the places “human”. The Slow Trips brand is intended to enhance their living space and thus their quality of life. On the one hand, this can be achieved by structural measures that make life easier for the inhabitants, and on the other hand by the added value that the visitors bring to town.

The travel experience is the value proposition

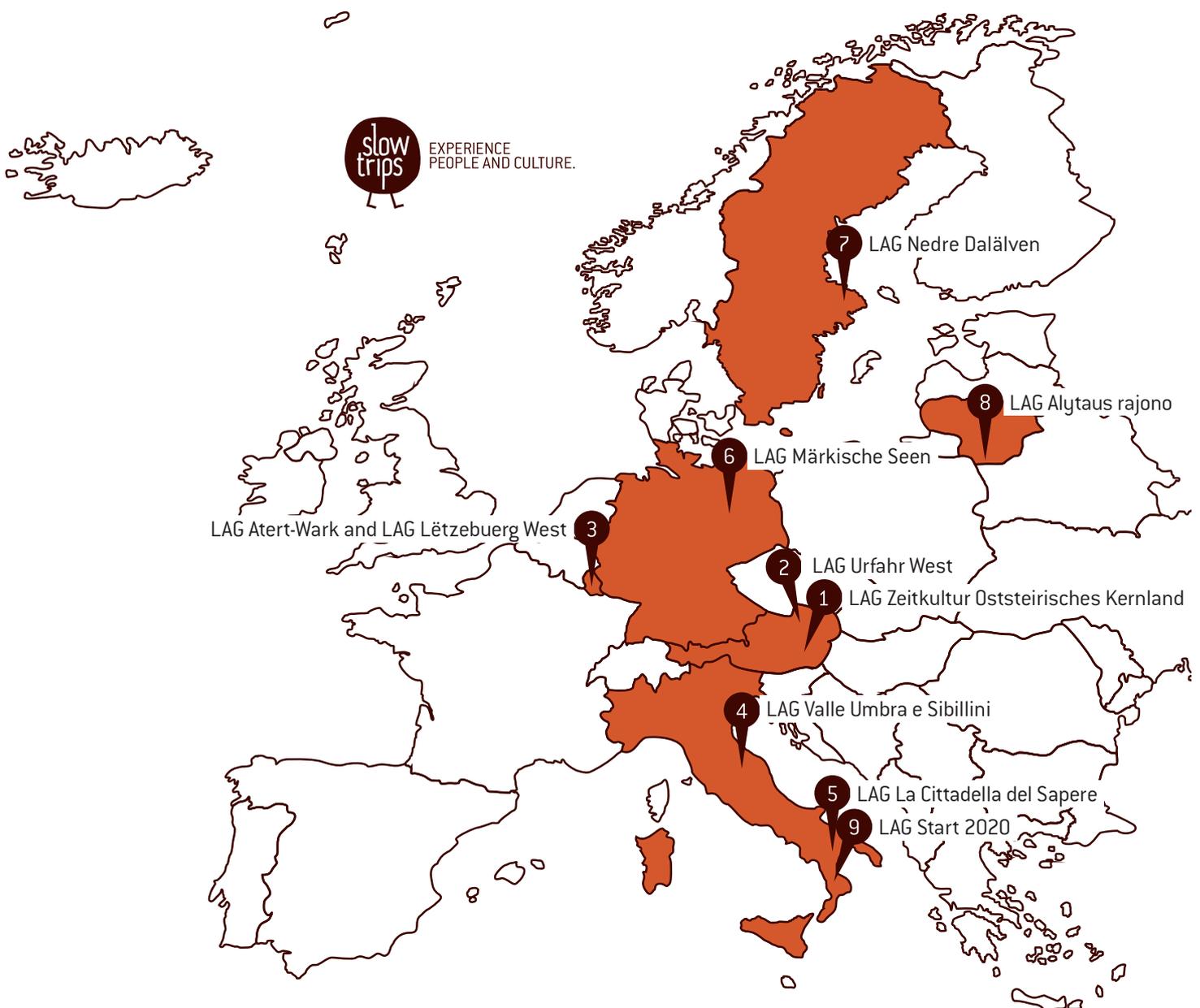
The Slow Trips brand has set itself one big goal. The experience, which the visitor explores, shall be a unique cultural interaction which longs for a lifetime. The desired goal is that the travel experience of visiting a place makes visitors richer in memories. Encounters and ultimately even friends are the value proposition that sets the Slow Trips brand apart from the competition. These are the places where it is “human”.







Partners.

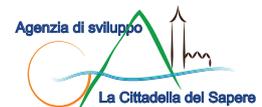


Slow Trips is a LEADER transnational cooperation project on sociocultural tourism and slow travel experiences. The project connects partners from Austria, Luxembourg, Sweden, Germany, Italy and Lithuania. Together they develop communication and marketing strategies to reach out to new types of tourists.

Slow Trips follows a non-standard definition of slow travel, since deviation from the norm, in the case of tourism like any other, is a basic requirement of any innovative process. An example is the “lost places” concept. Such small unknown places – in a town or region – can be relics from different epochs of history. Especially popular at present, among specific target groups, are architectural and material relics from the Industrial Age. In addition to an overall portrayal of the respective regions on the platform, various local options such as geocaching routes can be chosen. The project combines economic added value with natural resources and cultural heritage. This is realised through the project’s focus on innovation, for which the aim is to create new experiences for tourists involving new suppliers and host groups, including agricultural businesses, craft enterprises, cultural mediators and creative artists. In addition, narratives are developed to encourage a more original and unconventional portrayal of the regions.

The move towards participative tourism is pan-European. Therefore, the distinctions and key values of this form of tourism can only be determined in a collective way. The transnational cooperation project (TNC) approach is the best way to understand the common challenge and the diverse and specific solutions that are found. Diversity is a real added value, 10 Local Action Groups (LAG) from 6 EU countries are part of the project:

- 1) AT, lead partner: ARGE CultTrips & Slow Travel, LAG Zeitkultur Oststeirisches Kernland
- 2) AT, project partner: Region u.we, LAG Urfahr West
- 3) LU, project partner: Atert-Wark et al., LAG Atert-Wark and LAG Lëtzebuerg West
- 4) IT, project partner: Province Perugia, LAG Valle Umbra e Sibillini
- 5) IT, project partner: Region Basilicata, LAG La Cittadella del Sapere
- 6) DE, project partner: Brandenburg, LAG Märkische Seen
- 7) SE, project partner: Gästrikland, LAG Nedre Dalälven
- 8) LT, project partner: Alytus District, LAG Alytaus rajono
- 9) IT, project partner: Basilicata, LAG Start 2020



Finally...

Slow Trips visitors want to be guided in living the art of wasting time, but they also want to be inspired. Only a few will come to rest on command. As it is not easy to discover the everyday culture of locals, language often hinders the emergence of encounters. Taking everything easy at once, usually does not work at the first Slow Trip. Expecting changes in life for every visitor of Slow Trips, would certainly be (at the beginning) a bit overambitious.

However, Slow Trips experiences have the potential to broaden the horizons of travellers and to make the living world of visitors more valuable. Despite or perhaps because of the reduction, this new kind of experience emerges: the memorable moments in historical places, the completely different situation of expected experiences, the emotions during a real participation in local cultural experiences, the surprising contact with locals in unusual places, street cafés or backyards. Visitors of Slow Trips gain more focus, clarity, inspiration, creativity, motivation, happiness, and inner wealth. Experience people and culture in Europe. We promise.

Wolfgang Berger
LAG Zeitkultur
Regionalentwicklung Oststeiermark
Kaindorf bei Hartberg/Styria
December 2019

Martin Schobert
Saint Elmo's Tourismusmarketing
brand experience designer
Vienna







Slow down and enjoy local life.

It is not just the picturesque scenery, which you will not notice if you rush past too fast, but also the feeling of where you go and what you cannot only experience but also learn.

Barbara Stumpf, LAG Zeitkultur

