From Vocational Training to Success

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FROM VOCATIONAL TRAINING TO SUCCESS

Introduction

Introduction
by **Maja Rosi** and **Maja Turnšek Hančič**

ABOUT THE VOTTS PROJECT

This document is a project result of the Leonardo da Vinci Lifelong Learning Programme. The "From Vocational Training to Success" (VOTTS) project connected 5 project partners from Croatia, Slovenia and the Netherlands, representatives of the labour market and institutions that provide vocational training. The main objective of the VOTTS project was the creation of a new vocational training programme to attract young people to develop and foster their skills as young entrepreneurs in tourism, with a special emphasis on restoration and the use of resources relating to old historical centres. The overall project objectives were:

- to contribute to the growth of young entrepreneurs in tourism, as well as to the development of new tourism products and services;
- to raise awareness among local and international stakeholders of the importance of entrepreneurship in tourism with an emphasis on cultural heritage;
- to help young people to gain more employability skills before entering the job market;
- to help young people to recognise their personal employability skills, their quality and their need for improvement;
- to encourage entrepreneurship in the tourism industry and have a direct impact on improving and developing the tourist offer;
- to gain and use information and knowledge about entrepreneurship in tourism training methods and content in order to improve the vocational training programme, with a special emphasis on restoration and the use of resources relating to historical centres;
- for participants to gain the knowledge and skills to be able to co-operate and communicate with each other and other entrepreneurs, and to develop and increase their personal, professional and practical skills, as well as their language and entrepreneurial skills.

During the project, project partners aimed to find a solution to the problem of bridging the gap between vocational education and the labour market and strove to find methods to improve vocational education and training. As the final deliverables of the VOTTS project, here are the 10 modules for training in entrepreneurship:

1. Storytelling
2. Business models
3. Marketing, communication, networking
4. Verbal and non-verbal communication
5. IT trends in tourism
6. Social media
7. Organising an event

8. Sociology of tourism
9. Self-analysis and elevator pitch
10. Coaching instead of teaching

ABOUT THE MODULES

The primary audience of a training module are usually the trainers, teachers and mentors of young people in vocational training. The aim of the modules is thus to be a teachers' resource for those working with young potential new entrepreneurs in the tourism sector in the project partners' countries and elsewhere.

The description of a training module below is taken from Luciano Mariani's work[*]. Modules are nowadays increasingly being used to make curricula more interesting, and many course books are structured on the basis of "modules" rather than "units".

- The concept of "module" is strictly linked to the idea of a flexible curriculum, which can be adapted all the time.
- A module aims at developing a clearly identifiable and certifiable portion of the curriculum, expressed in terms of competence objectives.
- These objectives should be achieved within a clear and realistic time limit. This time limit is an important feature of modular organisation.
- Modules enable learners to achieve a certain level of competence (Mariani).

Each of the modules contains:

- A SHORT DESCRIPTION OF THE PURPOSE OF THE WORKSHOP: a short introduction to the module, and information on what knowledge and skills people gain by participating in the module.
- LEARNING OBJECTIVES: information on what knowledge and skills people gain by participating in the module.
- SUPPORTING LITERATURE/MATERIAL: an essential part of each learning module; the content of the module.
- INTERACTIVE METHODS: it is important to note that modules are not intended as a teaching aid that allow only one-way lecturing but should aid the teacher/mentor to engage learners in discussion, critical thinking, activity-based learning, etc.
- KNOWLEDGE ASSESSMENT: presents ways in which either teachers/mentors or learners themselves can show whether the objectives of the learning modules have been achieved.
- MODULE EVALUATION: evaluation of the knowledge gained by learners is an important element of overall module assessment, yet it is not sufficient.
- POTENTIAL FOR FOLLOW-UP

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* www.learningpaths.org/papers/modules.htm

It is important to note that modules are not intended as a teaching aid that allow only one-way lecturing but should aid the teacher/mentor to engage learners in discussion, critical thinking, activity-based learning, etc. The most important point of consideration is the sources for our material. We need to include material from credible, preferably peer-reviewed sources, such as scientific publications:

- Books, journals, journal articles (e.g. Annals of Tourism research, Journal of Sustainable Tourism, Tourism Management).

- Another important group of possible material is professional tourism industry magazines and publications (e.g. Hotel Management, Travel and Tour World, Travel Agent magazine).

- Important sources of information are also companies and organizations from tourism industry.

- Massive open online courses are becoming an important tool for education. They provide video and audio material for online learning that is often provided free of charge by universities worldwide (e.g. Coursera, Canvas).

There is a wide variety of possible pedagogical approaches for presentation of the content. For illustrative purposes, we present here only are few examples of methods that teachers/coachers can use. It is very important that not only verbal, but visual, audio, video and other interactive methods are included (more information about this topic is contained in the 10th module *Coaching Instead of Teaching*).

1

Storytelling

LET ME TELL YOU ABOUT THE POWER OF STORYTELLING

"Storytelling is the most powerful way to put ideas into the world today."

**Michael Margolis,
business coach and storyteller**

Stories connect people at an emotional level. They are a natural and instinctive part of our upbringing, regardless of our cultural background, for stories and the practice of storytelling are present in any culture, not just in life but in business as well. Connecting creative storytelling and destination development means a powerful approach that will lead to tourism area development and sustainable value creation. It brings pride to people; it empowers them to contribute as much as they can. It leads to job creation and the improvement of livelihoods.

Normally, developing entrepreneurship is carried out by means of a solitary approach. Every entrepreneur takes care of his own 'kitchen'. There is no synergy between entrepreneurs. This can lead to aggressive competitiveness, with poor results for everybody. By connecting them all in a story, all the dreams of people can be added. All personal and entrepreneurial skills can be developed and used for the benefit of all. It brings together diverse entrepreneurs in co-creation to achieve their aim: bringing alive their own story together, creating a future, and creating a better life.

For this module, we take storytelling as a business model. This model will provide guidance on how to create and start the process and develop entrepreneurship connected to a story. For this module, we take Slot Loevestein in the Netherlands as an example.

So, let the story begin....

What lessons are being learned?

In this module, we focus on storytelling as a business model to connect tourism entrepreneurs. After successfully participating in the module, students should be able to:

- understand the difference between a traditional entrepreneurship approach and entrepreneurship based on imagineering, storytelling and the experience economy

- understand the importance of working together within the Green Square to realise more values and innovation

- understand the value of co-creation in creativity and entrepreneurship
- know the secret of a good and usable story
- start working together based on the integrated model of storytelling: the Green Square and Spiral of Creation

Storytelling as a business model for tourism development

"If your dreams do not scare you, they are simply not big enough."

**Ellen Sirleaf-Johnson,
the first female African president**

Imagineering

A great idea for a business concept based on a story can be two or three sentences long. But coming up with a truly terrific idea is no easy task. Imagineering can be applied in many areas and is a universal means of communication and influence. With all our modern communication and media, it is more possible than ever. The process is a radical departure from conventional thinking and creativity. You've got to be exact, capturing the essence of a totally original concept in a couple of sentences. Imagineering uses methods, concepts and (desired) images. Thus, you get a view of how you can really appeal to anyone.

Being the teacher/imaginer, you have to achieve a plan through creative (from an unexpected angle) and original thinking. You have to find the key to reach the students' personal emotions and key values. You have to invite and challenge them to show their deepest desires and lead them towards good behaviour. To do that well, you cannot stick to merely rational, technical, beta-like approaches. Rather, you should especially appeal to the other (and much more effective) part of being human.

Moreover, you as the trainer/imaginer also need to know your own source. You should be able to analyse what moves people. You should not only have an interest in the macro-perspective, but also in micro-processes and the relationships between people.

There are enough stories if you start searching. But what's the secret of a good and usable story? What do we need to start working?

- The first thing is that the idea for the story or logline must be pitchable in a few sentences. Shorter is always better.
- Next, the story must be fresh and unique. Either you definitely haven't heard it before, or it must be an extraordinary story that fits the culture.

- Finally, you immediately see and feel the potential. Within a few moments, everybody involved wakes up and wants to join in. It must feel like creating the amazing story of a life. It must grab you and not let go.

- In the case of tourism concepts, it must be a story that you as a visitor/tourist will not be likely to forget. We need a story that will lead to repeated visits.

A story about a man going through a tough divorce who is ultimately reconciled with his wife and returns to his family is not "a high concept." It's neither fresh and nor is there any obvious potential. A story about a knight named Dirc Loef van Horne, who in 1361 built a small house with a small tower on a poor but strategically important place where two rivers met, is the beginning of a great story. Now, 650 years later, this simple tower has become one of the most famous castles in the Netherlands: Slot (Castle) Loevestein.

This is the basis of a high-end concept for tourism area development. Such a strong story can become the backbone of a project. Then it's time to have a great title which conveys the genre of your project and as much information as to what the story's about as can be conveyed in a title. It is to be translated into a single-sentence pitch that you have never heard before, with very obvious potential for entrepreneurship, rural development, and bringing stakeholders together in a tourism area approach. With imagineering you give people the opportunity to be the co-designer of a better world.

Thank God we have a problem

Great things usually start with big problems and, of course, very unsatisfied people; people who do not feel content about the situation in which they have found themselves. People who can see a problem as a challenge do not lose hope but are strongly driven forwards towards actions and developments which will improve their situation. This longing for improvement stimulates creativity.

The Spiral of Creation

In the circular model of Marinus Knoope, the Spiral of Creation, he describes the twelve steps to follow if you want to turn your wishes into reality. It's a simple, compact model to follow. Let's take the story of Slot Loevestein as an example.

- **Step 1: Wishing.**

'I want to put an end to poverty in this traditional farming and strongly religious environment.' How can I stop this place from going down'? I need to find a solution. This is what a visionary and emphatic man thought, looking at the villagers and farmers in their surroundings. He had a deep wish from his inner being to change things. Let us call this game-changer Marcus.

- **Step 2: Imagineering.**

Marcus started to dream what the place where he lived should look like after his solution had been successfully implemented. He visualised a village where

everybody lived peacefully together, where people were able to make a living, kids went to school, and where it was a good place to become old, etc. He could see it clearly. During his daily walk, he looked at the old ruined castle. It stuck out. Old buildings have got old stories. What if we used this castle to develop a tourism industry?

- **Step 3: Believing.**

The more Marcus thought about it, the more clearly he saw it. This could be a big labour-intensive project for the whole village. He saw the restoration of the castle and lots of work. He saw the exploitation phase and lots of work. He saw people being educated to join. He saw the tourists coming. He created his own visualisation. He saw people become proud of their environment and proud of themselves. It gave him a lot of energy.

- **Step 4: Sharing.**

After repeatedly strong visualisations, Marcus started sharing his ideas and his dreams. He discussed them with a lot of people, and met the elders to hear great stories. He embraced the people who shared his enthusiasm; they became his allies in the next step.

- **Step 5: Researching.**

Marcus explored *how* his wish could be achieved and what assistance he needed and from whom. He surrounded himself with people who could join or assist him in achieving his wish.

- **Step 6: Planning.**

Up till now, the creation process of castle and tourism area development had taken place in the world of words and images. Marcus now needed a technique that would transform his wish into reality. This technique is called planning. Planning takes place on the line between imagination and reality.

- **Step 7: Deciding.**

Based on the plan from the previous step, in collaboration with his partners, he now made a choice: are we going to do this? Having carried out all the previous steps with the right amount of focus (including involving partners), there was no way back. Sure we can!

- **Step 8: Acting.**

Now it was time for the 'real' work. Marcus acted with everything he had. He explored, used and developed his own talents and those of his partners. The path to converting his wish into reality had begun. Slot Loevesteinas the heart of tourism area development was born.

- **Step 9: Persevering.**

It became more difficult than Marcus had thought. Although he had prepared thoroughly, in practice he found he was still being confronted with unexpected

problems: government licenses, costs, and illness. Everything you can imagine, it all happened. It made him feel quite desperate. He wanted to quit a lot of times. He needed strong visualisations and a lot of support to keep up the good work. He persevered. This is the step in which your belief (step 3) is tested.

- **Step 10: Receiving.**

Slot Loevestein finally opened its doors with a big ceremony. Marcus stood in front of the big wooden door, holding the key in his hands. Marcus shared this success with all those who had assisted him, and with the officials, constructors, operational team, farmers and so on. It was time to enter the next phase.

- **Step 11: Appreciating.**

After receiving his success openly, it was time to reflect on his successes and failures. What had Marcus learned? What was the value of what he had done?

- **Step 12: Resting.**

Marcus had done a great job. The circle was complete. It was time for reflection through stillness. This is when new wishes will materialise. So the story continues...
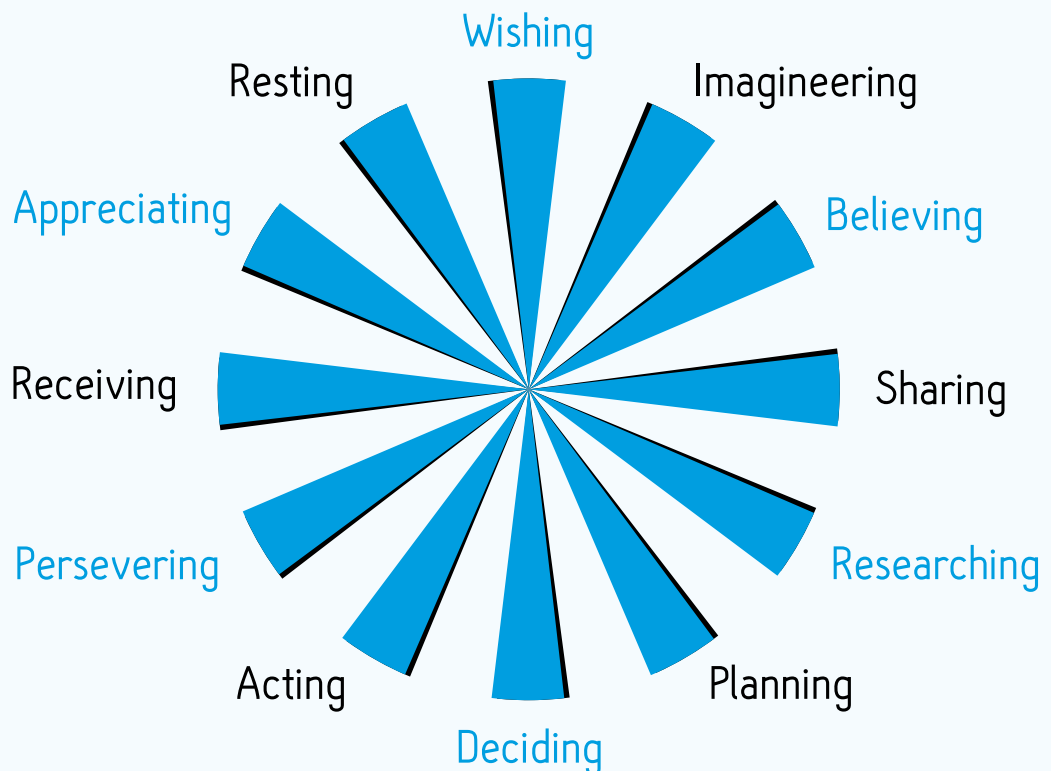
■ **The Spiral of Creation Model of Marinus Knoope**

Storytelling and the experience economy

The traditional tourism packaging model, including the co-ordination of transportation, accommodation, dining, and activities, is not refuted. However, one has to bear in mind that today it is imperative to develop offerings or value propositions that create a total experience for the customer.

Framed within the term the "experience economy" (Pine & Gilmore, 1999), tourist business development is moving away from products towards processes taking place around tourists that lead them to actively construct their own consumption experience through personalised interaction. When viewing tourism in this light, the customers become co-producers in the tourism experience, as they are not merely interested in buying the product but also buying the stories behind the product (Mossberg, 2007).

Successful organisations allow for this co-production, creating attractive offerings to tourists across industries and occasionally across destinations. Storytelling may be a salient means to that end.

Slot Loevestein could be a dull museum. But in fact it creates great experiences for its tourists: from all kinds of small and big theme festivals, educational trips, B&B, being a party centre, to the opportunity for mentally ill people to gain work experience and contribute.

Storytelling as a framework for tourism area development

"If you want to travel fast, travel alone. If you want to reach your destination, travel together."

Stories can act as a framework for co-ordinating and packaging activities, transportation, accommodation and dining if they communicate the core values and attributes of a destination in an understandable way. Here, the story becomes a verbal and visual metaphor which shows the total offering. The advantages from the destination and companies' perspective are:

- The destinations and companies themed through storytelling can gain visibility in the overall marketing of a destination and region. There might be a multitude of companies on each given marketing portal. However, the companies with a story have a chance to stick out.

- It makes it easy for companies to communicate with each other in a network established around a storyline.

- The collaboration around a storyline can offer an ideal framework for companies to develop and test new products on the market.

- All companies involved in the storytelling and storyline development can be visible, irrespective of their size, economy or reputation.

- A story about the destination can give the destination a unique competitive advantage.

Co-creation with the Green Square method

Working on storytelling as a framework for a destination and rural development means co-creation with Green Square methodology. This means collaboration between the private sector, governments, educational institutes and NGOs to enable an area to grow and flourish sustainably. The underlying philosophy is one of achieving results together rather than individually. All parties belong to the Green Square, and have their own arguments and reasons for why they are willing to join the consortium and take the project further. It's very important for successful co-operation to know the agenda of people. If every party respects the importance of the agenda of others, each party will be able to reach their targets. This approach works like a helix. Of course, this is not an easy approach. It needs a lot of effort and good stakeholder management to keep all parties on board (L. van Hooft, The Power of African Thinking, 2012).

In the case of Slot Loevestein, Marcus thought very cleverly about who to approach. Who would support my idea, who would profit by joining the consortium? Who can contribute, who needs the benefit? He surrounded himself with people with influence in government organisations, the private sector, knowledge institutes, and welfare organisations, comprising local people and at the regional level, all supporting his ambition for various reasons. Marcus invested a lot of time in this.

Nowadays, centuries later, Slot Loevestein still uses the same approach and in a smart way. It does this by going with the flow and making use of trends. Slot Loevestein always fits in with the policy of the government. If the focus of the government is on cultural heritage, they ask for support to protect and restore the old walls. If the focus has changed to water management, they want to protect themselves from flooding.

In the Netherlands, professionals are very expensive. But not all work needs to be done by professionals. By working together with NGOs, by being a 'Care Castle', they get mentally retired people for a working experience and bring in their own professionals as teachers as coaches to do a lot of the work together. They have the same co-operation with knowledge institutes. They are a popular authorised learning company on horeca and tourism management. Young students need internships to be able to complete their studies; Slot Loevestein knows how good young people are with social media, so besides their internship they benefit from this knowledge and support.

Co-creation by this method leads to sustainable projects and a win-win situation. Everybody benefits.

But there is more: young entrepreneurs in this approach to tourism area development cannot manage on their own. They have to join forces, but not only with fellow entrepreneurs but also on a wider scale.

Co-creation by means other than money

Strengthening local identity means that people have to feel that they really belong to a community. With their strengths and weaknesses, male and female, young and old, everybody can contribute. This does not mean that there is no place for individual talents or needs. It's an approach to use your talents and skills for the sake of the whole. In this transition period we are in, organisations and companies are experimenting with alternatives to money. They offer services to each other by means of exchange instead of payment. They co-create with low budgets.

Social innovation

The literature argues that studies of tourism and the experience economy often use famous theme-parks with mega investment as examples that offer visitors memorable experiences. But this can also be achieved on a smaller more rural scale. In fact, using storytelling as a framework for rural development brings inhabitants together. It's an opportunity to achieve social cohesion. Everybody can contribute. People from different social classes and levels of education can work together and put their area on the map.

This is why imagenering and storytelling can't be seen as 'simply marketing'. This is not a technique to be used to seduce people to buy products but one that can also lead to achieving a certain social change between people. It can be used to bring about better behaviour. By storytelling and imagenering, you can reach people in their own value system. It can generate sustainable impact.

LIVE THE STORY, SHAPE THE FUTURE

"If you want to learn about a culture, listen to the stories. If you want to change the culture, change the stories."

So let us start. This model is guidance for practice. Several parts are informed by examples from the approach of Slot Loevestein.

STAKEHOLDERS	STORYTELLING PROCESS	OUTCOME OF STORYTELLING PROCESS, year 1,2,3	AREA DEVELOPMENT
A The initiators & influencers and policy- and decision-makers Private sector: Initiative-taking people *like Marcus.* Influence locals willing to support and contribute. The people/ inhabitants/ entrepreneurs Government: The county of *Zaltbommel*, regional political structures (province), etc. Policy and daily support. *For Slot Loevestein, they needed public transport to be facilitated, etc.* Knowledge institutes and centres based on diversity, from University to TVETT, diverse professional education, museums *Slot Loevesteinworks a lot in co-production with other museums* NGO's Social cohesion, rural development, well-being, sustainability	**A Agenda setting** One main theme *Slot Loevestein made the choice to use the historical story of Hugo de Groot* Story Packages Diverse, carefully selected by the committee. What, who, how **Target groups:** Tourists (national and foreign), local inhabitants of all ages, etc. *Slot Loevestein, aimed at diverse guests* **Selling the combination:** Packages and guests and local and entrepreneurial possibilities need to match. *Slot Loevestein prepared several packages.* *They even prepared an educational package for primary schools*	**A Further concept development** Concept developed *from a museum into an experience centre* Customer involvement and co-creation Top-down info Website, Apps **Marketing output** Increasing numbers of visitors & arrangements **Inter-organisational outcome** Mainly top down info from A/B to C Limited co-operation and communication between storytellers Knowledge transfer limited among other theme stakeholders Further marketing, communication and sales: publicity, booking platforms, social media	**A Economic** Limited number of spin-offs and innovations due to the theme *Slot Loevestein gave guests an experience to live in the castle with the theme B&B* Increased visits during season *Theme packages and experiences 12 months a year: a Christmas event, wedding venue* Destination brand **Socio-cultural** Image & regional identity Municipal collaboration, social cohesion **Environmental** Issues of preservation and sustainable tourism *At Slot Loevestein, the area has become protected by nature development areas*
B Steering committee The people The county of... municipalities, regional museum, Society for the Preservation of Slovenian Monuments, etc.	**B Design of storytelling concept** One overall storyline Story scape – use of a unique preserved setting Arrangements planned following the storyline and slogan Media contacts Internal/external communication website	**B Design of souvenir industry**	**B Tourism supply & value chain development**
C Storytellers Museums, private companies, guides, actors, lecturers, musicians, volunteers, local farm owners, etc.	**C Implementation** Individual stories following the main story Varying elements of story scape	**C Collect success** See what has been achieved, celebrate, show to the world	**C Evaluate repeatedly and focus again** Looking at lessons learned, improve, continue making new plans

■ Integrated model of area development through storytelling, Green Square and Spiral of Creation (designed by L.van Hooft)

INTERACTIVE METHODS

- **Interviewing**

There are a lot of methods that can be used to find good stories, but the best ones are in the minds of local people, especially the old ones. Collecting their stories by interviewing them will save the past and bring it alive in modern ways, and create a future again.

- **Literature research**

Of course, support is needed from scientific literature, storybooks, historical books, etc.

- **Internet, websites**

Tourism sites, UNESCO, YouTube.

DID YOU UNDERSTAND OUR POINT?

Test your knowledge

1. What is imageneering? Why is it such a powerful approach?

2. How can storytelling contribute to tourism area development and social change?

3. How can storytelling be used as a connecting business model?

4. What are the 12 steps of the Model of Creation? What is the purpose of it?

5. What is the Green Square model? Which parties co-create within the Green Square model? What is the purpose?

Practise your knowledge

1. Decide which area you are going to focus on.

2. Define the story that will be used.

3. Start with the steps based on the Spiral of Creation.

4. Bring together a group of people based on the Green Square Method, focus, and divide tasks and targets.

5. Follow the integrated model and have fun.

EVALUATION

The development of a product into a high-quality one can only proceed if the users/consumers provide feedback. The module teachers are very interested in students' comments and in suggestions to improve the quality of the module.

This module evaluation sheet uses a 1-5 scoring system (*1 = Definitely disagree;*

2 = Mostly disagree; 3 = Neither agree nor disagree; 4 = Mostly agree; 5 = Definitely agree).
Circle the number which for you is most applicable to the question.

Questions	Comments	Scoring System				
The teaching on my module						
Teaching staff were enthusiastic about the module		1	2	3	4	5
Teaching staff were good at explaining the content		1	2	3	4	5
Sufficient guidance was available from the teaching staff when needed in this module		1	2	3	4	5
The teaching on this module has been of a high standard		1	2	3	4	5
Assessment and Feedback						
The teaching on this module was of a high standard		1	2	3	4	5
The aims and objectives of the module were clear		1	2	3	4	5
The module content was intellectually stimulating		1	2	3	4	5
Support materials and resources were of a high standard		1	2	3	4	5
The module has improved my knowledge about storytelling		1	2	3	4	5
I learned to define what is imageneering		1	2	3	4	5
I have been encouraged to develop skills which will be useful for my future career		1	2	3	4	5
How could this module be improved?						
Overall satisfaction						
Overall, I am satisfied with the quality of the module		1	2	3	4	5
I was fully engaged with this module		1	2	3	4	5

APPENDIX

Sources of references and inspiration

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  - *www.slotloevestein.nl*

Answers to the Knowledge test

- **1. What is Imagineering? Why is it such a powerful approach?**

If we could solve all our problems, how would we get our environment in optimal condition? See it in front of you, smell it, touch it. Imagineering starts with analysing what moves people. In the case of tourism entrepreneurship and rural area development, this means finding the source of their desire to improve their livelihood. It is also about having an interest in the macro-perspective, and in the micro-processes and relationships between people.

- **2. How can storytelling contribute to tourism area development and social change?**

Stories connect people at an emotional level. They are a natural and instinctive part of our upbringing, regardless of our cultural background, for stories and the practice of storytelling are present in any culture. Connecting creative storytelling and destination development means a powerful approach that will lead to tourism area development and sustainable value creation. It brings pride to people, and empowers them to contribute as much as they can. It thus leads to job creation and the improvement of livelihoods. This counts not only in life but in business as well.

- **3. How can storytelling be used as a connecting business model?**

A strong story can become the backbone of a project by leading to co-creating between all stakeholders instead of solitarily entrepreneurship. If there is a strong storyline, everybody can fit in with their own connecting stories

- **4. What is the purpose of the Model of Creation? What are the 12 steps to take?**

The circular model of Marinus Knoope, the Spiral of Creation, describes the twelve steps to follow if you want to turn your wishes into reality. The 12 steps are: Wishing, Imagining, Believing, Sharing, Researching, Planning, Deciding, Acting, Persevering, Receiving, Appreciating and Resting. Then a new circle begins.

- **5. What is the Green Square model? What is its purpose? Which parties co-create within the Green Square model?**

Working according to the Green Square is a productive result-orientated methodology of collaboration between the private sector, governments, educational institutes and NGOs to enable an area to grow and flourish sustainably. The underlying philosophy is one of achieving results together rather than individually.

2

Business Models

Business Models
by **Zdravko Kozinc** and **Mateja Softić**

PURPOSE OF THE MODULE— UNDERSTANDING THE NEW SITUATION IN THE TOURISM SECTOR

In an economy that is changing shape, where IT solutions and possibilities, **mass customisation** and ever more informed and demanding customers call for new, innovative, creative out-of-the-box products and services, the tourism industry represents one of the more interesting industries when it comes to testing new approaches and thinking about new possibilities. Being creative, seeing what others miss and **being able to connect potential and "potential customers"** call for a creative approach when thinking about business models in the tourism industry.

Creative tourism is "travel directed toward an engaged and authentic experience, with participative learning in the arts, heritage, or special character of a place, and it provides a connection with those who reside in this place and create this living culture" (UNESCO, 2006). It "offers visitors the opportunity to develop their creative potential through active participation in courses and learning experiences which are characteristic of the holiday destination where they are undertaken" (Richards and Raymond, 2000). Creative tourism goes beyond the general tourist gaze (Urry, 1990) and deeply involves the tourists in the culturescape of the destination, where they take part in different activities – crafts, arts, culinary and other creative activities, thus creating a close link between the tourists, the local population and its cultural heritage (Richards and Wilson, 2007). Creative tourists are no longer satisfied with pure observation of cultural spectacles but look for active participation – they travel to Argentina to learn to dance tango, to Russia to paint icons, to France to cook traditional Provencal dishes. While traditional cultural tourism is based on "viewing", "seeing" and "contemplating" (e.g. visiting museums, art galleries, concerts, ballet performances and the like), creative tourism is based on "experiencing" (Pine and Gilmore, 1999), "participating" and "learning" (e.g. not only observing icons or icon painting but taking courses in icon painting in the destination).

This establishes creative tourism as the next generation of cultural tourism, which satisfies the higher level need for self-actualisation, with a primary focus on active skill development. Furthermore, creative tourism is not as place-bound as cultural tourism in general is, because creative tourism utilises tourist resources that are processes in essence – like dances, singing, crafts, painting, festivals (Prentice and Andersen, 2003) – and is, therefore, more sustainable in nature than traditional cultural tourism based on the consumption of built environments (Richards and Wilson, 2006). It also contributes to the development of the destination (Lindroth, Ritalahti and Soisalon-Soininen, 2007).One of the major issues in tourism consumption, including creative tourism, is the authenticity of the experience (Chhabra, Healy and Sills, 2003; Prentice, 2001; Reisinger and Steiner, 2006; Steiner and Reisinger, 2006). Creative tourism is based on the authentic experience it delivers to the tourist. The specific location where the creative activity takes place can serve as a sign of its authenticity. One can learn to dance salsa from world-class dancers in many countries,

but only Cuba provides the atmosphere that attaches the symbol of authenticity to the salsa class experience. Therefore, although creative industries are generally not place-bound, the place itself can be part of the creative experience and can stimulate creativity per se. **(Summary of: Creative tourism business model; Ohridska-Olson: 2010)**

As we can deduce from the text above, tourism as a business is changing. It is no longer enough to sell a cheap room and a package meal. Being efficient is an underlying precondition, and creating and selling experience, interactions, emotions and stories are becoming more important.

It is a challenge in itself to provide *content for tourists*, and another one how to make money from this. Setting up a sustainable business model for a successful tourist product or service might require a variety of skills and competences. These are addressed in other modules. However, the purpose of this module is to point out approaches and considerations in setting up business models that utilise them.

Demand Factors		Tangible Benefits	
PROGRESSION IN CULTURE		CULTURAL CAPITAL	
CREATIVITY		TARGET MARKET EXPANSION	
INNOVATION		INNOVATION	
CULTURAL HERITAGE PRESERVATION		CULTURAL HERITAGE PRESERVATION	
AUTHENTICITY		SUSTAINABILITY	
HUMAN INTERACTION		JOBS CREATION	
CULTURAL IMMERSION		BRAND VISIBILITY	Increased Success for Local Business
CULTURAL TRAVEL AND TOURISM		EXPORTS	

Creative Tourism → Products & Services → Creative Tourism Benefits → Creative Tourism Results

Supply Factors		Intangible Benefits	
CREATIVE INDUSTRIES		LOCAL IDENTITY & UNIQUENESS	Increased Prosperity for Local Community
GLOBAL CULTURAL DIVERSITY		SOCIAL CAPITAL	
UNIQUE LOCAL CULTURAL OFFERINGS		CULTURAL VALUES PRESERVATION	
UNIQUE LOCAL ARTS & CRAFTS		CULTURAL HERITAGE PRESERVATION	
HOSPITALITY		CULTURAL EXCHANGE	
LOCAL TOURISM INFRASTRUCTURE		LOCAL CULTURE DIVERSIFICATION	
CULTURAL TOURISM RESOURCES		MORAL & SPIRITUAL VALUES	
OTHER TYPE OF TOURISM		PRIDE OF PLACE & BELONGING	

■ **Creative tourism business model (Ohridska-Olson: 2010)**

LEARNING OBJECTIVES

The main learning objectives of this module are to being able to:

- **understand** the importance of "thinking outside the box" in order to make the business model succeed;

- **understand** that setting up a successful business model means respecting the three pillars of business: fairness towards all partners in the business; products and services showing clear value for money; and constant consideration of how to improve the product/service.

We will be following the concept of the **creative tourism business model** (figure on page 20), which visualises the main factors we need to take into account when deciding on how we are going to start our business. Since the creative tourism model is treated as a broad concept of cultural tourism, we can make some adjustments to the diagram below. For the purpose of this module, it will suffice if we take away the adjective "cultural". This will expand the potential of tourism to virtually every aspect of human endeavour. This means that everything can be interesting. Not only is there interest in almost everything, it is just a question of **"sizing up the potential"**.

SUPPORTING LITERATURE/MATERIAL

- **Some helpful web pages**

- *www.entrepreneur.com* – ideas for tourism business

- *www.sycultour.eu* – project dealing with connection of culture and tourism

- *www.natreg.eu* – dealing with Development with nature and sustainable tourism

- *www.edwdebono.com* – homepage of Edward De Bono; how to think systematically and holistically

- **Literature**

- Olson Rossitza; Ivanov Stanislav: Creative Tourism Business Model and its Application. Published on Social Science Research Network, last access 8.7.2014

- Leigh James et. al.: Future Tourism, Political, Social and Economic Challenges. London Routledge 2012.

INTERACTIVE METHODS

Before we focus on concrete actions shaping new business models in support of sustainable and creative tourism, let us have a look at a short comparison of some major characteristics of traditional and creative tourism business models.

As already mentioned, for the purpose of this module and better understanding, we will overlook the adjective *cultural* (see explanation above, page 5).

Creative tourism business model main characteristics	Traditional Cultural Tourism business model main characteristics
Resource Set: Based on local creative capital in constant development. Any artistic or creative process can be resource for creative tourism: from basket weaving in Egypt to samba dancing in Cuba, from guitar making classes in Kaznaluk to repussé metalworking in New York	**Resource Set:** based on existing cultural heritage resources with predetermined characteristics: Iconic buildings, mega cultural events, historically established brands of influence: UNESCO World Heritage List, National Monuments list, etc
Target markets: small groups and individuals with narrow niche interests	**Target markets:** large groups and individuals with general interests in culture
Benefits for the cultural heritage: non-destructive participation, visitors' responsibility, creation of new cultural heritage	**Benefits for the cultural heritage:** mass cultural tourism already represents a danger for many cultural heritage sites
Sustainability: very high, since creative tourism is based on a continuous process of creation	**Sustainability:** limited, since the resources for cultural tourism in many cases are not renewable

■ **Comparison of traditional (cultural) tourism and creative tourism business model characteristics (Ohridska-Olson: 2010)**

In the next section, we will focus on practical work, where the understanding of the above premises will be tested in group work. There will be three exercises. To begin, we will illustrate the importance of **understanding** the situation apart from just being able to describe it. We suggest using three exercises. Before you start with them, discuss the following:

Consider how the concept of mass customisation is becoming a driving force in creative tourism and what this means for people working in tourism.

» NOTE TO THE TEACHER: After introducing the module, explain the concept of mass customisation[*]. After presenting figure from this page, open a discussion on what mass customisation might mean in tourism. Steer the conversation in a direction that allows students to understand that they need to focus on individuals not just large groups, since people are more and more individualistic, well informed and are not grouped just according to gender, age or education. The point of this discussion is for participants to understand that demand is steering the market, but that this demand needs to be shaped according to individuals (and also, of course, groups, but in the specific case of cultural

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* Mass customisation, definition by the Business Dictionary: Production of personalized or custom-tailored goods or services to meet consumers' diverse and changing needs at near mass-production prices. Enabled by technologies such as computerization, internet, product modularization, and lean production, it portends the ultimate stage in market segmentation where every customer can have exactly what he or she wants.

tourism, niche tourism or the development of small areas, the situation must respond to a specific demand, since it is not for the masses.)

EXERCISE 1: max. 30 minutes

The person implementing the module is encouraged to tell this educative joke about Mr Sherlock Holmes and Dr John Watson.

The purpose of this exercise is to establish communication between the students/participants of the module and the teacher, and **to begin discussing what the difference is between learning information (knowledge) and the capacity to** draw conclusions from it. Since it is also a humorous description of the situation, it should also help "break the ice".

- **The story**

Sherlock Holmes and Dr John Watson go on a camping trip. After sharing a good meal and a bottle of wine, they retire to their tent for the night.

At about 3 AM, Holmes nudges Watson and asks, "Watson, look up into the sky and tell me what you see?"

Watson says, "I see millions of stars."

Holmes asks, "And, what does that tell you?" Watson replies, "Astronomically, it tells me there are millions of galaxies and potentially billions of planets. Astrologically, it tells me that Saturn is in Leo. Theologically, it tells me that God is great and we are small and insignificant. Horologically, it tells me that it's about 3 AM. Meteorologically, it tells me that we will have a beautiful day tomorrow. What does it tell you, Holmes?"

Holmes retorts, "Someone stole our tent."

As we can see, Mr. Watson was very knowledgeable about all aspects of the things he could see, but he was not able to connect this knowledge and understand the practical implications of the situation.

- **Questions for module participants**

1. What is the message of this joke?

2. How can you translate this situation into a situation you know or have been involved in?

3. Can you give an example of the difference it makes when being able to understand the information rather than just having the information?

- **Suggested answers**

1. It is not enough to be knowledge about things; we need to understand what they mean in a given circumstance as an influence on people or potential to do new things. For example, it is not enough that you know that there is a great place to develop a tourist point or that there are several successful companies working and making money from the management of a tourist destination.

We must ask ourselves what they did and how they did it in order to succeed. We must be able to observe all aspects of the potential business to get as much information as possible, but we must also **be able to draw conclusions**.

2. Try to steer the conversation in a way that students will describe their ideas, situations and observations. Help them separate being informative from drawing conclusions.

E.g. someone might describe the situation of a small town or village that is very beautiful and has a lot of cultural sights, but which has no tourist offer. Apart from getting them to describe what they have and what can be done, ask them the following questions:

a) Why is there no tourist offer even though there are so many interesting things in this place? The answer that nobody has done anything about it is not enough. Encourage participants to ask themselves further:

b) Has anybody ever tried and why didn't they succeed? What can I learn from this in order not to make the same mistakes?

c) Why do you think it failed or why has nobody tried?

3. Try to steer the conversation in such a way that students will list interesting places and ideas for products or services. Make them describe them in an interesting way. Then ask them to consider who they would be interesting for. Help them to come to the conclusion that it is very important to know what is interesting, but also to understand why it is interesting. E.g. an old castle can be interesting to the general public due to its history, but it also can be a perfect educational site, e.g. for history students, to organise medieval events where very different types of groups can come. Different cultural associations, the general public and enterprises can all hold events there (teambuilding, press conferences, etc.) Connect this part of the answer to the Storytelling module.

EXERCISE 2: max. 30 minutes

Present the students with the following situation.

A small town/village, one hour's drive away from a big town, which has no schools, post office or other public facilities is slowly losing its population. Young people are moving away because there is no work, and only older people are left. This village is situated in an upland area with the remains of an old castle. It is surrounded by forest and there is a river nearby. There is also some rare wildlife and vegetation. This village is not known to the general public and nor is anybody doing anything about its revival. The closest town is one hour away and has all public services, including a tourist office. There are only 400 people living in the village and many of the houses are slowly falling apart.

- **Questions for the participants of the module**

1. Why are people moving away from the village?

2. If we assume that they know their village, why don't they do something about it?

3. What can be done?

4. How would you suggest that the village starts developing itself?

- **Suggested answers**

1. Probably because they do not see any **value** in this village. Consider why this is. Does it also sometimes happen to you that you do not see the potential of the things in front of you? As mentioned at the beginning, business is about giving added value. If you do not see it, you cannot present and sell it. Help students understand that there is potential all around us, but we must be able to see it.

2. This is related to answer No. 1. Help students with the following: it is possible that they do not see the potential because they think that everyone has seen/been to a place like this if it is interesting. People are looking for interesting things, and interesting things are those things that have value (so there has to be a story behind it), but it is also very important how you present this to potential visitors. If you put yourselves in the shoes of a visitor, what attracts you most as a tourist: sheer facts or a good story and experience? Could it be that there are so many things on offer to tourists that sometimes we give up just because we think that what **we have is not interesting enough**? Why is this and what should we change? Suggest to students that they think in reverse order, not just thinking about what they have (information) but to whom this could be interesting, how big this population is, and what would attract them. Then think of a way of presenting customers with what they are looking for using the potential you have.

3. Allow students to come up with ideas. Steer the conversation in a direction that will get them to think outside the box:

a) The tourist office in the nearby town can conduct a short survey among visitors on what they think is missing in the tourist offer.

b) Establish relations with shops in the town and suggest they organise a supply of goods to the elderly people in the village (shops get extra earnings). This can be profitable for you because you can get paid for the service and establih contact with the locals, create trust and they will be more willing to communicate with you. Because you helped them they can help you discover the stories of the area.

c) Establish the story of the area

d) Establish relations with the municipal authorities and ask them to support your promotion of the area. For them, this is good because it helps to prevent more people leaving the village

e) Do research on similar tourist destinations, study their approach and apply useful features to your situation.

4. In connection with the storytelling module, steer the conversation in a direction that allows students to realise the importance of being connectors

between stories and visitors and not falling into the trap of providing standard products or services (printing brochures, making ads). Help them list activities and products that will require co-operation with the local environment.

EXERCISE 3: max. 30 minutes

The following exercise is to check students understanding and capacity to translate the above into concrete action. Some quotations are listed below. Ask the students to tell you what these statements illustrate regarding the understanding of business.

- **Statement No 1 – Steve Wozniak, co-founder of Apple**

*The only way to discover something new, something that can change the world, is to think **without the restraints** that everybody else has. You must think without the superficial borders set by your surroundings.*

» NOTE TO THE TEACHER: Help and steer the conversation so that students understand how important it is to consider **all options on what to do** before doing it. This also includes the importance of testing, and not assuming that something cannot be done. Help them understand that **one can always learn from every business: how to do it from successful ones and how not to do it from unsuccessful ones**. Sometimes it is better not to do anything then to do something the wrong way.

- **Statement No 2 – Claus Meyer, co-founder of the NOMA restaurant, one of the most highly rated restaurants in the world, which (in part) became famous for serving "old carrots"**

Well, actually it was a bit embarrassing ... the only thing I had was some old, and I mean old carrots ... That was all the veg I had ... so I had nothing else to do. I had to prepare a dish.

» NOTE TO THE TEACHER: Before reading this quotation, bear in mind that the NOMA restaurant actually became famous for a dish prepared from old (for most of us throwaway) carrots, which became a sensation. Now, of course, they specialise in local specialities and offer nothing that is not from their surroundings or seasonal. Help participants to understand that it is very important that **we are able to look at things from a different perspective. Things can appear in a different light to different people. We are never the judges of our clients. We are always connecting the dots: testing ideas, turning them into a story, and then selling it**.

- **Statement No 3 – Guy Kawasaki, APPLE "marketing guru"**

Never forget that the fact is that never, never is the purpose of a business to produce picture perfect products and services. Everybody and everything has flaws. The sole purpose of a business is to make people happy.

» NOTE TO THE TEACHER: Relate this quotation to the question: Why are IPAD,

IPOD and other APPLE products so praised and sought after? Are they really so much more technically advanced than the competition? It is not they are significantly better, but that they have a much better story and marketing, and an understanding of people who want something special!. APPLE addresses the fact that they have the best user experience on the whole market. How did they do it? Why do people see APPLE phones and devices in a completely different way? One reason is that they market themselves differently. Help students discuss that different is interesting, and this means that there is a market for almost everything if you understand that not everything can be sold to everybody, but everything is interesting to somebody. Having a special story (even a small, local one) is interesting to somebody. Through the application of know-how from the other modules, participants will be able to identify this and define a story for it.

- **Statement No 4 – Bill Gates – founder of Microsoft**

My vision on growing my business? Simple, I want a computer sold in every household in the USA ... for starters.

» NOTE TO THE TEACHER: Explain the situation of the first computers to the students. At first, computers were big (in size), slow and extremely expensive, and were only affordable to rich people and big companies. They were not at all suited to the general public. What Bill Gates knew was that a lot of the general population desires things that are only meant for the rich and wealthy, as we all want to be special. He understood that if he could make a computer small, easy to use and relatively cheap, people would want to have it.

Finally, invite students to each choose one statement and briefly give an example of its application in a similar case, i.e. how other businesses have succeeded in taking into account the above statements/principles. Encourage them to try and apply it to the exercise with the development of the village or a situation that they know from their own context.

The conclusion is that great businesses are **powered by an idea, potential and, of course, solid know-how** (gained in other modules).

KNOWLEDGE ASSESSMENT

Since this module is a module to show the difference between knowing and understanding, the evaluation of the module is very much dependant on a descriptive evaluation of the students' responses. We suggest the following evaluation scale for students. It is very simple, and its application depends mostly on the capacity of the evaluator to be able to see if the students have understood the module.

LEVEL OF UNDERSTANDING	EVALUATION OF STUDENT PARTICIPATION	UPGRADING THE MODULE
HIGH	The student was able to transfer the exercise case and logic to a different situation which he/she shaped/developed him/herself.	Use more concrete cases. The student is capable of applying the knowledge in his/her environment. He/she shows great potential to start with concrete work.
SIGNIFICANT	The student was able to transfer the exercise case and logic to a different situation, which he/she described (this is not a new situation but an existing one essentially following the same logic).	Work on more illustrative cases. The student is capable of understanding but not yet reproducing the logic. Working on more cases, the student will gain repetitive momentum and internalise the logic of the work/approach.
LOW	The student was unable to transfer the exercise case and logic to his/her own case. He/she understood some examples but in general struggled.	Repeat the module, starting with the basic difference between understanding and knowing, and work on large illustrative cases that almost every student can relate to (APPLE, Microsoft).
VERY LOW	A non-responsive student who did not participate or was not able to do any of the above.	First establish if this is a question of non-interest or non-understanding. If the case is non-interest, try to discover what the reason for it is. If it is a case of non-understanding, repeat the module.

EVALUATION

Students will be given an evaluation form in which they should evaluate the module on the basis of the following criteria:

- **Teaching – how would you assess it?**

  (4 = I strongly agree, 3 = I agree, 2 = I disagree, 1 = I strongly disagree)

The teaching has helped my overall understanding of the subject.	1	2	3	4
The teacher was well prepared and enthusiastic about the module.	1	2	3	4
I had a chance to ask questions.	1	2	3	4
I received proper answers to my questions.	1	2	3	4
The teaching on this module has been of a high standard.	1	2	3	4

- **Content – how would you assess it?**

  (4 = I strongly agree, 3 = I agree, 2 = I disagree, 1 = I strongly disagree)

The module fulfilled my expectations.	**1**	**2**	**3**	**4**
The programme of the module was appropriate.	**1**	**2**	**3**	**4**

- **Please put an "X" in the box besides your choice.**

Content volume	**Too large**	**Appropriate**	**Unsatisfactory**
Professional level	**Too difficult**	**Appropriate**	**Too general**
Module length	**Too long**	**Appropriate**	**Too short**

- **To what extent have you improved your knowledge about the issues taught and discussed?**

  Please put an "X" in the box beside your choice.

Now I know a lot more.	
Now I know a bit more.	
I did not learn anything new.	

- **Assessment and feedback**

  (4 = I strongly agree, 3 = I agree, 2 = I disagree, 1 = I strongly disagree)

Feedback on my work has helped my learning.	**1**	**2**	**3**	**4**
Feedback on my work has been prompt.	**1**	**2**	**3**	**4**
I understand what is required of me to do well in this module.	**1**	**2**	**3**	**4**

- **Overall satisfaction**

  Overall, I think that the module was:

  (Please circle you choice and answer the questions.)

Poor	Fair	Good	Very good

What was done well?	What should be improved?

3

Marketing
Communication
Networking

Marketing – Communication – Networking
by **Zdravko Kozinc** and **Mateja Softić**

INTRODUCTION

"Marketing and communication help to develop brand awareness, which means that consumers translate product information into perceptions about the product's attributes and its position within the larger market. Businesses also use marketing communication to retain the product's current customer base, and to cement relationships with customers and suppliers, notes 'Reference for Business'. The marketing and communication strategy defines the business's plan for product information dissemination and brand awareness development." **(Greene, 2014)**

In the following chapters, we present the learning objectives of the module, the main principles of marketing and communication, and other tools to be used by teachers when implementing the module.

LEARNING OBJECTIVES OF THE MODULE

In this module, we focus on the preparation of marketing and communication strategy for tourism entrepreneurs. After successfully participating in the module, students will be able to:

- understand the importance of having a marketing and communication strategy
- understand the process of its preparation
- understand the principles of market analysis and target group definition
- become familiar with the process of defining marketing and communication strategies, measures and tools
- understand the importance of time plans, finance and responsibilities in marketing and communication strategies

How to define the aim of the marketing and communication strategy

The marketing and communication strategy must be aimed at each person involved so that he/she knows:

- what he/she has to do in terms of marketing, communication and networking activities
- which measures and tools are foreseen
- what the purpose is of each measure and tool for marketing the product/service
- which target groups are targeted by each measure and tool
- how to plan each measure and tool, and how and when to use it

> The marketing and communication strategy must be prepared as a **practical manual for everyone involved** in which all relevant information regarding information, promotion, networking, marketing and communication is gathered inone place to show how and when it will be used.

- what to do and when to do it to effectively implement the measure or tool;
- where the financial resources available for each measure and tool are.

How to perform market analysis

In order to carry out market analysis, students must research current market trends in tourism to gauge the climate in which they will be marketing, communicating and networking. They have to review the successes and failures of competitors so they do not repeat any of the mistakes made but can capitalise on any successful initiatives. They should analyse the geographic areas and demographics they wish to target with their marketing. They should also learn as much as possible about trends, income levels and travel habits, and then write down these findings in the marketing strategy to underscore the initiatives and marketing tactics to follow.

Definition of target groups and their needs

Students must define the target groups. The easiest way to do this is to just list them by brainstorming. Once the list has been exhausted, the target groups should be merged into bigger groups. Students need to define for each group why they think this group would be interested in their product/service/destination. They will then be able to define the marketing strategies and measures in the next steps.

Target groups
Travel agencies
Tourist organisations
Tourist information centres
Adrenalin seekers
Mountain bikers
Groups of young people
Young couples
Families
…

Marketing objectives

Students should describe the goals of their approach – the intended market placement of the product/service/destination, growth goals over the short and long-term, and financial goals regarding the return on the overall marketing investment. These projections should highlight the cost of each initiative versus its potential return. For example, web banners and email blasts are low cost but can deliver significant returns if past customers and frequent travellers are targeted.

Marketing and communication strategies

Students should lay out the marketing and communication strategies they intend to use. These strategies should be broken down into categories like online marketing, print marketing and partnership marketing, for example.

**Marketing strategies
(for travel agencies)**
online marketing
print marketing
events marketing (networking)
partnership marketing
advertising

They should describe the purpose of each strategy compared to the others, the intended target groups and reach, and the potential benefits of each method.

They can start in groups according to target group and define which marketing strategies would be appropriate for which target group by listing them. They can eliminate some of them later if they see that they do not fit. Remember, in order to have a good marketing and communication strategy, you first need a good story (check the module on *Storytelling* for further guidelines).

Marketing measures, communication tools and networking opportunities

Here, students should plan the exact measures and tools and their usage. They can start in groups according to marketing strategy, and list the measures and tools under each strategy. When these have been listed, they need to develop them further, e.g. how exactly they will use the Twitter account – how often they will post, what the

> **Measures and tools (advertising)**
> newspapers and magazines
> TV commercials
> on the street (with leaflets)
> on the bus (with leaflets)

posts will contain, and how they plan to build their audience and followers. They should do this for every method they plan to use. When doing this, they might find that certain measures and tools are not even appropriate and/or needed.

Operations (time plan, finance, responsibilities)

Students must define how the work will be carried out. This involves people who will be responsible for the implementation of each marketing strategy and/or method/tool. Everything must be clearly worked out – how much time each of those responsible will spend on each measure or, if there is only a single person, how much time he/she has available. Time and finance also need to be worked out in detail.

Marketing measure / communication tool	Budget (EUR)
Leaflets	2,000.00
Participation at conferences	1,500.00
Advertising	20,000.00
In newspapers and magazines	5,000.00
On TV (commercials)	10,000.00
On the street with leaflets	2,000.00
On the bus with leaflets	3,000.00
Participation at fairs	7,000.00
…	…

■ **Example of a budget breakdown**

Marketing measure / communication tool	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec
Leaflets (print)	X											
Conferences			X					X				
Magazines		X		X		X		X		X		X
TV commercials		X	X	X								
On the street			X	X	X	X	X	X	X	X		
On the bus				X	X	X	X	X	X			
Fairs		X			X					X		

■ **Example of a time plan**

SUPPORTING LITERATURE/MATERIAL

The module was prepared based on years of our own experience in marketing, communication and networking. It also draws from a wide range of other sources and influences, and it is hard to pin down all of them. However, in the following paragraphs you can find links to the resources that have inspired us, as well as to some other useful sites that will help you with marketing and communication.

- Dolinar, U. et al. 2014. Consulting Stakeholders in Applying Best Practices in Sustainable Aggregates Planning. Ljubljana, Slovenia: Geological Survey of Slovenia.

- Marovt, L. et al. 2013. SEE River Communication Strategy. Ljubljana, Slovenia: Institute for Water of the Republic of Slovenia.

- McFarlin, K. (2014). How to Write a Marketing Framework? Accessed on 5 June 2014 via *smallbusiness.chron.com/write-marketing-framework-10374.html*.

- Morelo, R. (2014). How to write a tourism marketing plan? Accesses on 5 June 2014 via *smallbusiness.chron.com/write-tourism-marketing-plan-52853.html*.

- Pound, D. 2012. Stakeholder Dialogue – A good practice approach to participation. Training Manual. Kent, United Kingdom: Dialogue Matters ltd.

- Softić M. et al. 2011. Training Manual for Organisation of National Seminars within the DMCSEE Project. Ljubljana, Slovenia: Environmental Agency of the Republic of Slovenia.

INTERACTIVE METHODS

Students should develop a part of a marketing and communication strategy

based on the example presented below. In order to do this, they should be provided with **flip-chart paper, different coloured flip-chart markers, post-its and sheets of A4-paper**.

The pieces of flip-chart paper should be entitled *Target groups, Marketing strategies and Marketing measures and communication tools.* Students are supposed to list all three as shown in Chapter 1. To do this, you can use a Carousel technique for which you first need to divide the students into groups of up to 10 people. An easy but effective way to do this is by numbering people off and then asking all the 'ones' to go to workspace one, the 'twos' to workspace two, and so on.

- **How to perform a Carousel**

- The carousel works by rotating people around a number of 'stations'.

- Arrange the stations around the room – one for each question.

- Each group has their own marker colour.

- Each group starts at a different station and responds to that question, listing their answers on the flipchart paper at the station. The facilitator writes down all the replies, if possible without changing them.

- After a short time (e.g. 6 minutes), ask the groups to move to the next station. They have to take their pens with them in order to mark their group's contribution in their own colour.

- When the groups arrive at the next station, the facilitator briefly summarises the answers the previous group listed.

- The arriving group then adds their thoughts or comments (this can also be done with the help of post-its).

- The amount of time at each station should decrease (e.g. 6, 5, 4 minutes).

- The rotation should allow the group to get back to their home station to see how people responded to their work.

- The process ends when all the groups answer all of the questions.

After the carousel, which should not take more than 20 minutes, each group should sit down at one table and use the results of the Carousel to prepare the budget breakdown and the time plan. It needs to be explained to them that some of the marketing measures and communication tools will probably need to be dropped, because they will either prove unnecessary or there will not be enough in the budget to apply them. All target groups need to be targeted, though maybe not all of them at the same time. Maybe the use of some marketing measures will make a profit and then other measures can be used as well. They should also appoint responsible persons for each of the measures/tools. This part should not take more than 40 minutes.

After this part, they should present their work to the other groups, which can take up to 15 minutes (3 minutes per presentation).

Students should use the story developed in the storytelling module.

KNOWLEDGE ASSESSMENT

After the presentations, students should be asked to assess the other groups by providing comments on their work (written or verbal). They should focus on what other groups forgot when they were planning their marketing and communication strategy, what else should be included, or how something should be done differently. Each group can give up to 3 comments for each of the other groups. This part of the assessment should not take more than 20 minutes.

Afterwards, the trainer should also provide comments on the whole process – the results of the Carousel and the results of the group work in order to offer a different perspective and remind students of the things they did not think about. This should take an additional 10-15 minutes. Students might also vote for the best group or similar, which can be done more easily if there are more than 3 groups.

EVALUATION

Students will be given an evaluation form in which they should evaluate the module on the basis of the following criteria:

- **Teaching – how would you assess it?**

  (4 = I strongly agree, 3 = I agree, 2 = I disagree, 1 = I strongly disagree)

The teaching has helped my overall understanding of the subject.	1	2	3	4
The teacher was well prepared and enthusiastic about the module.	1	2	3	4
I had a chance to ask questions.	1	2	3	4
I received proper answers to my questions.	1	2	3	4
The teaching on this module has been of a high standard.	1	2	3	4

- **Content – how would you assess it?**

  (4 = I strongly agree, 3 = I agree, 2 = I disagree, 1 = I strongly disagree)

The module fulfilled my expectations.	1	2	3	4
The programme of the module was appropriate.	1	2	3	4

- **Please put an "X" in the box besides your choice.**

Content volume	Too large	Appropriate	Unsatisfactory
Professional level	Too difficult	Appropriate	Too general
Module length	Too long	Appropriate	Too short

- **To what extent have you improved your knowledge about the issues taught and discussed?**

  Please put an "X" in the box beside your choice.

Now I know a lot more.	
Now I know a bit more.	
I did not learn anything new.	

- **Assessment and feedback**

  (4 = I strongly agree, 3 = I agree, 2 = I disagree, 1 = I strongly disagree)

Feedback on my work has helped my learning.	1	2	3	4
Feedback on my work has been prompt.	1	2	3	4
I understand what is required of me to do well in this module.	1	2	3	4

- **Overall satisfaction**

  Overall, I think that the module was:

  (Please circle you choice and answer the questions.)

Poor	Fair	Good	Very good

What was done well?	What should be improved?

POTENTIAL FOR FOLLOW-UP

This module has been designed to be used for real life cases – for example if a potential entrepreneur has his/her own business idea which he/she plans to realise in the near future, he/she can develop a marketing and communication strategy through this module.

In addition, the module can also be upgraded with more in-depth work for each of its parts. For example, in two or three hours, there will not be enough time to analyse each part in much detail, but with more hours of group work this can be done differently and with real-life cases.

4

Verbal and Non-verbal
Communication

Verbal and Non-verbal Communication
by **Nikolina Lisac**

INTRODUCTION: VERBAL AND NON-VERBAL COMMUNICATION

What is communication?

Communication is the dynamic and complex process in which people receive and send verbal and non-verbal messages to understand others and be understood by them. It is the process of exchanging thoughts, feelings and messages, the process of transferring messages between people. It necessarily takes place whenever there is interaction.

Adler and Towne describe communication as a process between at least two people that begins when one person wants to communicate with another. According to Adler and Towne (1978), all that has ever been accomplished by humans and all that ever will be accomplished involves communication with others. Many social and organisational problems derive from unsatisfactory relationships brought about by inadequate communication between people. Psychologist Abraham Maslow (1970) suggests that the capability to satisfy personal needs arises mainly from the ability to communicate.

SENDER ➡ encodes ➡ Channel ➡ MESSAGE ➡ Channel ➡ decodes ➡ RECEIVER

■ **The Communication Model**

Verbal communication

Verbal communication is based on language and means communicating with words. Successful verbal communication is accompanied by consistent non-verbal communication. Communicating, i.e. talking in the spirit of the standard language, is taught all our lives. There are also various linguistic disciplines, like linguistics and rhetoric. In the business world, verbal communication follows the rules of formal language. It is particularly important when, for example, giving a presentation, public speaking and making media appearances. Such circumstances require the exercise of oratory and presentation skills.

- **Remember! Verbal communication:**

- transfer of information through speech

- transmits views, advice, beliefs, ideas, feelings

- consists of listening and speaking

- **The success of verbal communication depends on:**

- the one who transmits the information

- whoever receives the information

Non-verbal communication

Non-verbal communication is intentional and unintentional communication without words. This usually refers to facial expressions and body language, which may add to verbal communication or take its place. It is mainly used to express emotions and attitudes, reflecting personality traits, and encouraging or modifying verbal communication. Common examples of non-verbal communication include facial expressions (smiling, winking), tone of voice, gestures (for example, hand gestures), posture, movement, touch and sight.

7% is verbal
93% is non-verbal => 38% tone of
voice and 55% body language

Non-verbal communication is a supplemental channel of sending messages. It enriches communication, complements verbal communication, and transmits the emotional components of messages.

Body Language

Body language includes your posture, how you sit or stand, how you move and where you position yourself in a group (personal space). Touch can also be a form of communication.

The Four Main Categories of Proxemics:
INTIMATE DISTANCE – TOUCHING TO 45 CM
PERSONAL DISTANCE – 45 CM TO 1.2 M
SOCIAL DISTANCE – 1.2 M TO 3.6 M
PUBLIC DISTANCE – 3.7 M TO 4.5 M

(Source: *www.skillsyouneed.com/ips/nonverbal-communication.html*)

- **These distances are considered the norm in Western society:**

- **Intimate Distance:** Ranges from close contact (touching) to the 'far' phase of 15-45 cm.

- **Personal Distance:** The 'far' phase of personal distance is considered to be the most appropriate for people holding a conversation. At this distance it is easy to see the other person's expressions and eye movements, as well as their overall body language. Handshaking can occur within the bounds of personal distance.

- **Social Distance:** This is the normal distance for impersonal business, for example working together in the same room or during social gatherings. At a social distance, speech needs to be louder and eye contact remains essential to communication, otherwise feedback will be reduced and the interaction may end.

- **Public Distance:** Teachers and public speakers address groups at a public distance. At such distances, exaggerated non-verbal communication is necessary for communication to be effective.

Understanding these distances allows us to approach others in non-threatening and appropriate ways. People can begin to understand how others feel about them, how they view the relationship and, if appropriate, adjust their behaviour accordingly.

(Source: *www.skillsyouneed.com/ips/nonverbal-communication.html*)

- **Remember!**

- **Intimate Distance** – close person

- **Personal Distance** – family members

- **Social Distance** – business relations

- **Public Distance** – lecturer, actor...

LEARNING OBJECTIVES OF THE MODULE

Every student needs **basic communications skills.** The goal of this module is **to explore** interpersonal communication models and **to participate** in some communication skills exercises. We will focus on important types of verbal and non-verbal communication in the tourism sector. After participating in this module, students should be able to:

- understand what verbal and non-verbal communication is

- understand what are important communication skills and why

- evaluate their communication skills

- understand how to improve their communication skills through group and individual exercises

- learn how to introduce themselves and make a presentation

- understand that teaching communication skills is a life-long process

- learn how to do an elevator pitch for promoting a business idea
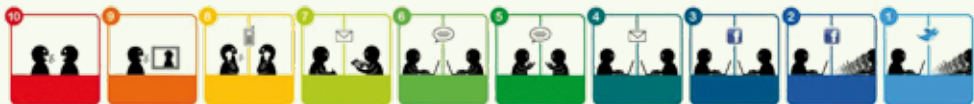
■ **10 levels of intimacy in today's communication:** 10 – Talking, 9 – Video Chat, 8 – Phone, 7 – Letter, 6 – IM, 5 – Text Msg, 4 – Email, 3 – Facebook Msg, 2 – Facebook Status, 1 – Twitter
(Source: http://funtech2000.files.wordpress.com/2012/09/todays_communication.png)

COMMUNICATION SKILLS

Teaching communication skills

Begin to teach communication skills by first learning to be a successful communicator yourself. Most of us learn by example. Whether you are teaching your children, your students or your staff, people learn communication to a large extent by watching others.

Remind your students that learning good communication skills is a lifelong process. We all need to continually hone our skills and improve the way we communicate. Good communication starts with the way we think.

- **Require your students to partner up and spend time taking turns just listening to each other.** Listening seems to be a lost art among many. Waiting for the other person to finish before you begin to speak and then thinking before you speak are important communication skills to teach.

- **Set up some scenario situations and ask your students to act the situation out.** People learn not only by example, but by demonstration and role-playing as well. Having to put yourself in someone else's shoes can help teach communication skills. For instance, you might set up a scenario of someone settling an argument between two customers. Let them act it out and then provide feedback and an evaluation of how well the issues involving the conflict were communicated.

- **QUIZ for mentors/teachers/students:**

  Take this 25-question interpersonal skills test (you do not need to log in or register to get your results) to analyse your comfort level interacting with others and getting your message across.

  www.queendom.com/tests/access_page/index.htm?idRegTest=2288

  Answer the following questions:

  Do your results surprise you? Why or why not? What areas of interpersonal communication could use strengthening? Which areas are you proud of?

Students should understand that before they start communicating they should take a moment to figure out what they want to say and why. It is good to plan communication:

- understand your objective
- understand your audience
- plan what you want to say
- seek feedback on how well your message was received

Students need to understand that it can take a lot of effort to communicate effectively. By learning the skills they need, they can learn how to communicate

their ideas clearly and effectively, and understand much more of the information that is conveyed to them.

- **Recommendations**

- listen

- breathe

- separate facts from opinions

- be aware of emotions, needs and values

- do not use too many foreign words, jargon or slang

- use short sentences in official meetings

- adjust your speech to the other party

- pay attention to your body language

Watch this TED talk video about body language:
www.ted.com/talks/amy_cuddy_your_body_language_shapes_who_you_are

After watching the video encourage students to talk about their body language and encourage their "power posing"!

Watch video interviews of participants in the VOTTS project:
www.youtube.com/watch?v=J6tYDjt8joI

What do you think about our presentation of the VOTTS project ideas and purpose? If you want to find out more or give us your feedback, contact us!

Communicating with customers

(Source: *www.channel4learning.com/sites/gcsease/leisure_tourism/3_6_detail2.html*)

Working in hospitality, your students will often come face to face with customers. Customers expect a high standard of communication skills. So what are the key skills when communicating with customers? Can you think of the different ways to communicate with them effectively?

Here are some areas to focus on in order to communicate with customers effectively:

VIDEO EXAMPLE:
www.channel4learning.com/support/player/player.jsp?showId=1317

- **Language**

In general, students should be advised to **avoid slang or abbreviations** when talking to customers. Not only will people whose first language isn't the same as yours have difficulty understanding what you are saying, but the casualness of such expressions may also seem disrespectful. Customers may also be tired or have problems understanding your accent, so try to keep your language simple.

- **Pitch and tone of voice**

No matter how tired you are or how many times you have had to say the same thing, **try to make yourself sound enthusiastic**. The customer is not going to believe that you really recommend your latest facilities if you do so in a monotone. Customers are also sensitive to whether people enjoy working in a place. So if, for example, a hotel has no atmosphere and the staff seem bored, then the customer is unlikely to want to return.

- **Pauses and silences**

A common mistake that people make when dealing with customers is not **allowing** for any **pauses** in conversation. Both you and your customer may need to pause for thought from time to time, so don't feel that you have to fill these 'gaps' with more comments. People who don't stop talking long enough to give us time to think can be just as off-putting as an unfriendly person.

- **Body language**

Excellent communication skills are essential in the tourism business. No matter how good your other customer service skills are, you will not get the opportunity to help people if your expression and body language scare them off.

- **Work accurately**

It is better to say that you don't know something than to give a customer the wrong information. Supplying **the right information** can be a big morale boost, and if you don't know the answer to a question, you are certain to pick it up after working in the position for a while.

- **Listen and respond to customers**

Being a good listener is all part of good customer service. Customers may tell you their life story and you must resist the temptation to lose track of what they are telling you. Ask appropriate questions (using open and closed questions).

Personal presentation and presenting a business idea

A job within the leisure and tourism industry is likely to involve a great deal of contact with people, so the way that you present yourself is essential.

The way that you look and behave impacts directly on how satisfied the customer is, your own personal job satisfaction and, importantly, the success of your organisation. If you were working as a hotel receptionist, how would you create a good impression for your customers? What would create a bad impression? Have you ever been in a situation where someone has created a bad impression? Did this affect whether or not you used the service again?

Students will sometimes find themselves in a situation to present their business idea or a project to a larger group of people. Speaking, listening, writing and reading effectively are all extremely important communication skills.

Microsoft Office – how to make a PowerPoint presentation:
office.microsoft.com/en-us/powerpoint-help/create-your-first-presentation-RZ001129842.aspx

A business pitch is a presentation by one or more people to an investor or group of investors. The goal of a business pitch is generally to secure the resources and funding necessary to move forward with a business plan or to continue with an already established business. You can find out more about an elevator pitch in the module about self-analysis and the elevator pitch for your tourism entrepreneurs.

An elevator pitch is basically a challenge to sell your idea, whether it's a new ad campaign, a new product or service, or even yourself, in the time it takes for the elevator to travel several floors.

• **Define the Problem and Solution**

In the first few seconds of the pitch, you outline a problem that currently exists, using language that draws in the listener. Common ways to start the pitch include:

"Don't you hate it when..."

"You know the biggest problem with..."

"What's the deal with..."

After you identify the problem, you then present your solution, using the majority of your remaining time to outline how your product or service meets demands. It should be broad enough to avoid technical jargon and figures, but specific enough to clearly solve the problem.

• **Every Word Counts**

There is no room in a pitch for any flowery language or extra verbiage. You have just 60 seconds, or less, to get someone interested. So, write your pitch, edit it, refine it, cut it, practise it, cut it again, and keep going until every word you use is essential.

• **Prompt Questions**

You want to engage your audience. The best way to do this is to tee up questions in the pitch. Those starting questions mentioned earlier are good, but you can always include more.

• **Just remember the "wh" words you learned in school:**

• WHAT is your biggest challenge right now?

• WHO is your biggest demographic?

• WHY should people come to you?

• WHEN will you be ready to take a big step?

• WHERE do you see your company in five years?

- **And the HOWs of course:**

- HOW is business?

- HOW long have you had the problem?

- HOW much time do you have?

- **Be Conversational, but Professional**

You're walking a fine line. No one wants to hear a stale, pre-prepared pitch. It should feel natural, like a conversation. It should not feel like you're cornering the prospect with 60 seconds of over-rehearsed fluff. But at the same time, you don't want to be so relaxed as to seem unprofessional, unprepared, stuttering or forgetful. Keep it cool, imagine the prospect is a colleague you know and trust, and talk respectfully but with passion and drive.

- **Be Enthusiastic**

If you're not interested in what you have to say, why should anyone else be? You need to have genuine passion for what you're selling, whether it's a huge plan for building a new hotel in town or buying new equipment for your restaurant. You are not just selling the idea, you're selling yourself!

- **Do your research**

It is important to do your research. You must know your product, audience and competitors well, and should be prepared to answer any questions potential investors may have. It is important to ensure you are pitching your idea to the right people. Research potential investors and ensure your pitch idea is well-matched to their interests.

While your overall idea is the most important part of your business pitch, make sure you polish the details: be sure your numbers are correct, and have evidence to validate any claims you make. Use powerful, convincing words and avoid using superlatives or hyperbole; and, of course, make sure you use proper grammar, spelling, and punctuation! You want potential investors to judge your business pitch based on merit rather than surface errors.

WHat? Who? Why? When? Where? How? How? How?

INTERACTIVE METHODS

Discuss previous topics and exercise communication skills!

There are plenty of examples and exercises available on the internet for practising your and your students' communication skills. Here are some of them. You can try them all or just pick one or two of them depending on the time and space you have available.

But you can always encourage students to explore more!

(Source: *en.wikiversity.org/wiki/Social_psychology_(psychology)/Tutorials/ Communication*)

Exercise 1

It is commonly claimed that for 1-to-1 face-to-face communication:

7% is verbal and 93% is non-verbal => 38% tone of voice and 55% body language

---

Ask students to (roughly) guess these percentages – the usual ranges are between 10 to 30% for verbal and 70 to 90% non-verbal. Do students agree? Disagree? Try to provoke some debate!

Exercise 2

- **Body language**

Body language probably contributes more than half of our 1-to-1 face-to--face communication. This exercise experientially explores the role of three aspects of body language (personal space, eye contact and touch). To further discuss and understand the role of body language, ask participants to:

- Pair up with the person whom they know least well in the group (if there is an uneven number, the tutor joins in).

- **Personal space**

Ask partners to stand a comfortable distance apart, directly facing each other. Experiment in order to establish three distances (see chapter about non-verbal communication!) for each person:

- (Just) uncomfortably too far apart for a conversation.
- (Just) right for a conversation.
- (Just) too uncomfortably close for a conversation.

Do these distances differ for each person in the pair; if so, why? If not, why not? What consequences might individual differences in preferred personal space distance have on communication and relationships? What adjustments do we make when we feel a little too far or a little too close? For instance, turning side-on or turning our back to a person if we are too close (e.g. in crowded spaces).

- **Eye contact**

Standing a comfortable distance apart, ask partners to look into each other's eyes.

What happens? What kind of reactions are there when asked to look into each other's eyes? What role does eye contact play? (It reduces distance, i.e. makes people feel closer; hence in crowded environments we adjust by averting direct eye contact.)

Maybe ask partners to try again – a challenge can be 30 seconds of looking into each other's eyes in silence. Probe into what this experience is like and why – discuss?

- **Touch**

Standing a comfortable distance apart, with eye contact, hold each other's hands for 30 seconds (this will be difficult for most groups and individuals)

Ask about the effect of touch – what were the effects – how it is used in communication – how does it change things?

Optional: You could then ask participants to stand a comfortable distance apart – is this new comfortable distance closer or further apart than at the beginning? (Maybe use of a tape measure during the initial exercise would allow "data gathering" and research by getting a pre-post measure).

KNOWLEDGE ASSESSMENT

- **Test and practise your knowledge**

- Make a PowerPoint presentation about the tourist offer in your town and present it to your colleagues/friends/mentors/teachers
- Give a short elevator pitch to present your business idea!

EVALUATION

Students will be given an evaluation form in which they should evaluate the module on the basis of the following criteria:

- **Teaching – how would you assess it?**

  (4 = I strongly agree, 3 = I agree, 2 = I disagree, 1 = I strongly disagree)

	1	2	3	4
The teaching has helped my overall understanding of the subject.	1	2	3	4
The teacher was well prepared and enthusiastic about the module.	1	2	3	4
I had a chance to ask questions.	1	2	3	4
I received proper answers to my questions.	1	2	3	4
The teaching on this module has been of a high standard.	1	2	3	4

- **Content – how would you assess it?**

  (4 = I strongly agree, 3 = I agree, 2 = I disagree, 1 = I strongly disagree)

	1	2	3	4
The module fulfilled my expectations.	1	2	3	4
The programme of the module was appropriate.	1	2	3	4

- **Please put an "X" in the box besides your choice.**

Content volume	**Too large**	**Appropriate**	**Unsatisfactory**
Professional level	**Too difficult**	**Appropriate**	**Too general**
Module length	**Too long**	**Appropriate**	**Too short**

- **To what extent have you improved your knowledge about the issues taught and discussed?**

  Please put an "X" in the box beside your choice.

Now I know a lot more.	
Now I know a bit more.	
I did not learn anything new.	

- **Assessment and feedback**

  (4 = I strongly agree, 3 = I agree, 2 = I disagree, 1 = I strongly disagree)

	1	2	3	4
Feedback on my work has helped my learning.	1	2	3	4
Feedback on my work has been prompt.	1	2	3	4
I understand what is required of me to do well in this module.	1	2	3	4

- **Overall satisfaction**

  Overall, I think that the module was:

  (Please circle you choice and answer the questions.)

Poor	Fair	Good	Very good

What was done well?	What should be improved?

APPENDIX

Some helpful tips

• TIPs (This Is Powerful) is designed to give communicators at all levels some helpful tips on how to make their communications more effective. (POWER COMMUNICATORS – *www.powercommunicators.org/tips.html*

• QUIZ: Take the Body Language Quiz – *www.janhargrave.com/store/quiz.php*

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• *www.nwlink.com/~donclark/leader/leadcom.html*

• *www.skillsyouneed.com/ips/nonverbal-communication.html*

• *www.skillsyouneed.com/ips/verbal-communication.html*

• SELF ASSESSMENT – *www.skillsyouneed.com/ls/index.php/343479*

• QUIZ – *www.mindtools.com/pages/article/newCS_99.htm*

• GAMES – *www.ehow.com/list_6718922_games-effective-communication.html*

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5

IT Trends in Tourism

IT Trends in Tourism
by **Nikolina Lisac** and **Anđelka Mađar**

AN INTRODUCTION

Considering that the primary audience of the VOTTS project training modules are teachers in vocational training and instructors or mentors for future young entrepreneurs in the tourism sector, we have adjusted the content of the module for them. This module is different from the other modules, because trends in information technology are changing on a daily basis. Still, we have tried to describe some IT trends in tourism that we believe are relevant and will stay relevant for a couple of years to come.

This module is to be combined with the **Social Media for Tourism Entrepreneurs** module. To participate in this module, it is necessary to have internet access and a computer and smartphone available.

LEARNING OBJECTIVES

In this module, we will explain some general IT terms and IT trends in tourism. We will focus on some practical examples that can show synergy between tourism and information technology in practice. This module should also encourage teachers and mentors to use some of the IT solutions in modern tourism, to explore the market, and then to explore different types of IT solutions together with students.

The practical exercise is designed to familiarise students with the range of software applications used within the hospitality and tourism industry. It looks into the process of decision-making and explores the range of IT tools and techniques that are commonly used.

IT SOLUTIONS & IT TRENDS IN TOURISM

On Wikipedia, we can find this definition of IT:

Information technology (IT) is the application of computers and telecommunications equipment to store, retrieve, transmit and manipulate data, often in the context of a business or other enterprise. **The term is commonly used as a synonym for computers and computer networks**, but it also encompasses other information distribution technologies such as television and telephones. Information technology infrastructure is the integrated framework upon which digital networks operate. This infrastructure includes data centers, computers, computer networks, Database Management devices, and a regulatory system.

But still, when we say IT trends (and IT trends in tourism) there are maybe several things that cross our mind (if we are not IT experts – and we are not).

- **For example:**

• computer

• laptop

- smartphone
- tablet
- smart TV
- info kiosk
- different types of touch screen

- **then we think about social networks like:**

- Facebook
- Twitter
- Google+
- LinkedIn
- YouTube, etc.

- **or we think about different apps**

- WhatsApp,
- Viber, etc.

- **or data storage, like**

- Dropbox or
- Google Drive, etc.

- **or webpages like**

- booking.com
- hostelworld.com, etc.

As for tourism and hospitality business related IT, there are also several things to think about. Yes, ofcourse, social media and apps and all the things listed above are very important for the tourism sector, but also some other innovative solutions are important, and not only from the travellers' perspective but from the entrepreneurial perspective too.

So, for example, if you own a hotel or a travel agency, you will be interested in IT for marketing purposes, but also to help you improve you work processes and customer satisfaction. There is a wide range of innovative IT solutions for businesses.

- **Innovative IT software solutions in tourism can include for example:**

- **a system for opening doors**
  During the 3rd VOTTS project meeting in Ljubljana, we had a great
  example of an innovative solution for door opening in accommodation
  called the Galeria River. At the reception, the staff took our fingerprints
  (yes, our fingerprints!), and these were the key to our room. It was a
  very fun and innovative solution for the Galeria River.
  There are many other IT solutions for hotels or other types of

accommodation. Opening the door with fingerprints, or a card or bracelet instead of the classic key provides safety and comfort. And if the solution is not only safe and comfortable but fun too – even better! Another possible example is an ICT solution for a travel agency:

- **a reservation system and/or software solution for ticket sales**
  If you are a travel agency owner, you have to compete with new trends in travelling and find a way to reach your customers. There are plenty of interesting software solutions out there that can help you sell your product effectively. These are usually platforms or systems that enable you to buy by only using your mobile device. Another type of software solution travel agencies can use is an information system for the efficient management of reservations through a back office interface that allows the entry and sales tracking of tourism products and services.

IT TRENDS AND MARKETING

Watch this video: *www.youtube.com/watch?v=zxpa4dNVd3c*

What do you think about social media today? How does it influence tourism and hospitality? What type of social media do you use and how often? Do you use social media for exploring travel destinations and how often do you do it?

Go to this webpage and watch the video: *www.travelstarter.com*

"To all travelers and local entrepreneurs out there who want to realize their dream project. We are a start-up crowd funding platform and we want to help individuals and businesses from around the world."

Do you have a business idea? Would you be interested in using a platform like this? Do you like this webpage? Why?

Explore the module about social media to learn more about how to use it in the tourism and hospitality sector!

Practise your knowledge about IT trends in tourism by using your laptop or smartphone. Simply connect to the internet and imagine you want to travel to a destination. Being a modern traveller means using modern IT solutions.

Think about!

- **personal devices to access the internet:** desktop computer, laptop, cell phone, tablet, e-book readers, smart TV ...
- **operating systems on these machines:** Windows, Linux, Mac, Android, iOS ...
- **Internet access:** ADSL, VDSL, mobile, wireless
- Internet search engines: Google ...
- **booking sites:** Hostelworld, HostelBookers; Booking.com ...
- **information about the destination:** www destinations, Wikipedia, e-books
- **booking of transport:** company sites (ryanair.com, www.croatiaairlines.com, etc.), combining sites (Kayak, eDreams, etc.), local sites to buy tickets for trains, buses, etc.
- **maps:** OpenStreetMap, Google Maps ... / **mobile apps for maps and navigation:** Osmand ... / **GPS devices**
- **Hotspot** (free, non-free, at the airport, on the street, in the bar, accommodation), internet kiosks (free, non-free)
- **info-kiosks, advertising displays** ...

UNDERSTANDING THE PLANNING PROCESS

Why am I going?

Who should I go with?

What's the best deal?

What do I want from my trip?

What do others say?

Who should I book with?

And what about next time?

UNDERSTANDING THE CUSTOMER

What do customers do in each CDJ phase?

KNOWING IT TRENDS IN TOURISM HELPS YOU HAVE BETTER MARKETING!

If you know what your potential customer behaviour is, then you are more likely to reach that customer. Although trends are changing really fast, we have tried to capture some of them. While participating in this module, participants should explore these but also some new trends going on out there. There are plenty of "How to …" articles, and whitepapers and reports that are being produced almost every day by different advertising agencies or companies dealing with market trends. They realised a long time ago that first they have to educate their potential clients to sell them, for example, a new mobile or Facebook app, etc.

So, do your research, and we will show you just a part of what is going on in the internet world regarding customer (traveller) habits!

Watch this video: *www.youtube.com/watch?v=N5WurXNec7E*

Read this article: *www.socialmediatoday.com/content/social-media-best-practices-travel-instagram*

Look at these numbers and facts!

68% began **researching online before they decided** where or how to travel versus 65% in 2012
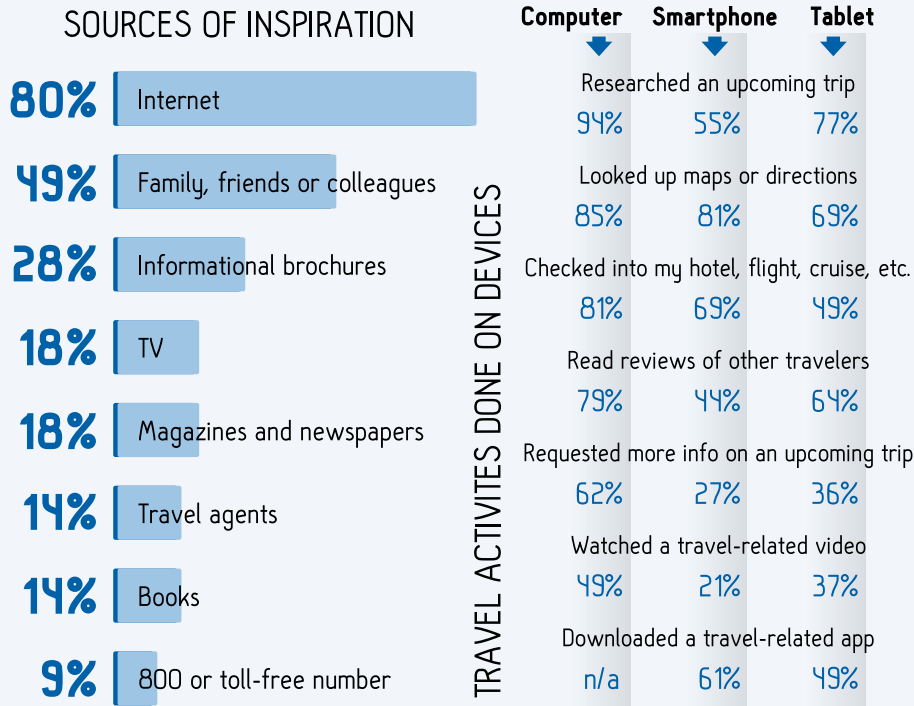
are more likely to **use their smartphone** or tablet for travel- or vacation-related information while on a trip versus 33% in 2012 **42%**
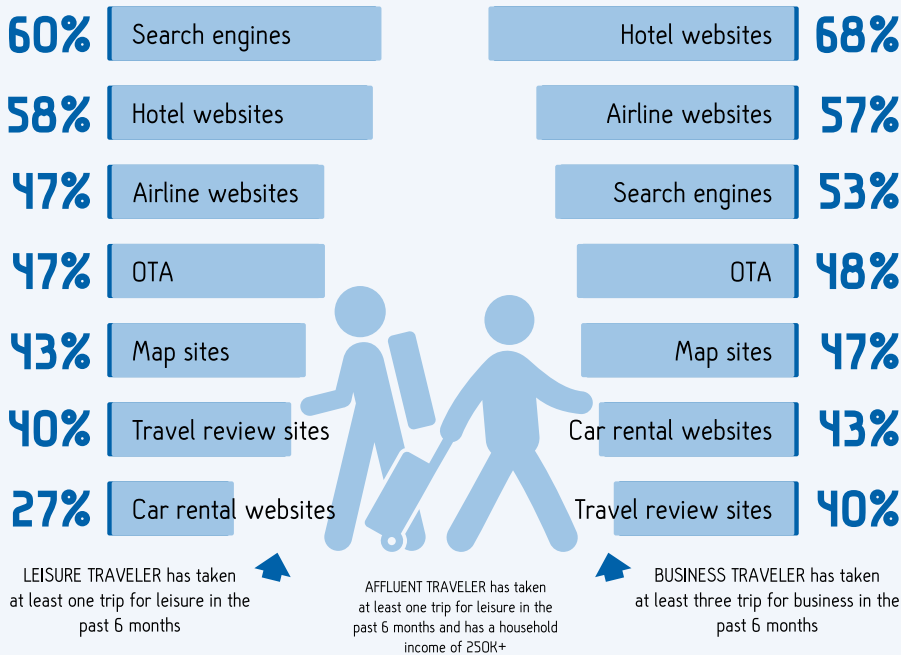
65% book travel **directly on company sites** more often than via online travel agencies, an 11% increase from last year

online population in 2014, **75%** on mobile **3 billion**

SOURCES OF INSPIRATION

80% Internet
49% Family, friends or colleagues
28% Informational brochures
18% TV
18% Magazines and newspapers
14% Travel agents
14% Books
9% 800 or toll-free number

TRAVEL ACTIVITES DONE ON DEVICES

	Computer	Smartphone	Tablet
Researched an upcoming trip	94%	55%	77%
Looked up maps or directions	85%	81%	69%
Checked into my hotel, flight, cruise, etc.	81%	69%	49%
Read reviews of other travelers	79%	44%	64%
Requested more info on an upcoming trip	62%	27%	36%
Watched a travel-related video	49%	21%	37%
Downloaded a travel-related app	n/a	61%	49%

TOP ONLINE TRAVEL ACTIVITIES (sources)

60%	Search engines	Hotel websites	**68%**	
58%	Hotel websites	Airline websites	**57%**	
47%	Airline websites	Search engines	**53%**	
47%	OTA	OTA	**48%**	
43%	Map sites	Map sites	**47%**	
40%	Travel review sites	Car rental websites	**43%**	
27%	Car rental websites	Travel review sites	**40%**	

LEISURE TRAVELER has taken at least one trip for leisure in the past 6 months

AFFLUENT TRAVELER has taken at least one trip for leisure in the past 6 months and has a household income of 250K+

BUSINESS TRAVELER has taken at least three trip for business in the past 6 months

EVALUATION

Students will be given an evaluation form in which they should evaluate the module on the basis of the following criteria:

- **Teaching – how would you assess it?**

  (4 = I strongly agree, 3 = I agree, 2 = I disagree, 1 = I strongly disagree)

The teaching has helped my overall understanding of the subject.	1	2	3	4
The teacher was well prepared and enthusiastic about the module.	1	2	3	4
I had a chance to ask questions.	1	2	3	4
I received proper answers to my questions.	1	2	3	4
The teaching on this module has been of a high standard.	1	2	3	4

- **Content – how would you assess it?**

  (4 = I strongly agree, 3 = I agree, 2 = I disagree, 1 = I strongly disagree)

The module fulfilled my expectations.	1	2	3	4
The programme of the module was appropriate.	1	2	3	4

- **Please put an "X" in the box besides your choice.**

Content volume	**Too large**	**Appropriate**	**Unsatisfactory**
Professional level	**Too difficult**	**Appropriate**	**Too general**
Module length	**Too long**	**Appropriate**	**Too short**

- **To what extent have you improved your knowledge about the issues taught and discussed?**

  Please put an "X" in the box beside your choice.

Now I know a lot more.	
Now I know a bit more.	
I did not learn anything new.	

- **Assessment and feedback**

  (4 = I strongly agree, 3 = I agree, 2 = I disagree, 1 = I strongly disagree)

Feedback on my work has helped my learning.	1	2	3	4
Feedback on my work has been prompt.	1	2	3	4
I understand what is required of me to do well in this module.	1	2	3	4

- **Overall satisfaction**

  Overall, I think that the module was:

  (Please circle you choice and answer the questions.)

Poor	Fair	Good	Very good

What was done well?	What should be improved?

APPENDIX

Reference list of web pages for this module (trends in 2014)

- PPT presentations – Online marketing (Štalec, A. i Trbojević, S., 2014)

- *www.travelmarketreport.com/articles/Six-Travel-Trends-to-Watch-in-2014-Beyond*

- *www.slideshare.net/chrisfair/2014-travel-tourism-trends-28171651*

- *en.wikipedia.org/wiki/Information_technology*

- *www.docstoc.com/docs/18347305/Information-Technology-Trends*

- *www.itbusinessedge.com/slideshows/show.aspx?c=87336*

- *www.tripadvisor.com*

- *www.slideshare.net/FranziWirth/trends-in-tourism-technology*

- *www.youtube.com/watch?v=zxpa4dNVd3c*

6

Social Media

Social Media
by **Jurgen Hillaert** and **Erik Heuven**

AN INTRODUCTION TO SOCIAL MEDIA FOR ENTREPRENEURS

"Our head of social media is the customer."

McDonald's

A definition of social media by Thackeray, Neiger& Keller (2012): "Social media is a group of Internet-based applications that allows individuals to create, collaborate, and share content with one another".

Social media can be seen as a form of word-of-mouth marketing strengthened by the internet via various social media platforms. Communication and information-sharing takes place on these platforms. The platforms can differ greatly from each other, since some of them are for members only and others can be visited by anyone who has internet access. Six platforms can be identified: Social networks, Blogs, Wikis, Forums, Content communities & Micro blogging (Mayfield, 2008, pp.5-12).

By participating in this module, the reader will understand the functionalities of social media and be able to apply them successfully in their field of work. The module can provide valuable training, especially for young entrepreneurs in the tourism industry, on successfully applying social media in business strategy.

LEARNING OBJECTIVES OF THE MODULE

In this module, we focus on social media for tourism entrepreneurs. After successfully participating in the module, students should be able to:
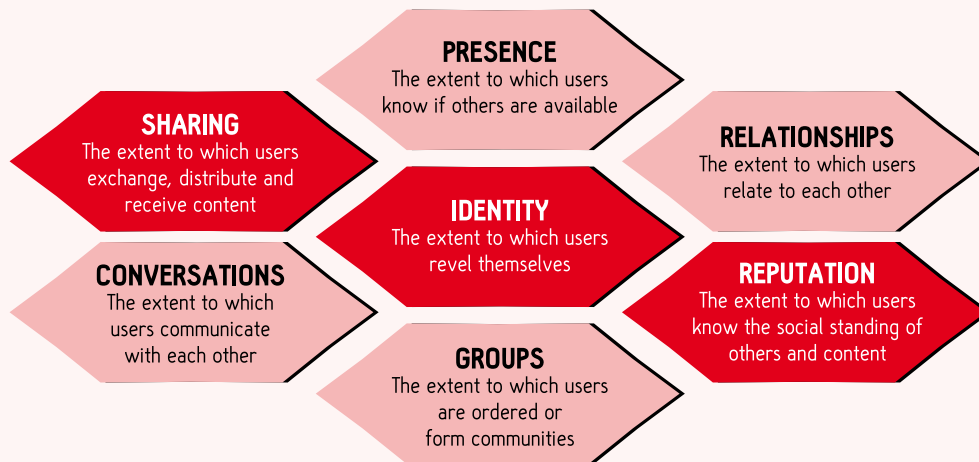
- Understand the difference between traditional marketing and social media marketing.
- Broadly define the functionality of LinkedIn, Facebook, and Twitter.
- Identify the target demographics associated with each platform.
- Evaluate the best social media platform(s) for their tourism business.
- Understand the importance of monitoring and responding to the community that forms around your message or lack of message.
- Understand how the choice of social network and social media tools affects the distribution of the message and the audience that is reached.
- Explain how different organisations within the same market utilise social networks to share market information and ideas, e.g. education, business, non-profit-making organisations, journalists.

SOCIAL MEDIA

Functional blocks of social media

The interesting aspect of the six platforms mentioned in the introduction is that they are not alike. Although there are certain similarities between some platforms, most differ in sharing possibilities and usage. However seven functional blocks of social media are identified by Kietzmann, Hermkens, McCarthy & Silvestre, (2011, pp.243-248), namely: identity, conversations, sharing, presence, relationships, reputation and groups.

These seven functional blocks all relate to the experience users receive when using social media, but they do not all have to be present in a social media activity.

PRESENCE
The extent to which users know if others are available

SHARING
The extent to which users exchange, distribute and receive content

RELATIONSHIPS
The extent to which users relate to each other

IDENTITY
The extent to which users revel themselves

CONVERSATIONS
The extent to which users communicate with each other

REPUTATION
The extent to which users know the social standing of others and content

GROUPS
The extent to which users are ordered or form communities

■ **Functional blocks of social media (Social Addiction, 2013)**
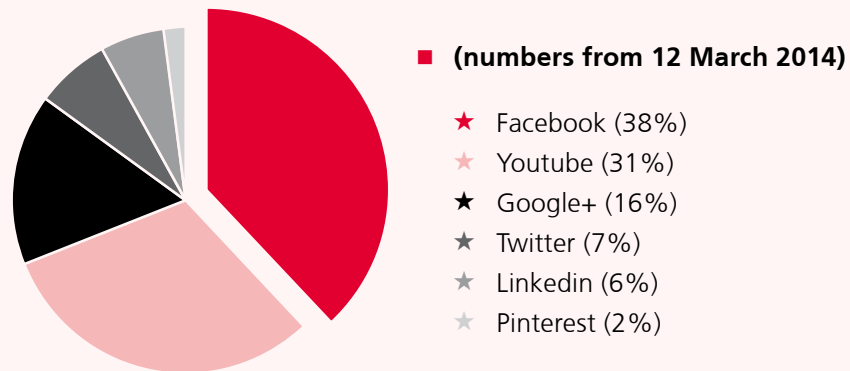
Social media membership life cycle

The above functional blocks can be seen as part of the membership life cycle of social media. The membership life cycle consists of different stages during the period a user participates on a particular social media platform. Although not all users will pass every stage of the membership life cycle, it can be seen as a normal progression on the platforms. The time it takes to progress to the last stage differs with each user and platform culture, and can take several months to several years (Safko, 2012, pp.25-31).

The different membership life cycle stages are: **Visitors –** who observe the community and view the content. **Novices –** who very soon begin to engage in the community. **Insiders –** who constantly add to the community discussion, comments and content. **Leaders –** who are acknowledged as veteran members. They connect with the regulars and comment a lot on other members' photos. The last stage is **Elders –** who leave the platform for a variety of reasons.

Social media usage

Facebook	1.23 billion active users monthly (Newsroom Facebook, 2014).
	945 million active users monthly who use Facebook mobile products
YouTube	1 billion unique users each month (Youtube, n.d.)
	Mobile makes up 40% of YouTube's global watch time (Youtube, n.d.)
Google+	540 million active users (Ny daily news, 2013)
Twitter	241 million active users monthly (Twitter, 2014)
	76% of Twitter active users are on mobile (Twitter, 2014)
LinkedIn	187 million active users monthly (LinkedIn, n.d.)
Pinterest	70 million users (The next web, 2013)

■ **(numbers from 12 March 2014)**

★ Facebook (38%)
★ Youtube (31%)
★ Google+ (16%)
★ Twitter (7%)
★ Linkedin (6%)
★ Pinterest (2%)

In the above table and figure, the size of the six largest and most used social media platforms is described in detail. As can be seen, Facebook is the largest social media platform, followed by YouTube and Google+.

Mobile

What do you do first when you wake up? Smartphones, combined with rich applications and mobile data services, allow us to connect with our family, friends and community from the moment we wake up until the end of our day.
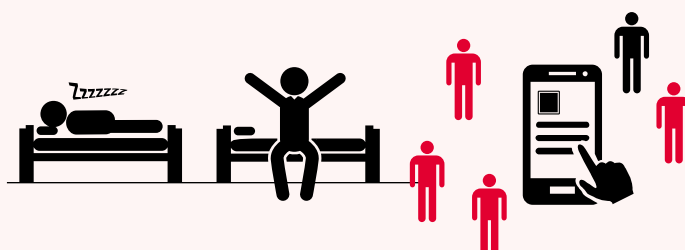
Within the first 15 minutes of waking up, **4 out of 5** smartphone owners are checking their phones.

■ **Levitas (2013, p.3)**

mobile + social = **connectedness**

Research by Trip Advisor(2012, pp.18-21)is interesting for the tourism industry. It shows that while on holiday, many travellers are also engaged digitally. They use their smartphone (figure on this page) to connect to the internet (51%), upload holiday pictures to social networks (39%) and update their social network status to keep their family and friends posted (34%). Not only do they use their phones for personal interaction, they use digital tools to make their trip easier, such as finding activities and attractions (33%) and downloading destination apps (26%).

Does Google know who you are, what digital assets you own, and where you're located?

Mmmh, did you Google yourself?
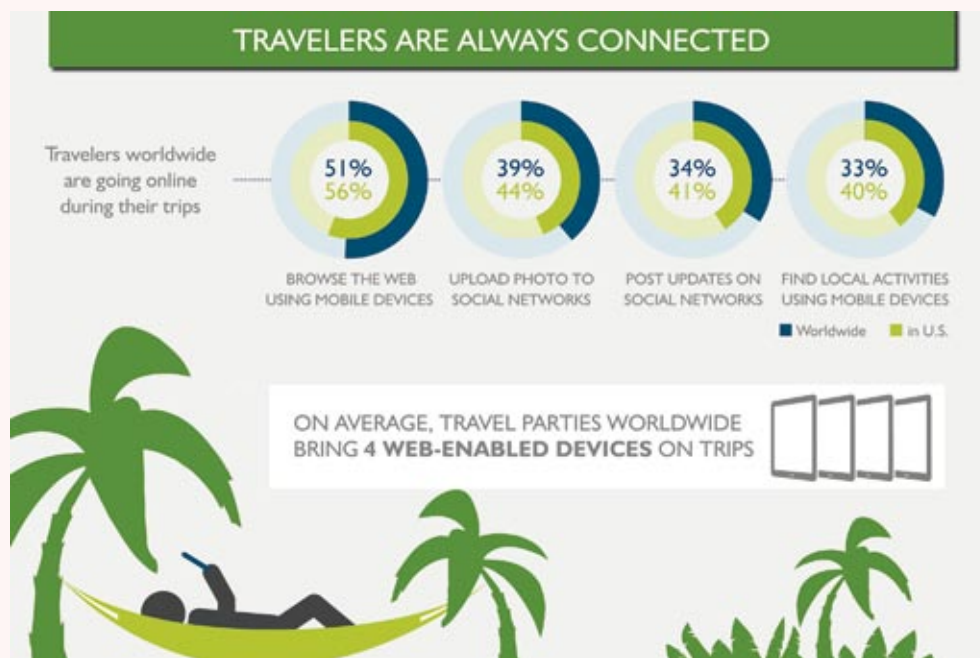
■ **Travellers are always connected – (TripAdvisor, 2012)**

Social media usage by companies

Social media, due to their extensive reach, are used by companies to increase brand awareness and brand engagement. Companies use various ways to create more consumer engagement and brand loyalty via social media. One of the most

effective ways to increase brand loyalty is via advantageous social media campaigns. By means of creative, interactive and interesting applications or games consumer interest can be increased. Companies sometimes treat social media fans as "VIPs". They share news or special offers first with their social media fans, which can increase their brand loyalty (Erdogmus&Cicek, 2012, pp.1353-1358; Wildfire, 2012, pp.2-12).

- **Facebook**

Numerous companies nowadays have their own Facebook page. With this Facebook page, companies can communicate for free with their customers. For some companies, this can be enough: they set up a Facebook page, create the content, update the content, review statistics and redesign their page in order to increase brand awareness and brand engagement.

- **Facebook Advertising**

Other companies that particularly want to target existing or new customers can do so by means of the specific targeting options Facebook offers. These targeting options can make sure that ads of a Dutch travel company specialising in holidays to Croatia are only shown to people who are interested in Croatia but live in the Netherlands. In this way, the ads are more likely to perform better, as since the (Dutch) audience is interested in Croatia, they might also be interested in a holiday there. Multiple targeting possibilities that can be used include: location, demographics, connection, age or birthday, and interests. These targeting possibilities can be used separately as well as combined with each other, although it is expected that narrowing down the audience will increase the ads' results.

- **Facebook advertisement example**

An example of a created experience is the Facebook contest developed by Paleis het Loo. Paleis het Loo is a cultural heritage site located in Apeldoorn in the Netherlands. It is a former royal palace. The self-developed contest was quite simple. During the action period, fans were asked to send in their most beautiful photo of Paleis het Loo. After the action period, the fans were asked to vote on the most beautiful photo. The winner eventually won a visit to the palace for 10 people together with lunch. During the contest, 100 photos were sent in. Many fans responded, which resulted in a huge increase in Facebook fans (Paleis het Loo, 2014).

- **YouTube**

YouTube is a video sharing site where users can upload, view and share videos. YouTube provides a platform for people to connect, inform, and inspire others across the globe and acts as a distribution platform for original content creators and advertisers large and small.

For companies, YouTube is a great and easy opportunity to publish and promote videos of their products, their company or destination. The videos can be viewed by everyone around the globe and be shared via different social media

platforms which allow YouTube videos to be integrated. Multiple CMSs like Word press offer easy integration options for embedding YouTube videos.

Watch an example of destination marketing on YouTube (by the Holland Tourism Board): *www.youtube.com/watch?v=hqEh0iFWlgs*

- **Google+**

A Google+ page connects businesses with customers, whether they're looking for your company on Search, Maps, Google+ or mobile devices. A Google+ page lets you put your best foot forward. Strong reviews and pictures of your business and products help your business stand out to customers online. The link between the different products of Google is especially interesting for companies wanting to start a Google+ company page.

Although in figure on page 73, Google+ has many more global users, Twitter, for example, has more active users in the Netherlands. Therefore, it is important to know the national importance of different social media platforms.

- **Twitter**

On Twitter, people talk about what they care about and what's happening around them right now, including businesses. This gives companies a powerful context to connect a message to what's most meaningful to their customers in real time. Engaging with real-time Tweets can influence conversations in a way that can help companies.

See what your competitors are tweeting about or search for industry keywords to listen and gather market intelligence. It's an easy way to get insights that you can use to inform your strategy.

- **Twitter Advertising**

Promoted accounts: Promoting your account is one of the quickest ways to build an active community of advocates and influencers for your business. The bigger your follower base, the more people there are to engage with and spread your message.

Promoted tweets: Promoted Tweets are regular Tweets but with the added bonus of reaching both the current and potential followers you target.

Advertisers can target their account and tweets by: Keywords in timeline, Interest, Geography, Gender, Similarity to existing followers.

- **LinkedIn**

LinkedIn is as a social networking website for people in professional occupations. Company Pages allows LinkedIn users to learn more about a company they are interested in. For a business, it's the opportunity to: tell the company's story, highlight their products and services, engage with followers, share career opportunities, and drive word of mouth at scale. It is advised to only use professional photos and language on LinkedIn, since many companies and head hunters search LinkedIn for potential new employees.

- **LinkedIn Advertising**

LinkedIn Ads is a self-service advertising solution that allows companies to create and place ads on prominent pages on the LinkedIn.com website. People click on company ads and visit their website. Companies specify which LinkedIn members view the ads by selecting a target audience: by job title, job function, industry, geography, age, gender, company name, company size, or LinkedIn Group.

- **Pinterest**

Pinterest is a visual discovery tool that people use to collect ideas for their different projects and interests. People create and share collections (called "boards") of visual bookmarks (called "Pins") that they use to do things like plan holiday trips and projects, organise events, or save articles and recipes. On Pinterest, high quality photos are of utmost importance.

The easier it is for people to discover companies' products and content on Pinterest, the more people are reached and inspired. Therefore, naming and promoting the pins is very important for companies to broadcast their messages (pins) to a large audience.

- **Video material**

Watch the Social Media 2014 Revolution:
www.youtube.com/watch?v=DYedZth9ArM

"Social media is not the solution for travel companies. It is an infrastructure which can be used to reach your company goals. These can be economic, but may also be social, cultural or human capital."

Jim Slevin

Storytelling

Storytelling is the form in which people communicate naturally. Stories are therefore a powerful and effective communication tool to transfer your vision and strategy to relevant audiences. Storytelling is a different means of (marketing) communication. With storytelling, companies tell a personal story to their customers about certain events or experiences. This way, companies make their values and norms important and show their human face. It is important to leave the marketing messages behind, otherwise consumers might not believe the story.

- **The power of storytelling**

- **Planning:** a story creates an array of events and puts them in a box. This creates peace and an overview, and makes it easier for people to identify with

- **Connection:** a story connects people to each other. If you share a story together, it creates a bond.

- **Meaning:** stories give meaning to events, telling the why behind them and giving reasons for breaking into a new direction.

- **Experience:** stories focus not only on sending information but also on feelings. People are mobilised and touched by the emotions the story evokes.

- **Control:** stories offer people guidance and direction in uncertain times.

Storytelling is often used in combination with social media and online marketing but can also be used with offline marketing.

INTERACTIVE METHODS

- **LinkedIn site**

Create a LinkedIn profile, including all the information you think might prove useful to you in landing a job or internship. You must include:

- Career Goals

- Education

- Relevant Experiences

- Skills

Be as complete as possible. Also join at least two groups within LinkedIn and (if possible) get at least one recommendation. Also, you must have at least ten connections, including _____ (name of the teacher): this is how you will hand in the assignment. Remember that LinkedIn is a professional social media platform, so add your information and photo accordingly.

KNOWLEDGE ASSESSMENT

Test your knowledge

1. How often should you post to Facebook each day? *(1 point)*

2. When is the best time to post to my Facebook Page? *(2 points)*

3. What does the "Talking about this" number really mean? *(2 points)*

4. What's the difference between a subscriber and a fan? *(2 points)*

5. How can I get more people to share my posted content? List three ways. *(1 point per answer = total of 3 points)*

6. How do I increase my Facebook Page's Likes? List three ways. *(1 point per answer = total of 3 points)*

7. How is an application different from a tab? *(1 points)*

8. What percentage of people actually see my post? *(3 points)*

9. For a small business, is Facebook worth the time and effort? List 2 reasons why or why not. *(1 point per answer = total of 2 points)*

10. What's the difference between a Facebook business account and a Facebook personal account? *(1 point)*

Practise your knowledge

- Name five examples of social media.

- Name three characteristics of an organisation that seeks to position itself as a social business.

- What is meant by storytelling?

- Why would you use Twitter in your online marketing strategy?

- Identify cases where social networks have influenced political movements or decisions.

- Explain how the choice of social network and social media tools affects the distribution of the message and the audience that is reached.

EVALUATION METHOD

The development of a product to one of high quality standards can only proceed if the users/consumers provide their feedback. The module teachers are very much interested in student's comments and in suggestions to improve the module quality.

This module evaluation sheet uses a 1-5 scoring system *(1 = Definitely disagree; 2 = Mostly disagree; 3 = Neither agree nor disagree; 4 = Mostly agree; 5 = Definitely agree).* Circle the number which for you is most applicable to the question.

Questions	Comments	Scoring System				
The teaching on my module						
Teaching staff were enthusiastic about the module		1	2	3	4	5
Teaching staff were good at explaining the content		1	2	3	4	5
Sufficient guidance was available from the teaching staff when needed in this module		1	2	3	4	5
The teaching on this module has been of a high standard		1	2	3	4	5

Assessment and Feedback						
The teaching on this module was of a high standard		1	2	3	4	5
The aims and objectives of the module were clear		1	2	3	4	5
The module content was intellectually stimulating		1	2	3	4	5
Support materials and resources were of a high standard		1	2	3	4	5
The module has improved my knowledge about storytelling		1	2	3	4	5
I learned to define what is imageneering		1	2	3	4	5
I have been encouraged to develop skills which will be useful for my future career		1	2	3	4	5
How could this module be improved?						
Overall satisfaction						
Overall, I am satisfied with the quality of the module		1	2	3	4	5
I was fully engaged with this module		1	2	3	4	5

APPENDIX

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Answers to the Knowledge test

After answering all the questions, the grading should be done according the following answers. There can be reached a maximum of 20 points. 0-10 points is insufficient, 11-13 point is sufficient, 14-17 is good, 18-20 is an excellent score.

1. On average, post to Facebook 2-3 times daily to maintain healthy communication with users.

2. This one is kind of a trick question. There are numerous studies that suggest posting between the hours of 11 am and 5 pm is best, but this recommendation

should be interpreted loosely. Facebook log-on and engagement tendencies vary across Facebook user groups. To determine the optimal posting time for your targeted Facebook audience, you'll need to experiment a little. Break from your regular posting schedule and see what results come of the change.

3. The "Talking about this" is a number that Facebook calculates by dividing your Page's engagement from the past 7 days by the number of total Page Likes your Pages has.

4. A Subscriber is a user who "subscribed" to see public updates from another Facebook user's personal Facebook profile. A fan is a user who pressed the "Like" button on a Facebook business Page, thus opting in to see all of the brand's profile updates. Not all users have a "Subscribe" button on their profile, but all business Facebook Pages have a "Like" button.

5. Three popular and effective ways of getting people to share your posted content are as follows:

    a) Include an image with your Facebook status update.

    b) Use a Call to Action in the post.

    c) Offer an incentive (like exclusive content) to users for sharing.

6. Three ways to boost Page Likes are as follows:

    a) Go through a third-party to run a Facebook promotion.

    b) Fan-gate application content.

    c) Implement a refer-a-friend contest.

7. This is another trick question– kind of. Essentially an application and tab are the same thing. Here's some back history: when Facebook rolled out the new Timeline profile design for business Pages, the term "tab" was forced into extinction and replaced by the word "application." With Timeline, apps (formally known as tabs) have a more sophisticated design, looking similar to a content page on a traditional website. In summary, today many people still refer to an application as a tab even though the term "tab" is no longer correct.

8. According to Facebook Marketing Solutions on average 16 percent of content is seen by fans.

9. This is an opinion question. Give a point per (sufficient explained) given reason.

10. Facebook explains that "business accounts are designed for people who only want to use Facebook to administer Pages and their ad campaigns." Whereas, personal accounts are simply for personal use. Also, unlike personal accounts, business accounts cannot be found in search, send or receive friend requests or create/develop apps.

Organising an Event

Organising an Event
by **Tihana Bakarić** and **Nikolina Lisac**

AN INTRODUCTION TO EVENT MANAGEMENT AND MARKETING IN TOURISM

When thinking about the tourist offer in towns and cities, events are a very important part of that offer. There are many different types of event which are a part of the tourist offer in a destination. The skills and activities of organising an event can be summarised as **event management**. Organising an event is only part of a broader picture which is called **event marketing**.

By taking part in this module, participants will understand how this works in practice, and realise that one needs a whole range of skills and knowledge to be able to organise an effective event. When talking about young people studying hospitality and tourism, it is very important for them to learn about event management and marketing. Not only will they be in a situation to organise a special event when working in a hotel, restaurant or similar, but they can also think about event management or marketing as an entrepreneurial activity.

LEARNING OBJECTIVES OF THE MODULE

In this module, we focus on organisational skills in different aspects of event management in tourism. After successfully participating in the module, participants should be able to:

- Distinguish between different types of event
- Understand the process of organising an event from the idea to its realisation
- Understand the process of creativity
- Identify the need for events as a part of the tourist offer in a destination
- Understand the importance of promoting an event

TYPES OF EVENT

There are many ways of categorising events, including by size, form and content. They are often characterised according to their size. Common categories are **(Vab der Wagen, Lynn, 2005):**

- **Major events** – events that are capable of attracting significant visitor numbers, media coverage and economic benefits. Many top international sporting championships fit into this category.
- **Mega events** – those events that are so large that they affect whole economies and are covered by global media. For example, the Olympic Games, FIFA World Cup, etc.

- **Hallmark events** – those events that become so identified with the spirit of the town or region that they become synonymous with the name of the place and gain widespread recognition and awareness. For example Oktoberfest in Munich, Germany.

- **Local/community events** – festivals and events that are targeted mainly at local audiences and staged primarily for social, fun and entertainment value. These events produce a range of benefits for local communities, since they encourage participation in sports and arts activities. Local governments often support such events as part of their cultural development strategies.

It is also often possible to classify events by their form or content: cultural events, sports events, business events, etc.

Ask your participants to identify an event in your town or region that has the capacity to be a hallmark event! Let them give their reasons for placing it in this category.

ORGANISING AN EVENT IN SEVEN STEPS

1. Planning

Participants have to understand it is necessary to know basic project management principles, since they are also the basis for event planning. There are some basic rules concerning whether you organise a small or big event. Participants need to develop a purpose statement, establish the aims of the event and the objectives. The objectives have to be measurable to help the event organiser achieve the aims. There are lots of things to consider. Let's say you have to organise an event in a historical town centre during the less attractive period of the year and your aim is to attract more visitors and to promote your town culture. Your objective can be, for example, to have 2,000 domestic visitors in the first year or to increase tourist visitor nights from 1.5 to 2.5 nights.

» Remember – the objectives have to be measurable!

- **Things to consider:**

- theme of the event

- venue

- audience

- financial support

- timing

- event management team and stakeholders

- marketing

- laws and regulations

- feasibility

Encourage participants to consider all these important facts. Find an example of an event in your area and try to "break it down into pieces". There is a lot of supporting literature and also internet "how-to" articles. Participants should explore some of these to get the general idea, and also visit an event and make observations about it.

2. Be creative!

This is the part where the teacher/mentor has to encourage participants to be as creative and engaged in the subject as possible. It is likely that once they enter the labour market and have to organise an event that they will have only a small budget and great demands from their boss, colleagues or team members.

The goal is to let them know – **do not be afraid to be creative!** You want to organise a great and interesting event. You are thinking about what kind of programme is most likely to attract the audience you want. So here is some practical advice:

Let participants organise a brainstorming meeting. Facilitate by helping them come up with the most creative solutions and ideas. Encourage them to do it in an unorthodox and unusual way, e.g. while taking a walk, or having a picnic in a park. Let them do it "out of the box" if possible. Do not forget – they have to **write down ALL ideas and suggestions**. In this phase, the sky is the limit! There will be enough time to worry about limitations later. This is the phase in which you want creative juices to flow. That is why you need a creative and stimulating place where people feel comfortable.

There are lots of methods you can use. One of them, for example, is **Walt Disney's creative thinking technique**. You can read more about it on the internet. The main point of this technique lies in three different perceptual positions: the dreamer, the realist and the critic (spoiler).

One of Disney's animators said: *"there were actually three different Walts: the dreamer, the realist, and the spoiler. You never knew which one was coming into your meeting."*

Robert Dilts uses this statement as the basis of a brilliant analysis of Walt Disney's creative process in his book *Strategies of Genius: Volume 1*. He substitutes the word 'critic' for 'spoiler', giving three distinct roles that Disney played, each of which involved a particular type of thinking and action:

- **The Dreamer** - the visionary who dreamt up ideas for films and business ventures.
- **The Realist** - the pragmatic producer who made things happen.
- **The Critic** - the eagle-eyed evaluator who refined what the Dreamer and Realist produced.

Creativity as a total process involves the co-ordination of these three sub-processes: dreamer, realist and critic. A dreamer without a realist cannot turn ideas into tangible

expressions. A critic and a dreamer without a realist just become stuck in a perpetual conflict. The dreamer and a realist might create things, but they might not achieve a high degree of quality without a critic. The critic helps to evaluate and refine the products of creativity. **(Robert B. Dilts, Strategies of Genius: Volume 1)**

Source: Mark McGuinness, *lateralaction.com/articles/walt-disney*

You can, for example, divide your group of participants into three teams and each team has to play one role. The first team should be the dreamer team, the second one the realist team, and the third one the critic team. Or you can have one team playing all three roles, from the dreamer to the critic, and trying to figure out the best way to use this model for developing their idea.

"Disney used the same three strategies to keep his staff coordinated in their thinking on a particular project. He moved the ideas around three rooms. Each room had a different function. Room 1 was the Dreamer Room, room 2 was the Realist room and room 3 was the Critic room. The critic's room was called "the sweat box" by the employees. It was a small room under the stairs where the whole team would review the idea with no holds barred."

3. Think about the budget

According to Goldblatt (2002), there are three categories of event budget:

- profit-oriented events, where revenue exceeds expenses (for example, ticketed events)
- break-even events, where revenue is equal to expenses (community events)
- hosted events, where the client meets the cost of the event (product launch, celebration)

In this step, participants have to ask themselves some of the following questions: Is the aim to make a profit? How much will the event cost? What are the revenue sources? What will the legal and taxation obligations be?

The two general categories of an event budget are **the expenses and income**.

Let participants make a draft of the budget based on all available information. Let them discuss it and agree on it. In the evaluation phase, they will analyse it again and see how good the draft was.

Here is an example based on organising an outdoor music event.

Possible INCOME	registration fee
sponsorship	donation
local stakeholders grant	ticket sales
Possible EXPENSES	artists fee (speaker, singer, actor)
production team fees (stage manager, assistant stage manager)	printing/copying

transfers	technical support
photography	first aid
accommodation and meals	power
video recording	water
staff fee	insurance
light and sound equipment	decorations
promotion (leaflets, invitations, posters, etc.)	toilets
security	other variable costs depending on the type of event and place

4. Think about your team

"You are only as strong as your weakest link!"

This is also a very important part of event organising. It can be connected well to the module about communication skills and understanding listeners' needs and expectations. First, it is important for participants to understand how to develop an organisation chart. Whether it is a small or major event, people engaged in the organisation need to understand their specific role in the process of organising the event. There should be an event manager, person for logistics, person for promotion, and person for event administration. It is likely a team will comprise some of the following: contractors, volunteers, temporary workers, students, committee members, police and other stakeholders.

In the module on self-analysis, participants can learn more about themselves. This will help them also to develop an organisation chart for an event. Someone with leadership skills should be the event manager, for example. For **good people management**, you need the three skills: informing, leading and reinforcing (Van der Wagen, Lynn, 2005). People management is the really challenging part. However, the results of creating a great team are amazing. And remember – it's not only work – it should be fun too!

In this phase, participants should learn how to **set communication strategies**. Once you have an **organisation chart** and you know the team, there are some rules to be set. Participants should understand it is essential to have *regular briefings, meetings, telephone conversations, photos, memos, emails, reports, etc.* as part of their communication strategy. The team leader should understand how to motivate the rest of the team and give positive feedback and rewards. Good

leadership and the ability to motivate staff are crucial to the smooth running of an event.

Participants should make an organisation chart and decide on how they will communicate during the event-organising process. Let them make their own communication strategy. Does everyone know their obligations? Are they comfortable with all the issues?

5. Promotion

Use the other modules to learn more about **marketing communication** and **social media**. Think about your target group and the best way to reach them (print, outdoor, radio, TV, social media, etc.) Plan the event promotion carefully!

For smaller events, it is possible for the event organiser to do the planning and production of the materials by themselves, but for bigger events it is wise to hire a professional advertising and/or PR agency. Nevertheless, the event organiser has to understand the aims and objectives, target group and basic promotional tools to co-operate with such an agency.

Promotional activities include far more than advertising. Lots of events rely on free editorial publicity in the local media. There are also other activities: direct marketing, sales promotion, personal selling, and PR. **It is necessary to develop a promotional plan and budget.**

See the module on marketing communication and social media!

6. 1, 2, 3…Do it!

Once the organisation team has completed all the different aspects of the planning, budget, dividing team roles, promotion and communication strategy, things will start to happen really fast. It is good to make a check list of everything you need to do before, during and after an event.

Here is some great advice from WikiHow.com (*www.wikihow.com/Organise-an-Event*)

"**Make arrangements for everything.** *Make arrangements for photos and videos. Make arrangements for guests' transportation. Make arrangements for food for the clean-up crew. The list could go on and on, but then you'll never get to organizing your event!*

Make arrangements for food and refreshments. This is also a good time to prepare for special accommodation such as for those who have disabilities etc. Check for participants who are vegetarian or have other specific dietary needs.

Make arrangements for chairs, tables, backdrops, microphones, speakers, computers, LCD projectors, podiums – anything that needs to be set up at the venue.

Prepare a contact list. *You'll need all relevant phone numbers, addresses and emails of team members. Also, make a similar contact list for VIPs and suppliers of any goods or services. When someone doesn't show up or is running late, this will be what you refer to.*

Visit the venue with your team members. *Look around the place and evaluate*

parking, toilets, green rooms, arrangements, various entrances and exits. Look for nearby places where you can take photocopies, make phone calls, and buy any things in case of emergency. Basically, get to know your terrain like the back of your hand."

Encourage participants to think about their check list! It will make it easier to follow the plan

7. Evaluate

Participants should understand that it is very important to evaluate. Evaluation is as important as any other step in this process of organising an event, and it will result in material useful for planning the next event, for press material, sponsors, etc.

Evaluation is required to ensure that an event meets the aims and objectives identified in the planning strategy. The capacity to show that these objectives have been met is one way of guaranteeing that the event management team is selected for future events and that sponsors will continue to give their financial or in-kind support.

When planning evaluation, it is very important to work out what information you require. It is possible to obtain certain kinds of information before, during or after an event. The event organiser can do it by asking visitors to complete a survey, or through personal interviews, focus groups, etc.

For the purpose of this module, we have given the example of a survey produced by the Croatian Institute for Tourism in the appendix. You can use it to help your participants develop their own short survey for event visitors. They should think about the information they need to gather and how that information can be useful for them.

- **Here are some questions that can be asked:**

- How did you find out about this event?

- Why did you decide to come to the event?

- Did you come to the event with other people?

- How did this event meet your expectations?

- Was the transport/parking adequate?

- Was the food/beverage offer adequate?

- Do you plan to visit some other sights while in (insert the name of the town/place)?

- Would you attend this event again?

But visitors are not the only ones to be asked about the event. You have to consider organisation team members and stakeholders too. They can give very valuable information about what went well and why, and what went badly. So advise your participants not to forget about this. It can be done by simply organising a meeting and having a discussion with a SWOT analysis, for example.

"It is one thing to know that you have managed a successful event but quite another to prove it. The event manager needs more than informal feedback from the after event party. A summary report evaluating the event against specific aims and objectives is an absolute necessity." **(Van der Wagen, Lynn, 2005)**

Here is a useful link for participants to look at, since they are just developing their organisational skills – *www.wikihow.com/Write-an-Event-Report*

Practise your organisation skills and remember – have fun while doing it!

INTERACTIVE METHODS

Activity – Teamwork event organisation

For this purpose, it is required that a number (minimum 3, maximum 5) of participants attend this module. The participants will be guided by the mentor all the time; a certain amount of money will be ensured to cover the event expenses. The team will have to think of an event that will be held in their hometown. It will have to be related to the cultural heritage or protected areas of the town.

The team has to go through all the steps from the planning phase to the realisation and final evaluation. The team should have one month to organise their event and do the promotional activities guided by the mentor.

The team should be instructed to use a survey, i.e. observation method, used by Karlovac Tourist Office when analysing events in order to analyse their own event by observing the event and by asking visitors about their opinions (see appendix).

After the event, the team will get together again and analyse the event together with the mentor. **The analysis has to focus on the role of each team member, their organisational skills, and what they need to improve.**

It is not possible for every company or institution to organise this kind of team work, so groups can organise a different practice of organising an event in shorter period of time instead. It can be organised for groups by providing them with a flipchart, markers and laptop. It is also necessary to provide them with some basic information (timeframe, budget, place, etc.), since in this type of teamwork they will not have a month to plan their event.

- **They have to organise an event, for example (let them choose):**

- a music festival in the town centre
- a dinner party for company partners
- a theme evening in a restaurant

Give them 45-60 minutes to discuss all the organisational steps. Help them create team roles and choose their event manager. In the end, they have to explain their imaginary event from the planning phase until realisation by having an

end presentation about each step in organising the event. Participants should be instructed to all participate evenly in this activity. Let them create a work environment they like. They can play music they like, use the internet and available literature, etc.

If it is not possible to organise an event, participants should be instructed to visit one or more events in the area and give their own feedback about what they experienced.

Activity — Event promotion

This activity requires participants to **draw up a plan for promoting an event**! It should be a short promotional plan that follows the instructions given in this module, but which also combines other modules (Marketing Communication and Social Media). It can be done in a group (see the example of the carousel technique in the module on marketing communication networking), but also individually.

VOTTS PROJECT EVENT EXAMPLE

During the VOTTS project, eight meetings were held. During the 4th meeting (July 2013) in Karlovac (Croatia), a small event was held. It was "An evening at Dubovac Castle". Karlovac Tourist Office's intention was to show how a historical place and interactive events can be used for tourism development.

Karlovac Tourist Office was the host of this event. The event was held in the atrium of Dubovac Castle. The Dubovac Archers Association was an important partner in the organisation, and all guests (i.e. partners in the VOTTS project) participated in this event. The Dubovac archers were performers but also organisers. They were locals who provided an interesting and fun experience for their guests.

The evening consisted of a *living history environment* (fun activities like participating in archery, people dressed up as medieval Croatian archers and their enemies the Turks, a short performance, a little bit of storytelling about Dubovac Castle and its history).

During the 8th meeting of the VOTTS project, all partners were able to experience the Karlovac Birthday Festival held in July. This consisted of small and large events commemorating the birthday of Karlovac.

You can find out more about the Karlovac Birthday Festival and other events held in Karlovac on this link: *www.karlovac-touristinfo.hr*.

EVALUATION

Students will be given an evaluation form in which they should evaluate the module on the basis of the following criteria:

- **Teaching – how would you assess it?**

  (4 = I strongly agree, 3 = I agree, 2 = I disagree, 1 = I strongly disagree)

The teaching has helped my overall understanding of the subject.	1	2	3	4
The teacher was well prepared and enthusiastic about the module.	1	2	3	4
I had a chance to ask questions.	1	2	3	4
I received proper answers to my questions.	1	2	3	4
The teaching on this module has been of a high standard.	1	2	3	4

- **Content – how would you assess it?**

  (4 = I strongly agree, 3 = I agree, 2 = I disagree, 1 = I strongly disagree)

The module fulfilled my expectations.	1	2	3	4
The programme of the module was appropriate.	1	2	3	4

- **Please put an "X" in the box besides your choice.**

Content volume	**Too large**	**Appropriate**	**Unsatisfactory**
Professional level	**Too difficult**	**Appropriate**	**Too general**
Module length	**Too long**	**Appropriate**	**Too short**

- **To what extent have you improved your knowledge about the issues taught and discussed?**

  Please put an "X" in the box beside your choice.

Now I know a lot more.	
Now I know a bit more.	
I did not learn anything new.	

- **Assessment and feedback**

  (4 = I strongly agree, 3 = I agree, 2 = I disagree, 1 = I strongly disagree)

Feedback on my work has helped my learning.	1	2	3	4
Feedback on my work has been prompt.	1	2	3	4
I understand what is required of me to do well in this module.	1	2	3	4

- **Overall satisfaction**

Overall, I think that the module was:

(Please circle you choice and answer the questions.)

Poor	Fair	Good	Very good

What was done well?	What should be improved?

APPENDIX

Reference list

- Bakarić, T.: Marketing turističkih događanja kao sredstvo poboljšanja imidža i promocije grada Karlovca, magistarski znanstveni rad, Opatija, 2008. godine

- Goldblatt, J.: Special Events – Twenty-first century global event management, John Wiley & sons, Inc. New York, 2002

- Van der Wagen, Lynn: Event management for tourism, cultural, business and sporting events, Pearson Education Australia, 2005

- Bowdin A.J.Glenn, Allen J., O'Toole W., Harris R., McDonell I.: Events Management, Elsevier Ltd, 2006

- Allen, J.: Event planning ethics and etiquette, A principled Approach to the Business of Special Event management, John Wiley&Sons Canada Ltd., 2003

- Institut za turizam, Vodič za istraživanje kulturnih i sportskih događanja, 2008.

- **Web links**

- *www.wikihow.com/Organise-an-Event*

- *blog.weemss.com/post/2867-12-steps-to-organising-your-event-with-zero-budget/14-event-talk*

- *www.mass.gov/eea/docs/dep/recycle/reduce/toolkit/rchecklist.pdf*

- *c.ymcdn.com/sites/www.ica-usa.org/resource/resmgr/50th_Anniversary/Organizing_a_Successful_Even.pdf*

- *www.wikihow.com/Write-an-Event-Report*

- *blog.weemss.com/post/2863-how-to-estimate-accurately-your-event-budget/14-event-talk*

- *blog.weemss.com/post/2827-looking-for-an-event-sponsor-here-s-the-first-thing-you-should-do/14-event-talk*

- *lateralaction.com/articles/walt-disney*

Example of the survey observation method for the event analysis

Interviewer:	Time of interview				
Place of interview:	Hour:	Minute:	Day:	Month:	Year:

Your experience at <name of the event > <year>

Dear guests,

We would like to ask you a few short questions to find out your impressions about *<name of the event>*. The results will help us plan and promote *<name of the event>* and similar events in *<place/town>* in the next few years. Your answers are completely anonymous and confidential. Thank you in advance for your time.

- **1) Where are you resident? (Only one answer.)**
- *this place/town*
- *this county*
- other county
- abroad: country _____ code: _____

- **2) Sex**
- female
- male

- **3) Year of birth?**
- Year of birth _____

- **4) What is your level of education? (Only one answer.)**
- uncompleted or completed primary school
- high school
- completed college
- a university degree / postgraduate studies

- **5) What is the total monthly income of your household? (Only one answer.)**
- less than 3,600 kn
- 3,601 to 7,300 kn
- 7,301 to 11,000 kn
- 11,001 to 14,600 kn
- 14,601 to 18,200 kn
- 18,201 to 21,900 kn
- 21,901 to 25,500 kn
- 25,501 kn or more

- **6) Who do you live with? (Only one answer.)**
- Alone
- With a roommate / roommates
- With parents
- With a spouse/partner and children
- With a spouse/partner (without children)
- Alone with children
- Other _____

- **7) How did you come to this event? (Only one answer.)**
- Foot
- Bike
- Car
- Motorcycle
- Tourist agency bus
- Public transport (bus, train)

- **8) How did you find information about this event? (Tick all that apply to you.)**
- Brochures, advertisements, posters
- Articles in newspapers or magazines
- Radio, TV, film, video
- Recommendations from relatives or friends
- Tourist fairs or exhibitions
- Recommendations by travel agency or club
- Internet
- Previous stays
- I did not need any information

- **9) What was your main reason for coming to this event? (Only one answer.)**
- Hanging out with friends and family
- Friends / family members who are participating in the programme
- I am supporting this event and/or organisers
- Enjoyment and relaxation
- I accompanied a person / people who wanted to come to this event
- Meeting new people
- Having a good time

- Experiencing something new/different

- **10) Have you visited this event before? (Only one answer.)**

- YES, How many times (not including this time)? _____

- NO

- **11) Rate the different aspects of the event from 1 (very poor) to 5 (excellent).**

		Very poor				Excellent
Arrival at the attraction or event						
1.	The availability of information about the event prior to arrival	1	2	3	4	5
2.	The availability of information about the event at this location	1	2	3	4	5
3.	The quality of the signs for the event on the roads	1	2	3	4	5
The quality of the signs for the event on the roads						
4.	The quality of the signs for the event on the roads	1	2	3	4	5
5.	The quality of the signs for the event on the roads	1	2	3	4	5
6.	The quality of the signs for the event on the roads	1	2	3	4	5
The quality of the signs for the event on the roads						
7.	Quality of the programme	1	2	3	4	5
8.	Neatness and cleanliness of the event area	1	2	3	4	5
9.	Neatness and cleanliness of the event area	1	2	3	4	5
10.	Neatness and cleanliness of the event area	1	2	3	4	5
Services						
11.	Staff professionalism	1	2	3	4	5
12.	Variety of food and drink	1	2	3	4	5
13.	Quality of food and drink	1	2	3	4	5
14.	The variety of souvenirs/goods on offer	1	2	3	4	5
15.	Quality souvenirs/goods on offer	1	2	3	4	5

- **12) Which events have you visited or plan to visit? (Tick all that apply to you.)**

Day/date	Day/date
• Activity / programme 1	• Activity / programme 1
• Activity / programme 2	• Activity / programme 2
• Activity / programme 3	• Activity / programme 3
Day/date	Day/date
• Activity / programme 1	• Activity / programme 1
• Activity / programme 2	• Activity / programme 2
• Activity / programme 3	• Activity / programme 3

- **13) Your current visit to this event has been: (Only one answer.)**

- above expectations.

- as you expected.

- below expectations.

- **14) After visiting the event, has your interest in this and similar attractions or events ... (only one answer.)**

- increased.

- stayed the same.

- decreased.

- **15) What did you enjoy most at today's event?**

- _____

- **16) If you come back here, will you ... (Tick all that apply to you.)**

- visit this event again?

- visit a similar attraction or event in this place?

- not attend any cultural or similar events in the town and surrounding area?

- You are not coming back.

- **17) Do you think that this event contributes to the cultural and social life of this place?**

- YES

- NO

- **18) Do you think that this event has a positive effect on the tourism image of this place?**

- YES

- NO

- **19) During your stay here, are you planning to ... (Tick all that apply to you.)**

- have a meal at the event?

- have a meal at a restaurant here or nearby?

- buy food at the event?

- buy souvenirs at the event?

- visit some attractions here? Which ones?: _____

- **20) How many people came with you today to this event? (Only one answer.)**

- Adults (not including yourself) _____

- Children younger than 15 years old _____

» *LOCAL RESIDENTS SHOULD NOT ANSWER THIS PART OF THE QUESTIONNAIRE. END THE INTERVIEW AND THANK THE INTERVIEWEE.*

- **21) Did you come to this place especially for this event??**

- YES

- NO

- **22) Would you visit this place if it was not for this event?**

- YES

- NO – go on question 24.

- **23) If YES, was today's visit an extra trip or did you bring your plan to visit this place forward in order to attend this event?**

- Additional trip

- Journey adapted to the event

- **24) How long will you stay here or in the surrounding area? (Only one answer)**

- Two-three hours

» *FINISH INTERVIEW!*

- Half a day

- Whole day

- I will stay overnight (number of nights) _____

- **25) In what type of accommodation will you spend the night? (Only one answer.)**

- Own cottage

- At my friend's/relative's

- Hotel in this place

- Hotel in the area
- Private accommodation (room, apartment, house)
- Camp in this place
- Camp in the area
- Hunting/hiking lodge
- Elsewhere _____

- **(Source: Institute for Tourism, 2008, Vodič za istraživanje kulturnih i sportskih događanja)**

Sociology of Tourism

Sociology of Tourism
by **Marjetka Rangus**

Sociology of tourism is a discipline using knowledge from the field of sociology and applying it to research in tourism. The main objects of study and research are tourist motivations, roles, relationships and institutions, and their impact on tourists and host societies. Sociology of tourism received its first full-length sociological work on the subject in 1960 by H. J. Knebel. Research in the field expanded in the 1970s with the works of Cohen, MacCannell, V. L. Smith and later Jafar Jafari, P. L. Pearce, J. Urry and others.

Sociological research in the field of tourism comprises four principal areas: the tourist, the relationship between tourists and locals, the structure and functioning of tourist systems, and the consequences of tourism (Cohen 1984, 376). Research in this field of tourism is rich and has been published in many academic journals such as The Annals of Tourism Research, Tourism Management, The Sociology of Sport Journal, and The Journal of Hospitality, Leisure, Sport and Tourism Education.

The **goal** of the module: to raise awareness of the consequences tourism can bring.

- **Learning objectives of the module:**

- Recognising different types of impact that tourism can have on society.
- Identifying possible positive and negative consequences of developing certain types of tourism product in the local environment.
- Examining pros and cons in a case study.

- **Method:**

Talk to students about the different kinds of impact of tourism. Explain the consequences of different phenomena for the hosting society (use ppt presentation or similar). Identify similar cases from your local environment if possible: use online news, videos or comments (45 min).

- **Preparation:**

Identify similar cases, as presented in this module, in your local environment. Prepare as much information and material about themas possible. Web access is recommended.

Tourism is always about meeting different people, places and cultures. Even if we don't cross a national border, there is always somebody new (host) and something different from our ordinary life. In this module, we try to identify different types of host-guest relationships and the impact of visitors on the hosting community. We present a method for recognising the advantages and disadvantages of tourism development in a particular environment.

Effects on the individual

Travel experiences have a profound effect on the traveller as well as on soci-

ety, because travel experiences are often among the most outstanding memories in the traveller's life (Goeldner and Brent Ritchie, 2003: 300). Travelling to new places demands at least some study of geography, history and local culture for the traveller to be able to manage social interaction and social relationships in order to obtain food, shelter and certain activities. By determining the extent to which they want to learn each other's culture, the guest and the host decide on the cultural distance by the degree of contact between them.

Travelling abroad includes meeting new people, having new (business) opportunities, and improving communication skills and knowledge of foreign languages. From this point of view, tourism is a way of gaining new knowledge, broadening horizons and obtaining self-fulfilment.

For some people, a tourist experience is a part of self-esteem and their personal development needs (Pearce, 2005: 53), so personal fulfilment is also one of the motivations for travelling.

Effects on family

Travelling with one's family leaves memories, and the anticipation, preparation and experience itself are memorable moments for all family members. Sometimes, families go travelling in order to solve issues or just to spend some time together. Thus, travelling can have an important role in family life. On the other hand, we must consider the consequences of tourism for the hosting community and its families. Kousis (2005) reports on the impact that the development of tourism had on families in a rural Cretan community: huge numbers of foreign visitors in the high season, mixed marriages, different working hours, long night jobs for women (mothers), changes in traditional family patterns, sexual freedom, etc.

Effects on society

The presence of visitors in a country affects the living patterns of indigenous peoples. The way visitors conduct themselves and their personal relationships with citizens of the host country often have a profound effect on the mode of life and attitudes of local people.

Tourism is about mutual learning and broadening of horizons. In the Preamble of the Global Code of Ethics in Tourism adopted by UNWTO members in 1999, tourism is seen as a vital force for peace and a factor of friendship and understanding among the peoples of the world (UNWTO, May 5th 2014). Travelling brings people into contact with each other and, as tourism has an educational element, it can foster understanding between peoples and cultures and provide cultural exchange between hosts and guests. Sympathy and understanding can lead to a decrease intension in the world and thus contribute to peace (UNEP 1, May 5th 2014).

Tourism can boost and strengthen community life in different ways. The new jobs created can reduce emigration from more rural places and encourage young

people to stay in their local environment. Tourism can revitalise forgotten events or festivals, or provide an incentive for new activities in the area, thus empowering the local community and increasing their influence on tourism and community development.

Community infrastructure, facilities and services that otherwise might not have been developed can bring higher living standards to a destination. Benefits can include upgraded infrastructure, health and transport improvements, new sport and recreational facilities, restaurants, and public spaces, as well as an influx of better-quality commodities and food (UNWEP 1, May 5th 2014). Tourism development and good infrastructure bring new investors and the potential development of complementary services and industry.

Tourism can have positive effects on the preservation and transmission of cultural and historical traditions. Incentives for the reconstruction of historical buildings and the revival of habits or traditional ways of production help protect local heritage and the renaissance of indigenous cultures, arts and crafts.

External recognition of the importance of local cultural heritage can raise local awareness of the financial, historical and spiritual value of natural and cultural sites. It can stimulate a feeling of pride in local and national heritage and interest in conservation. Tourism can also be an important factor in state- and nation-building processes and can stimulate patriotism, as Palmer (1999) reports.

Probably the most pronounced effects of this phenomenon are noted when visitors from North America or western Europe travel in an emerging country that has a different culture or a culture characterised by a low (economic) standard of living and an unsophisticated population. Conversely, the visitor is influenced by the contrast in cultures. Generally, this brings about an increased appreciation of the qualities in the society visited that may not be present at home (Goeldner and Brent Ritchie, 2003: 301-302).

A sudden increase in the number of visitors to certain tourist attractions can have different kinds of consequences for the locals. On one hand, it can bring new jobs, opportunities and an open atmosphere, but on the other it can cause resentment and a conflict of interest. A sudden increase in the number of foreign visitors can cause a feeling of an invasion of privacy in previously unknown places. The need to use a foreign language for some workers (shop assistants, waiters) can bring about change in their everyday lives and career patterns.

Unfortunately, tourists can be easy prey for criminals. Tourists do not know about dangerous areas or local situations in which they might be very vulnerable to violent crime. They became an easy target for robbers and other offenders, because they are easily identified and usually carry valuable equipment (cameras, etc.) (Gouldner and Brent Ritchie 2003: 302). Tourism can also influence the introduction of undesirable activities, such as gambling, drunkenness, prostitution, and other excesses.

According to the United Nations Environment Programme (UNEP), tourism

can cause a change or loss of identity and values. This can be brought about by the closely related influences of commodification, standardisation, loss of authenticity, and staged authenticity and adaptation to tourist demands (UNEP 2, May 5th 2014).Tourism can turn local cultures into commodities when religious rituals, traditional ethnic rites and festivals are reduced and reshaped to conform to tourist expectations, resulting in what has been called "reconstructed ethnicity." Once a destination is sold as a tourism product, and the tourism demand for souvenirs, arts, entertainment and other commodities begins to exert an influence, basic changes in human values may occur. Sacred sites and objects may not be respected when they are perceived as goods to trade (UNEP 2, May 5th 2014).

Destinations risk standardisation in the process of satisfying tourists' desires for familiar facilities. While landscape, accommodation, food and drink etc. must meet the tourists' desire for the new and unfamiliar, they must at the same time not be too new or strange because few tourists are actually looking for completely new things. Tourists often look for recognisable facilities in an unfamiliar environment, like well-known fast-food restaurants and hotel chains (UNEP 2, May 5th 2014).

Adapting cultural expressions and manifestations to the tastes of tourists or even performing shows as if they were "real life" constitutes "staged authenticity". As long as tourists just want a glimpse of the local atmosphere, a quick glance at local life, without any knowledge or even interest, staging will be inevitable (UNEP 2, May 5th 2014).

Tourists want souvenirs, arts, crafts, and cultural manifestations, and in many tourist destinations, craftsmen have responded to the growing demand, and have made changes in the design of their products to bring them more into line with the new customers' tastes. While the interest shown by tourists also contributes to the sense of self-worth of the artists, and helps conserve a cultural tradition, cultural erosion may occur due to the commodification of cultural goods (UNEP 2, May 5th 2014).

Effects on the environment

Not only mass tourism but also a bus of visitors per week can leave many consequences for the local environment. The negative impact of tourism occurs when the level of visitor use is greater than the environment's ability to cope with this use within acceptable limits of change. Uncontrolled conventional tourism poses potential threats to many natural areas around the world. It can put enormous pressure on an area and lead to effects such as soil erosion, increased pollution, discharges into the sea, natural habitat loss, increased pressure on endangered species, and heightened vulnerability to forest fires. It often puts a strain on water resources, and can force local populations to compete for the use of critical resources (UNEP 3, May 5th 2014).

Tourism can cause the same forms of pollution as any other industry: air emissions, noise, solid waste and littering, releases of sewage, oil and chemicals, and even architectural/visual pollution.

ASSIGNMENT (45-60 MIN)

Identify a similar case from the tourism sector in your local environment and prepare information and materials for students to investigate (internet access is recommended).Use the simplified Karl Popper debate format to examine the pros and cons of your case. The duty of researching falls primarily on the debaters, not on their teachers and coaches.

The Karl Popper Debate format focuses on relevant and often deeply divisive propositions, emphasising the development of critical thinking skills, and tolerance for differing viewpoints. To facilitate these goals, debaters work together in teams of three, and must research both sides of each issue. Each team is given the opportunity to offer arguments and direct questions to the opposing team. Judges then offer constructive feedback, commenting on logical flaws, insufficient evidence, or arguments that debaters may have overlooked.

- **A Karl Popper debate should:**

- focus on the core elements of controversial issues,

- emphasise tolerance for multiple points of view,

- emphasise the development of analytical thinking skills,

- install in participants an appreciation for the value of teamwork,

- provide students with the opportunity to debate many kinds of resolutions (idebate.org, May 5th 2014).

■ **Vitanje, KSEVT**

- **Instructions for debate**[*]

Divide students into two groups.

Each group chooses three speakers; the other students will help with preparation. Students obtain the materials and necessary information to build their own arguments.

First, determine your resolution (e.g. "Building KSEVT will have a positive impact on the local community"). Resolutions should target the core elements of a controversial issue, and be carefully worded to provide fair ground for debate.

Determine the roles of the groups: affirmative and negative. The speakers of the group speak interchangeably, beginning with the speaker of the affirmative group (A1).

The affirmative team has the responsibility to define and interpret the resolution.

The affirmative group should interpret the topic as it would reasonably be interpreted in the public sphere. The affirmative team do not need to necessarily provide a literal interpretation of the resolution; rather, the objective of the affirmative team is to make an adequate case for its interpretation of the resolution. To this end, the team must introduce one or more arguments in support of the resolution as they have interpreted it, and sustain that case throughout the debate.

The negative team argues against the affirmative position. The negative team may counter the affirmative team's interpretation of the resolution if they believe it is not reasonable. The negative team may challenge any aspect of the affirmative team's case, and may offer a case of its own. For example, it may challenge the interpretation of the resolution, the factual and analytical foundations of the case, or the underlying assumptions of the affirmative team's claims (*idebate.org*, May 5th 2014).

Each speech and each questioning period has a specific purpose.

Affirmative Constructive (1A)

In this speech, the affirmative team is expected to offer its complete argument in favour of the resolution. Although later affirmative speakers may repeat points and expand on them later in the debate, the first affirmative speaker must present the entirety of his or her team's case, including whatever criteria or definitions the team views as instrumental(idebate.org, May 5th 2014).

Negative Constructive (1N)

Like the affirmative team in its constructive address, the negative team is

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[*] Detailed rules of debate are presented on the web page of International Debate Education Association (*Idebate.org*, May 5th 2014). In this module, we use a simplified debate format.

expected to offer a complete argument against the affirmative team's position. The affirmative team's definition, if not challenged at this point, should stand. Similarly, if the negative team does not offer competing criteria, it is assumed that the criteria articulated by the affirmative team will govern the round. Finally, the negative team must challenge the affirmative team's arguments; otherwise, it will be assumed that these arguments are acceptable.

First Affirmative Rebuttal (2A)

The affirmative speaker has two tasks in this speech. First, he or she must outline his or her refutations of the negative arguments. Second, he or she must respond to the refutations made by the negative team (that is, the negative team's objections to the affirmative case). If the affirmative speaker does not refute a given point in the negative case, then the point stands; if the affirmative speaker does not respond to a particular negative objection, then the objection is conceded. New evidence for existing arguments may be presented.

First Negative Rebuttal (2N)

As with the affirmative rebuttal described above, the negative speaker has a dual task: first, he or she must respond to the refutations made by the affirmative team, and second, he or she should continue to attack the affirmative case. At this point in the debate, the negative speaker may start to draw the judge's attention to points that have been dropped. That is, he or she will indicate items to which the affirmative team has not responded. Such a dropped point is treated as a concession made by the affirmative team. New evidence for existing arguments may be presented.

Second Affirmative Rebuttal (3A)

The task of the affirmative speaker in this speech is reactive. He or she should renew refutations that have not been addressed adequately. Usually, this means pointing out flaws in the negative rebuttal. At this point, most good debaters will deliberately let some points drop and will focus the judge's attention on the key issues in the round. The speaker may or may not instruct the judge; that is, the speaker may or may not articulate a standard of judgment for the round. New evidence for existing arguments may be presented.

Second Negative Rebuttal (3N)

In essence, the second negative rebuttal is similar to the second affirmative rebuttal. Judges should be especially wary of speakers introducing new arguments at this point, since the affirmative team has no chance to respond, so a new argument is especially unfair. The judge should ignore any new arguments that are introduced.

- **Judges**

If possible, invite an audience to listen to the arguments. Invite a co-judge who will judge the quality of arguments and the skills of the speakers. The judges' decision should be based on the content of the debate. Structure is generally more important than communication style, as it determines whether the speakers have presented clear arguments. A good question for the judges to ask themselves is: At the end of the debate, was the audience left with a clear impression of the team's arguments? Judges should base their decision on which team won or lost the debate on the performance of the team as a whole.

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9

Self-analysis & Elevator Pitch

Self-analysis and Elevator Pitch
by **Jurgen Hillaert** and **Erik Heuven**

INTRODUCTION

What do I like? Who am I? What can I do? What do I want? All these questions relate to the process by which you learn more about yourself: self-analysis. During this module, self-analysis will be explained and applied to your situation.

After allowing you to self-analyse yourself and your skills, the module will proceed with the explaining and performing of a real elevator pitch. An elevator pitch is to oral communication what a Twitter message (limited to 140 characters) is to written communication. It has to engage and interest the listener, inform and/or persuade, and be memorable.

By participating in this module, the reader will understand the functionalities of self-analysis and be able to apply it successfully in their field of work. In addition, the reader should understand the functionalities and importance of an elevator pitch.

LEARNING OBJECTIVES OF THE MODULE

In this module, we focus on self-analysis and the elevator pitch for young tourism entrepreneurs. After successfully participating in the module, students should be able to:

- Understand the importance of self-analysis.

- Broadly define the functionality of self-analysis.

- Conduct self-analysis for colleagues, friends, etc.

- Understand the importance of an elevator pitch.

- Always perform an elevator pitch when the opportunity arises.

■ **(BNCPaul1, 2010)**

SELF-ANALYSIS & ELEVATOR PITCH

Self-analysis

Self-analysis is a process by which you learn more about yourself: what you like, what you don't like, and how you tend to react in certain situations. Knowing these things can help you determine which occupations and work situations could be a better fit for you.

Sedikides (1993) defines self-analysis as follows: self-analysis is the process of looking at oneself in order to assess aspects that are important to one's identity. It is one of the motives that drives self-evaluation, along with self-verification and self-enhancement.

Trope (1986) found that through self-assessment, there is a possibility that a person's self-concept or self-esteem is going to be damaged. Trope suggests that self-analysis is a way in which self-esteem can be enhanced in the future. For example, self-analysis may mean that in the short-term harm may be caused to a person's self-concept through their realising that they may not have achieved as much as they would have liked. However, in the long-term, this may mean that they work harder in order to achieve greater things in the future. As a result, their self-esteem will be enhanced beyond where it was before self-analysis.

Personality test

With the help of a personality test, such as a questionnaire or other standardised instrument, aspects of an individual's character or psychological make-up can be revealed. There are many different types of personality test. The most common type is the self-report inventory, also commonly referred to as objective personality tests. Self-report inventory tests involve the administration of many questions/items to test-takers, who respond by rating the degree to which each item reflects their behaviour. They can be scored objectively **(Carlson 2010)**.

The term 'item' is used because many test questions are not actually questions; they are typically questionnaire statements that allow respondents to indicate their level of agreement (using a Likert scale or, more accurately, a Likert-type scale).A sample item on a personality test, for example, might ask test-takers to rate the degree to which they agree with the statement "I talk to a lot of different people at parties" by using a scale of 1 ("strongly disagree") to 5 ("strongly agree") **(Carlson 2010)**.
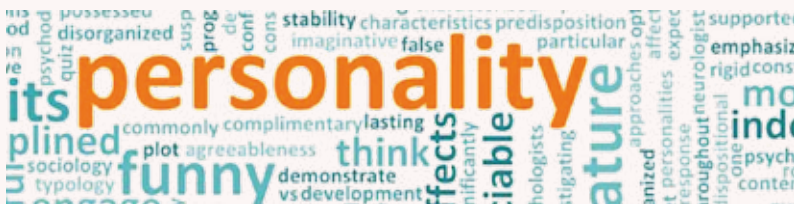
■ **(Docsity, 2014)**

Elevator pitch

You've just bumped into a former client at the airport. After exchanging pleasantries, he asks you what your new company does. You open your mouth, and then pause. Where on earth do you start? Then, as you try to organise your thoughts, his flight is called, and he's on his way. If you'd been better prepared, you're sure that he'd have stayed long enough to schedule a meeting. This is one situation where it helps to have an "elevator pitch". This is a short, pre-prepared speech that explains what your organisation does, clearly and succinctly.

The name "elevator pitch" reflects the idea that it should be possible to deliver the summary in the time span of an elevator ride, or approximately thirty seconds to two minutes. The term itself comes from a scenario of an accidental meeting with someone important in the elevator. If the conversation inside the elevator in those few seconds is interesting and value adding, the conversation will continue after the elevator ride or end in an exchange of business cards or a scheduled meeting.

The elevator pitch is far too important to take casually. It's one of the most effective methods available to reach new buyers and clients with a winning message. True, you may not actually be doing the pitching in an elevator, but even if your meeting is a planned, sit-down event, you should still be prepared to capture your audience's attention quickly (Business week, 2007). Try to keep a business card or other take-away item with you which helps the other person remember you and your message. And cut out any information that doesn't absolutely need to be there.

Note that you do not always present a company with an elevator pitch, but you might present yourself. You can present yourself for different reasons: to a group, a possible investor or a director. The elevator pitch might be vital for gaining a job.

Video material

Watch examples of an elevator pitch: *www.youtube.com/watch?v=eHbpbGi7keg*

"You need to communicate your main message quickly, clearly, and distinctly to someone who doesn't even know you. A good pitch takes planning and practise to deliver it quickly, on the spot, and under pressure."

You have **one minute** to say it all.

Tips for an effective Elevator pitch

Study and use the following ten tips for the elevator pitch assignment in chapter 4. These tips provide a well-structured and easy way of introducing you to an elevator pitch and the most important aspects of it.

- **1. Know what you're trying to achieve**

The first goal of any meeting is to get a second one. In the short time you have, you want to find a way to pique interest and highlight what makes your offering unique.

- **2. Know your target**

Your pitch is far more likely to be compelling if you know your target and their needs. Choose those things you know are of most interest to your listener—what your service or product can do for them.

- **3. It's not about you**

Don't spend too much time highlighting your own achievements and going over past accomplishments unless you can tie them directly to the reward for your audience. They'll have plenty of time to find out about you if you end up with a working relationship.

- **4. Keep it real**

You don't want to say anything you're not comfortable with. Stick with those "messages"—the bigger selling points of your organisation or business—which you can really speak well about.

- **5. Be specific**

Concentrate on actual examples of how you're customer-focused or uniquely positioned. Talk about the client you recently went the extra mile for or the buyer who was thrilled with the result.

- **6. Preparation is key**

Preparation is the key to confidence, so don't ever wing it. A first impression only happens once. Respect your audience enough to prepare well; that includes arming yourself with succinct answers to the toughest questions that might follow your pitch.

- **7. Solve a problem**

Your elevator pitch can't just be a set of unrelated capabilities or a list of services. Focus on the problem you solve for the listener—the solution you are offering to their specific need.

- **8. Let your passion show**

Let your listener hear the commitment in your voice and your words. Let them see your involvement via direct eye contact and confident body language. An elevator pitch is not a dry recitation of facts delivered neutrally. If you want to move someone to take action, you have to show them you care.

- **9. Practise**

Clear speaking reflects clear thinking. Even if your pitch is one you have used regularly, get some feedback from a coach or a trusted source on how to improve it.

- **10. Keep it short**

Under the best of circumstances, people have limited attention spans. Given the fact that you have to deliver a quick pitch, you're already at a disadvantage. In the wise words of Winston Churchill: "Be clear. Be brief. Be seated."

Taipei 101's elevators sweep visitors from the fifth floor to the 89th floor-observatory in only **37 seconds**.

Is your elevator pitch short enough?

Video material

- **Watch these videos for the perfect elevator pitch:**

- *www.youtube.com/watch?v=Tq0tan49rmc*

- *www.youtube.com/watch?v=y1Y02_oZP8U*

- *www.youtube.com/watch?v=T1clNj7Uauk*

INTERACTIVE METHODS

Activity 1: Identify individual roles

Sit in pairs. Take turns to tell each other about groups you've belonged to. They can include family, friends, work and recreational groups. Describe your role in these groups. Then, with your partner's help, match the description to the team role types (see Appendix).

- **Consider that...**

- You might be more than one role type.

- You might assume different roles in different groups.

- You can take a role, even one you aren't familiar with, if the group needs it.

Activity 2: Team roles test (29 questions, 10–15 min)

Take the following team roles test to see which team role you belong to best and if during the first activity you and your group member linked each other to the same team role.

How do you behave, contribute and interrelate with others when part of a team? We all have natural tendencies in our workplace. Determining your team role can help you in your career planning and personal development decisions. You can use this information to find the environment you need to thrive and work out how best to work with colleagues. If the whole team takes the test, it also enables you to work out your whole team's strengths and weaknesses and can be invaluable in team development activities.

Most people can and do assume several team roles. However, there are often one or two team roles that come to us more naturally. To determine your team roles, read the following questions and then answer them in the way that you would if you found yourself in such situations. You will find the test in the Appendix.

Activity 3: Elevator pitch

In this individual assignment, you will learn to give a very short, well-organised talk that "pitches" an innovative idea or provides enough information on a topic to pique the interest of an audience or move them to action.

- **Assignment overview and topic selection**

You will create, develop, and present an elevator pitch. Your elevator pitch should be between 30 seconds and one minute. The pitch will need to be tightly organised, well rehearsed, and delivered without notes or visual aids.

For this assignment, you will present yourself! You can, however, present yourself with a different purpose. For example, you can present yourself to an investor, a director or a group. The content will be similar, but the reason for the pitch is slightly different.

The assignment should, where possible, be conducted in a real elevator. Depending on the height of the building and the time it takes the elevator to reach the top floor, you can practise several times according to different time schedules (different floors).

- **Process**

You have one deliverable for this assignment, your one-minute oral presentation. The following steps will assist you in completing this assignment.

1. Select your topic.

2. Plan your organisation and delivery techniques.

3. Practise your pitch several times to perfect the timing and flow.

4. Present your pitch in a small group in an elevator (if possible). If not, present it in class.

- **Special Features of this assignment**

   Your presentation should include the following characteristics:

- An attention – getting opener and a graceful closing with a take-away message. (NOTE: You will not have a graceful closing if you run over your timelimit.)

- An enthusiastic delivery. You must make a connection with the audience and hold their attention.

- A length of no more than one minute.

ASSESSMENT QUESTIONNAIRES

Test your knowledge

- **Self-analysis**

- Define the functionality of self-analysis.

   _____

- Why is it important to undertake a self-analysis (test)on a regular basis?

   _____

- **Elevator pitch**

- What questions should your elevator pitch answer?

   _____

- What should you mention during an elevator pitch?

   _____

- Why is an elevator pitch important?

   _____

Practise your knowledge

   Can you answer the open questions from the introduction of this module? Try to answer the questions based on the test results from activities 1 and 2. Explain in a minimum of 5 sentences each answer.

- What suits me?

- Who am I?

- What can I do?
- What do I want?

EVALUATION METHOD

The development of a product to one of high quality standards can only proceed if the users/consumers provide their feedback. The module teachers are very much interested in student's comments and in suggestions to improve the module quality.

This module evaluation sheet uses a 1-5 scoring system *(1 = Definitely disagree; 2 = Mostly disagree; 3 = Neither agree nor disagree; 4 = Mostly agree; 5 = Definitely agree).* Circle the number which for you is most applicable to the question.

Questions	Comments	Scoring System				
The teaching on my module						
Teaching staff were enthusiastic about the module		1	2	3	4	5
Teaching staff were good at explaining the content		1	2	3	4	5
Sufficient guidance was available from the teaching staff when needed in this module		1	2	3	4	5
The teaching on this module has been of a high standard		1	2	3	4	5
Assessment and Feedback						
The teaching on this module was of a high standard		1	2	3	4	5
The aims and objectives of the module were clear		1	2	3	4	5
The module content was intellectually stimulating		1	2	3	4	5
Support materials and resources were of a high standard		1	2	3	4	5
The module has improved my knowledge about storytelling		1	2	3	4	5
I learned to define what is imageneering		1	2	3	4	5
I have been encouraged to develop skills which will be useful for my future career		1	2	3	4	5

How could this module be improved?		
Overall satisfaction		
Overall, I am satisfied with the quality of the module		1 2 3 4 5
I was fully engaged with this module		1 2 3 4 5

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Team Roles test (29 questions, 10-15 min)

How do you behave, contribute and interrelate with others when part of a team? We all have natural tendencies in our workplace. Determining your team role can help you in your career planning and personal development decisions. You can use this information to find the environment you need to thrive and work out how best to work with colleagues. If the whole team takes the test, it also enables you to work out your whole team's strengths and weaknesses and can be invaluable in team development activities.

Most people can and do assume several team roles. However, there are often one or two team roles that come to us more naturally. To determine your team roles, read the following questions and answer as you would, should you find yourself in such situations.

- **Part One – tick the answer closest to you**

    1. I tend to produce lots of new and original ideas.

- Completely true
- Mostly true
- Somewhat true/somewhat false
- Mostly false
- Completely false

    2. I like to evaluate all the options and enjoy establishing priorities.

- Completely true
- Mostly true
- Somewhat true/somewhat false
- Mostly false
- Completely false

    3. I make sure that decisions are made and that the ideas are put into practice.

- Completely true
- Mostly true
- Somewhat true/somewhat false
- Mostly false
- Completely false

    4. I enjoy bringing in new ideas from outside the team and from other people.

- Completely true
- Mostly true
- Somewhat true/somewhat false
- Mostly false
- Completely false

    5. I like to make sure that everyone is contributing to the discussions and that no-one is being ignored.

- Completely true
- Mostly true

- Somewhat true/somewhat false
- Mostly false
- Completely false

6. I think it is better to take some time to make sure that the information is accurate and the decision is correct.

- Completely true
- Mostly true
- Somewhat true/somewhat false
- Mostly false
- Completely false

7. I like to make sure the plan will work and often foresee potential problems.

- Completely true
- Mostly true
- Somewhat true/somewhat false
- Mostly false
- Completely false

8. I like to check the detail and make sure that we haven't missed anything.

- Completely true
- Mostly true
- Somewhat true/somewhat false
- Mostly false
- Completely false

9. I don't mind challenging the "status quo" and trying out new and novel approaches.

- Completely true
- Mostly true
- Somewhat true/somewhat false
- Mostly false
- Completely false

10. I enjoy looking for new opportunities and testing how a new idea or service might work.

- Completely true
- Mostly true
- Somewhat true/somewhat false

- Mostly false
- Completely false

11. I am comfortable telling members of a team what needs to be done and who is best equipped to do it.

- Completely true
- Mostly true
- Somewhat true/somewhat false
- Mostly false
- Completely false

12. When my team has a problem, I tend to think of the people I can call upon to shed some light onto it.

- Completely true
- Mostly true
- Somewhat true/somewhat false
- Mostly false
- Completely false

13. It is very important to me that team members feel they are a valuable part of the group and I try to make sure that this is their experience.

- Completely true
- Mostly true
- Somewhat true/somewhat false
- Mostly false
- Completely false

14. I find it easy to present ideas and explain things in a way people can understand.

- Completely true
- Mostly true
- Somewhat true/somewhat false
- Mostly false
- Completely false

15. I question every idea, decision, and argument before agreeing to anything.

- Completely true
- Mostly true

- Somewhat true/somewhat false
- Mostly false
- Completely false

16. I need to have the final review of the project before it is handed over as complete.

- Completely true
- Mostly true
- Somewhat true/somewhat false
- Mostly false
- Completely false

17. I find it very easy to come up with new and innovative ideas.

- Completely true
- Mostly true
- Somewhat true/somewhat false
- Mostly false
- Completely false

18. I enjoy organizing new activities and bringing the team together.

- Completely true
- Mostly true
- Somewhat true/somewhat false
- Mostly false
- Completely false

19. I get irritated by delays before starting a group project and want to get going immediately.

- Completely true
- Mostly true
- Somewhat true/somewhat false
- Mostly false
- Completely false

20. I find it easy to see "the big picture" and get other people enthusiastic about it.

- Completely true
- Mostly true
- Somewhat true/somewhat false

- Mostly false
- Completely false

21. When in a group, I can sense a conflict developing and I take it upon myself to keep it from escalating.

- Completely true
- Mostly true
- Somewhat true/somewhat false
- Mostly false
- Completely false

22. I don't like taking a lead role in a team but I enjoy supporting and helping the other team members.

- Completely true
- Mostly true
- Somewhat true/somewhat false
- Mostly false
- Completely false

23. I don't tend to contribute many new ideas to the team but I am very good at evaluating other people's ideas.

- Completely true
- Mostly true
- Somewhat true/somewhat false
- Mostly false
- Completely false

24. I take a real pride in a job well done.

- Completely true
- Mostly true
- Somewhat true/somewhat false
- Mostly false
- Completely false

- **Part Two – tick all that apply**

  25. As my team navigates through disagreement, I... (choose all that apply)

  a) consider the issues and suggest ideas, often out-of-the-box, that may steer us in the right direction.

  b) try to keep the team focused on our goal as members are heard and decisions are made.

c) try to get members to make decisions rapidly so as to move on and complete the task at hand.

d) seek outside advice if I see that it would benefit the team.

e) try to keep everyone motivated and positive.

f) listen to everyone's point of view and try to help settle the problem. g) wonder about the underlying reasons for the disagreement and suggested solutions/decisions.

g) take steps to ensure that no-one rushes the decision and jeopardizes the quality of our work.

26. When I am selected to be part of a group, the reason is that... (choose all that apply)

a) I am an excellent and uninhibited brainstormer -helping members conjure up just about anything!

b) I am extremely well organized and enjoy coordinating.

c) I focus on the outcome of our task and stop at nothing before it is done.

d) I am a great resource person -I have a lot of useful contacts.

e) I have a knack for encouraging people and keeping up the team spirit.

f) I like to question everything and I am not easily influenced by the opinions of others.

g) I like to analyze and I propose good, solid, down-to-earth ideas. h) I am a low maintenance worker; I do my job without needing constant praise and direction.

27. I contribute to my team by ... (choose all that apply)

a) letting my imagination run wild.

b) keeping informed on the progress of the group.

c) putting my nose to the grindstone and getting things going.

d) finding outside resources to help the group.

e) maintaining harmony and diffusing conflict.

f) doing my job and helping others in the group with their tasks. g) asking the hard questions and remaining objective.

g) finding concrete solutions.

28. When a new idea is proposed in the middle of a project, how do you react? (choose all that apply)

a) The new idea is likely to open the floodgates to new thoughts on how to improve the outcome of the project.

b) I think of realistic ways we can go about implementing the new idea

– how it will fit in with what's already been done, what the altered outcome will be etc.

c) I feel uncomfortable; I don't like changing the path to our goal in the middle of the process.

d) I start thinking of the people and places I can go to for help should we decide to implement the new idea.

e) I take it upon myself to make sure no conflicts arise.

f) I am enthusiastic and try to get everyone else motivated by the idea.

g) I take careful notes and pay attention to how the idea may affect our scheduling.

h) I am fine with it as long as it does not endanger the quality of our work.

29. When in a group meeting what is your typical contribution? (choose all that apply)

a) I play the role of devil's advocate.

b) I take notes, keep time, and make sure the focus of the meeting is maintained.

c) I propose ways in which we can start working sooner and with less wasted time.

d) I share knowledge and information I've gained from my outside contacts.

e) I make sure all the members of the team are heard and that no one is left out of the discussions.

f) I try to keep discussions positive and spirited.

g) I ensure that we have scheduled enough time to complete our project and arrange the plan for testing/quality assurance.

h) I provide realistic solutions to problems and issues that arise during the meeting.

Scoring

» For part one, score your answers as follows:

- Completely true – **5 points**
- Mostly true – **4 points**
- Somewhat true/somewhat false – **3 points**
- Mostly false – **2 points**
- Completely false – **1 point**

For part two, score each tick as 5 points. Then write your score inside each of the boxes and add them up at the bottom.

INN	COO	DRI	NET	SUPP	QUE	ANA	FIN
Q1	Q2	Q3	Q4	Q5	Q6	Q7	Q8
Q9	Q10	Q11	Q12	Q13	Q14	Q15	Q16
Q17	Q18	Q19	Q20	Q21	Q22	Q23	Q24
Q25a	Q25b	Q25c	Q25d	Q25e	Q25f	Q25g	Q25h
Q26a	Q26b	Q26c	Q26d	Q26e	Q26f	Q26g	Q26h
Q27a	Q27b	Q27c	Q27d	Q27e	Q27f	Q27g	Q27h
Q28a	Q28b	Q28c	Q28d	Q28e	Q28f	Q28g	Q28h
Q29a	Q29b	Q29c	Q29d	Q29e	Q29f	Q29g	Q29h
TOTAL	TOTAL	TOTAL	TOTAL	TOTAL	TOTAL	TOTAL	TOTAL

» Your scores show your role preference against each of the following roles:

- Innovator (INN)
- Co-ordinator (COO)
- Driver (DRI)
- Networker (NET)
- Supporter (SUP)
- Questioner (QUE)
- Analyst (ANA)
- Finisher (FIN)

Your two highest scores are your top preferences and these are explained on the next few pages in detail.

About Team Roles

The role we take on when part of a team has been defined by Dr. Meredith Belbin as "Our tendency to behave, contribute and interrelate with others in a particular way." We all have natural tendencies in workplace activities. Determining your team role preferences can help you in your career planning and personal development decisions

The team roles specified for you will reflect the behaviours and attitudes that you tend to adopt within a work team. However, it is important to keep in mind that your behaviour in a team is not determined solely by your preferences – there are other factors at play. These include:

- The role you are expected to play by your boss/employer

- The demands of the job

- The roles played by other team members, and a need to compensate for what the team lacks

- Your training or education

- The work environment

Most people can and do assume each team role, to some degree. However, there are a few team roles that come to us more naturally. No matter what roles you tend to fill, each role is important and has its own strengths and weaknesses. The following describes the team role characteristics in more depth.

- **Innovator**

The Innovator is often the team's main source of new and original ideas. Although other team members may also have ideas, the Innovator is likely to have the most original and radical. They tend to be both intelligent and imaginative and will be the source of new approaches to problems that the team has failed to overcome. Innovators are people who have a number of ideas which may well challenge and upset the existing way of doing things. They can be very independent and wish to experiment with ideas regardless of the present systems and methods. They need to be given the freedom to work in this way until their new approaches have been proven. Many organizations therefore set up research and developments units which allow people who have the ideas to bring these to fruition. However, every team must have people to develop their ideas and they should be given an opportunity to talk through their views, even though it may seem at the time to be disturbing the existing way of operating.

The characteristics of an Innovator tend to be:

- Likes independence to think and innovate

- Not afraid to challenge norms

- Good at starting new things

- Imaginative

- Future-oriented

- Enjoys complexity

- Creative

- Likes research work

- **Co-ordinator**

The Co-ordinator often takes the role of chair within the team, although this may not be recognised officially. They like to preside over the team and coordinate its efforts to meet external targets. They may set the agenda for the team, select the problems for consideration and establish priorities. Co-ordinators like to have new ideas with which to experiment. They have a strong analytical approach and will enjoy developing new ideas, looking for new opportunities and testing to see how a new service may work. They often make excellent development managers, or people concerned with assessing new ventures. In a team role they are at their best when given several different possibilities to analyze and develop before a decision is made. They like organizing new activities and respond well to such challenges. Once they have shown how to implement and idea or a scheme, they often have little interest in the detailed implementation.

The characteristics of a Co-ordinator tend to be:

- Likes experimenting with new ideas

- Good at evaluating different options

- Good at organising new activities

- Analytical and objective

- Developer of ideas

- Enjoys prototype or project work

- Experimenter

- **Driver**

The Driver is the often the one who takes charge of specific projects and tasks in the group. Their function is to give shape to the team's efforts and to bring together the contributions of different team members. Drivers often make things happen and they are concerned with producing action out of ideas and discussions. They enjoy organizing and will always push forward to make sure decisions are made and results are achieved. Other team members may have the ideas but it is typically the Driver who pushes for action to get ideas into practice. They are sometimes prone to impatience and may well rush into action without enough information. Nevertheless, if you want something to happen, give it to a Driver. For them action is the name of the game, even if it does mean upsetting others and challenging rules.

The characteristics of a Driver tend to be:

- Likes 'making things happen'

- Ready to add energy and turn an idea into action

- May be impatient

- Organizes and implements

- Quick to decide

- Results-oriented

- Sets up systems

- Analytical.

- **Networker**

The Networker is the main link between the team and the outside world. They often liaise between the team and other teams and the outside world. Networkers are usually excellent at taking up an idea and getting people enthusiastic about it. They enjoy finding out what people outside the organization are up to and they like to compare any new ideas with what others are doing. They are also good at bringing back contacts, information and resources which can help promote the team or project. They may not necessarily be good at controlling details, but they are excellent at seeing the broad picture and developing an enthusiasm amongst other people for an innovation. They are very capable of pushing an idea forward even if they are not always the best people to organize and control it. They can be influential, speak easily in public and frequently come up with a lot of options and ideas for tackling problems.

The characteristics of a Networker tend to be:

- Likes to connect with people outside the group as well as inside

- Good at seeing the big picture

- Good at creating enthusiasm for new ideas

- Persuades easily

- Good at selling

- Likes varied, exciting, stimulating work

- Easily bored

- Influential

- Outgoing

- **Supporter**

The Supporter is often more concerned with resolving emotional conflicts and preserving good working relationships within the team than they are with achieving results. Their preferred role is to promote harmony within the group and to reduce discord generated by other team members. Supporters are very good at making sure the team has a sound basis for operations. They take pride in maintaining both the physical side of work and the social side. Such people can very well become the conscience of the team and provide a lot of support and help

to team members. They usually have strong views on the way the team should be run, based on their convictions and beliefs. When they believe in what the team is doing, they can be tremendous source of strength and energy.

The characteristics of a Supporter tend to be:

- Looks after the physical and social elements of the team
- A great source of emotional for others on the team
- May have strong views on how the team should be run
- Loyal
- Supportive
- Driven by personal values
- Strong sense of right and wrong
- Motivated by a sense of purpose.

- **Questioner**

Questioners are usually good at generating information and gathering it together in such a way that it can be understood. They are usually patient, and are prepared to hold off making a decision until they know as much as they can about the work done. Others may feel that they procrastinate and put things off but the Questioner feels it is better to be accurate than put forward wrong advice. They are invaluable as support members of the team but often dislike being pushed forward as the organiser. Their concern is to make sure that the job is done correctly. Usually they are knowledgeable, well-liked people who prefer an advisory role.

The characteristics of a Questioner tend to be:

- Likes to help others
- Gathers information and makes it understandable
- Listens patiently before deciding
- Prefers to be slow and fully right rather than quick and mostly right
- Supporter of team members
- Generous helper
- Very tolerant
- A collector of information
- Dislikes being rushed
- Knowledgeable

- **Analyst**

The Analyst often lacks the enthusiasm of many of the other team members. They will not often contribute ideas to the group but see their role as that of providing constructive criticism whenever they can see a flaw in a plan or strategy. Although they can have a dampening effect on team morale, they

are nevertheless highly valued team members because of their ability to foresee problems. Practical to the last, they will stop the team from rushing head-long into disaster.

The characteristics of an Analyst tend to be:

- Likes working with detailed information
- Good with facts and figures
- Strong on control
- Detail-oriented
- Low need for people contact
- An inspector of standards and procedures.

- **Finisher**

The Finisher is often the worrier of the group. They are not happy until they have personally checked every detail and have ensured that nothing has been overlooked. Although they can appear pedantic in their approach to problems, they ensure that team members do not make careless mistakes. Finishers take great pride in producing a product or service to a standard. They will do this on a regular basis and feel that their work is fulfilled and plans are met. Indeed, they like working to set procedures doing things in a regular way. The fact that they produced something today does not mean that they will be bored with producing it tomorrow. To the Finisher the important thing is to use one's existing skills rather than continually change and learn new ways of doing things. They therefore reproducing things and achieving the plans they set.

The characteristics of a Finisher tend to be:

- Likes completing things on time
- Likes working to a budget and a specification
- Likes using well-developed skills
- Good at methodical, careful work
- Practical
- Production-oriented
- Likes schedules and plans
- Pride in reproducing goods and services
- Values effectiveness and efficiency

10

Coaching Instead of Teaching

Coaching Instead of Teaching
by **Maja Rosi** and **Maja Turnšek Hančič**

MAIN OBJECTIVE

While other modules address specific themes to be presented to young future entrepreneurs in the tourism sector in Karlovac and elsewhere, this module attempts to aid teachers and trainers in selecting pedagogical approaches and techniques with an overall aim of going beyond the monologue teaching of facts

OVERALL OBJECTIVES

- to help teachers and trainers in searching for appropriate materials for teaching young entrepreneurs;
- to present diverse pedagogical techniques and approaches;
- to aid teachers and trainers in going beyond a one-directional, "teacher-knows-all" approach towards a coaching approach where the trainer and entrepreneur look for solutions together;
- to help teachers and trainers help young people to gain more employability skills before entering the job market and to develop their own business ideas that will in the future enrich the tourist offer in old historical centres.

COACHING INSTEAD OF TEACHING— THEORETICAL UNDERPINNINGS

One of the paradigms in pedagogy, especially in the United States, has been what Stellwagen (1997) terms the "coaching paradigm", where good teaching is aligned with being a good coach. The coaching metaphor comes from athletics coaching, and the focus is on learning skills similarly to learning sport skills. However, what we have in mind in this module is less a coaching paradigm in terms of the scaffolding of skills, like in art, theatre and athletics performances, but more of a critique of "bad" teaching –where the teacher one-directionally presents lectures and the pupils are required to learn facts and data more or less by heart. At the same time, we want to stress that we do not adhere to coaching as the "one and only" model of teaching and that, as Joyce and Weil (1996 in Stellwagen 1997, 272) point out, there is no perfect model that suits all situations.

Stix and Hrbek (2006) argue that teachers as coaches place their focus on students and their ability to discover and explore ideas rather than memorise and regurgitate facts. Following Longenecker and Pinkel (1997, in Stix and Hrbek 2006), they define a teacher in the capacity of coach in the business world as one who continually strives to unlock the potential that resides within all students, bringing their performance to the highest level attainable; offering inspiration, guidance, training, and modelling, to enhance their abilities through motivation and support.

- **"A teacher as coach helps students:**

  - Find their inner strengths and passions in order to nurture self-worth and identity

  - Have a voice in their own learning and to negotiate collectively with the teacher to create the goals and objectives

  - Passionately engage in talking content to increase their memory retention and to fuel motivation to learn

  - Use their gifts and inner talents to bring their work and efforts to the highest level of scholarship attainable" (Stix and Hrbek 2006).

Adler (1982 in Stellwagen, 1997, 272) provides a useful distinction between three spheres of learning: the development of intellectual skills, the acquisition of knowledge, and the employment of understanding and values. Didactic teaching is appropriate for the acquisition of knowledge, Socratic teaching for the employment of understanding and values, and coaching for the development of intellectual skills (Stellwagen 1997, 272).

For the trainers of young future tourism entrepreneurs in Karlovac or elsewhere, it is important to realise that they need to perform all three functions: the acquisition of knowledge, the learning of understanding and values, and the development of intellectual skills. The VOTS project itself is designed in such a way that it provides an emphasis on intellectual and, most importantly, entrepreneurial skills and thus follows Stix and Hrbek's (2006) proposals for coaching in the business world. Such an emphasis, however, does not mean that the other two functions are non-existent.

For young future tourism entrepreneurs to be successful in tourism, there are high levels of knowledge that need to be acquired. The problem for teachers and trainers here is that it is not possible for one single person to be able to know everything that one needs to know in building a career in tourism. More importantly, the role of trainers is to aid pupils in looking for information and identifying what is relevant and what is not. In the plethora of information that is provided nowadays, there is still a need for knowledge acquisition, yet the knowledge needs to be a direct result of one's own motivation and, to borrow from Stix and Hrbek (2006), desire to bring one's ideas and work to the highest level of scholarship attainable. This in turn also means value acquisition. Performing better and reaching for new knowledge are only two of the values that young entrepreneurs learn. Trainers also need to teach them other values: learning from business failure, co-operation with others and the value of cultural heritage, to name just a few.

EXAMPLES OF INTERACTIVE METHODS

In this section, we provide some examples (together with useful links) of different interactive methods.

Using interactive methods/techniques in the classroom has multiple benefits.

These techniques are often perceived as "fun", yet they are frequently more effective than traditional lectures at enabling student learning (Yee 2014, p.1). There is a variety of interactive teaching methods/techniques that can be used alone or combined with other methods. In the following sections, we present some interactive methods/techniques that are useful for teaching/coaching:

Problem-based learning

Problem based learning (PBL) is an educational methodology that uses learning goals to create and structure an environment in which students, working in self-directed groups, identify, synthesise and apply information to specific issues (within a case or problem format). The role of the tutor is to prepare the environment and facilitate discovery and learning rather than teach.PBL uses specially constructed scenarios (cases), which contain a real 'problem'. The students need to solve the problem and learn from the issues embedded in the case (Dart 2009 pp. 4-6).

Cox (2009) provides a learning and teaching guide for active learning in tourism whereby she focuses on the role and possible implementation of case studies. She defines a case study as a representation of a real-life or lifelike situation, a model that includes a sufficient level of detail for the learning and teaching purpose, a situation or scenario based on events in the real world. A simple case study usually consists of a scenario (the context), a statement of the issues (the focus of the case), the task (the open problem) and any resources needed for the task. Additional supporting materials (artefacts), such as documents, newspaper articles or videos may also be provided (Cox 2009, p. 6).

Example: Cox (2009, p. 36) provides an example of a case study written as a scenario and provides a text published in a scientific journal as the main supporting material for teaching with the aid of this case study.

Title	Kathy's Café Closure
Focus of the Case Study	Consumer perceptions of hygiene.
Task:	Individually, after reading the scenario and supporting material, prepare notes for a classroom debate on how such news items impact customer perceptions of food hygiene. Consider the following questions: • How might such news items affect customer perceptions of food hygiene in the area? • What steps can be taken to improve customer perceptions? • What factors affect customer perceptions? • How do customer perceptions of food hygiene relate to published data?
Resources:	2-3 hours Course notes on food hygiene.
Scenario:	The Borough Council has successfully prosecuted Kathy's Café for a series of food hygiene breaches. Kathy's Café was found to be in breach of food safety and environmental health regulations at the Magistrates Court today. The case was brought by the council after the owner failed to comply with two improvement notices issued by environmental health officers following a routine inspection which revealed generally poor kitchen hygiene. Dirty floors, a build up of grime in a chest freezer, broken tiles and stained, smelly food chopping boards were amongst the contraventions cited during the hearing. The court also heard that although there was a hand-washing basin, it was clearly not in use as there was a teapot in it and cleaning equipment was obstructing it. There were also no soap or hand drying facilities. A follow-up inspection showed that little had been done to clean the place up. During this inspection the owner arrived at the café and began serving customers without washing her hands. One of the women working there also arrived with supplies and did not wash her hands or take off her coat before serving customers. **Based on: http://www.northampton.gov.uk/site/scripts/ news_article.php?newsID=871**
Artefacts:	Knight, A. J., Worosz, M. R. & Todd, E. C. D., (2007), 'Serving Food Safety: Consumer Perceptions of Food Safety at Restaurants', International Journal of Contemporary Hospitality Management, 19(6), pp. 476-484.

■ **Example: Case study (Source: Cox 2009, p. 36.)**

- **Source: 21stCentury Educational Technology and Learning**

- **Some useful guides/links about case studies and other PBL methods:**

- **Developing Skills in Critical Reflection Through Mentoring Stories**, Available on: *www.heacademy.ac.uk/assets/hlst/documents/resources/ssg_tomkins_mentoring_stories.pdf*

- **Upper Secondary Teacher Guide for Tourism Studies**, Available on: *www.education.gov.pg/Teachers/secondary/upper/teachers-guide-upper-secondary-tourism-studies.pdf*

- **Case Studies for Active Learning**, Available on: *www.heacademy.ac.uk/assets/hlst/documents/resources/ssg_cox_active_learning.pdf*

Team-building activities

Team-based learning (TBL) is a relatively new approach to teaching in which students rely on each other for their own learning and are held accountable for coming to class prepared. Research has found that students are more responsible and more engaged when team-based learning is implemented. The major difference in TBL and normal group activities is that the groups are permanent and most of the class time is devoted to the group meeting. The sites below will show you how this somewhat radical approach has resulted in greater student and faculty satisfaction (MERLOT 2014).

- **Source: Eventteam**

Here is an example of a team-building activity that can be done in the classroom.

SOUTHERN DISTRICT LEADERSHIP TEAM
ACTIVITY/TEAM BUILDING IDEA 2002

NAME	Deb Ivey, 4-H Youth Development Agent
Country	Iowa
Name of Activity:	Teamwork Olympics

Time Needed:	20-30 minutes

Number of Players:	No Limit – at least five for one team

Materials Needed:

One or more Large metal washers with 5-7 strings tied to it. The strings should be 2-3 feet in length.
Tennis balls or other firm ball.
Cups, cans or bowls that will hold the balls.

Preparation Needed (Ahead of Time):   Tie strings to washers randomly around the washer.

Instructions:

1. Form the participants into teams of 5 – 7 each
2. Give a washer with strings to a team and instruct each team member to hang onto a string
3. Place a ball on the washer. If the ball falls off the washer they must start again.
4. The team must work together to place the ball in the cup, can, etc. on the other side of the room.
5. One or more teams can do this at the same time as a timed event or one team at a time with observers. Teams can try again if they want.
6. Observers should watch for communication, leadership, and team work skills.

PROCESSING:

How did communication change within the group? Did anyone assume leadership? How did the team work together? What does this say to our group? What did you learn from this activity? How can you apply this to other situations?

■ **Source: UWEX.EDU**

- **Example: Belbin Team Roles**

Belbin Team Roles are used to identify people's behavioural strengths and weaknesses in the workplace. Belbin Team Roles measure behaviour, not personality. This information can be used to:

- build productive working relationships
- raise self-awareness and personal effectiveness
- aid recruitment processes
- build mutual trust and understanding
- select and develop high-performing teams

The team roles that Meredith Belbin identified are used widely in thousands of organisations all over the world today. By identifying our team roles, we can ensure that we use our strengths to our advantage and that we manage our weaknesses as best we can. Sometimes, this means being aware of the pitfalls and making an effort to avoid them. The Belbin test identifies 9 roles (BELBIN Associates 2014):

	PLANT – The role's name comes from the fact that one such individual was "planted" in each team. They tended to be highly creative and good at solving problems in unconventional ways.
	RESOURCE INVESTIGATOR – Resource Investigators provide inside knowledge on the opposition and make sure that the team's idea would carry to the world outside the team.
	CO-ORDINATOR – Co-ordinators are needed to focus on the team's objectives, draw out team members and delegate work appropriately.
	SHAPER – Shapers provide the necessary drive to ensure that the team keeps moving and does not lose focus or momentum.
	MONITOR EVALUATOR – The Monitor Evaluator is needed to provide a logical eye, make impartial judgments where required and to weigh up the team's options in a dispassionate way.
	TEAMWORKER – Team workers help the team to gel, using their versatility to identify the work required and complete it on behalf of the team.
	IMPLEMENTER – Implementers are needed to plan a practical, workable strategy and carry it out as efficiently as possible.
	COMPLETER FINISHER – Completer Finishers are most effectively used at the end of a task, to "polish" and scrutinise work for errors, subjecting it to the highest standards of quality control.
	SPECIALIST – Specialists emerge. In the real world, the value of an individual with in-depth knowledge of a key area has come to be recognised as yet another essential team contribution.

■ **Source: Creatoor Group 2014**

BELBIN®

Self-Perception Inventory

The Belbin Self-Perception Inventory (SPI) is a behaviour-based questionnaire. Your responses, via the SPI, are analysed by the Belbin Team Role system **Interplace**. This produces feedback in both scripted and graphical form.

Please spend about 15 - 20 minutes completing the Belbin SPI. Please note that there are no right or wrong answers; try to respond on the basis of who you are, not who you would like to be. Work at your own pace, taking care not to over-analyse your responses.

The Belbin SPI consists of eight sections and each section contains 10 statements. Within each section, you have to allocate points to the statements based on how you feel they apply to you; the sum total of points for the section must be 10.

For example, if you think that one statement applies strongly and two others apply just a little, you might distribute the points as 6 for "strongly applies" and 2 each for the other two statements. Or if two statements apply equally strongly you might allocate 5 points to each. Alternatively you could give all 10 points to one statement, or allocate one point to each of the 10 statements. However, try to avoid over-liberal use of these extremes! Please allocate whole numbers only - no fractions or decimals.

I	I believe I can make positive contributions to a team because:
1.0	I am quick to see and take advantage of new opportunities.
1.1	I am seen as a natural team player.
1.2	I am happy to take on varied work as and when the team requires.
1.3	I can think laterally to solve problems.
1.4	I am good at identifying and using the potential in fellow team members.
1.5	I am keen to improve things by focusing on the details.
1.6	I am enthusiastic about applying my training and expertise.
1.7	I am ready to speak out in the interests of making the right things happen.
1.8	I ensure that my work is delivered on time.
1.9	I can offer reasoned and balanced judgements of different courses of action.

II	I sometimes encounter difficulties in teamwork because:
2.0	I can be reluctant for others to change things around, once work is underway.
2.1	I like to influence others, which can cause resentment.
2.2	I can become frustrated if my knowledge of a particular subject is not recognised.
2.3	I tend to lose momentum rapidly once my initial enthusiasm has passed.
2.4	I am inclined to underestimate the importance of my own contributions.
2.5	I tend to be sceptical, which can dampen enthusiasm in the team.
2.6	I tend to lose my patience, which can create a tense atmosphere.
2.7	I am inclined to avoid discussions which may lead to conflict.
2.8	I can become distracted by my thoughts at the expense of the business in hand.
2.9	I am concerned to make sure things are done correctly, which can introduce delays.

■ **Example: Belbin test (Source: Cert UK)**

Game-based learning

Games, experiments and simulations can be rich learning environments for pupils and students. They enable the solving of real-world problems in a safe environment and are a fun way of learning. Most young people today have grown up playing games and using different interactive tools: the internet, phones, mobile applications, etc. (Merolt 2014).Game-based learning is a great challenge for teachers/coaches to make their learning objective integral to playing the game. Games can be used for many purposes, including: making learning fun, livening up the classroom and motivating pupils/students to learn outside the classroom (Teed 2014).

- **Some useful guides/links about Game based learning:**

- **Game-Based Learning**: *serc.carleton.edu/introgeo/games/index.html*

- **HospitalitySimulation Game**: *www.heacademy.ac.uk/hlst/resources/ detail/hosp_simulation_game*

- **Inspiring teaching and learning**: *www.channel4learning.com/sites/ gcsease/leisure_tourism/index.html*

■ **Source: Channel 4 Learning**

Multimedia

It is very important that not only verbal, but visual, audio, and video material is included in the classroom.

Multimedia has the potential to create high-quality learning environments. There are many benefits to learners: working at their own pace and controlling their learning path, learning from an infinitely patient tutor, actively pursuing learning and receiving feedback, etc. For teachers/coaches, it allows for creative work, saves time for more challenging topics, replaces ineffective learning activities, increases student contact time for discussion, etc. (CEMCA 2014).

For example, the teacher can use a video as a fun, interesting way for teaching pupils a foreign language:

- **Some useful guides/links about Multimedia as a teaching method:**

- **Teaching and Learning for a SustainableFuture, a multimedia teacher education programme**: *www.unesco.org/education/tlsf/mods/theme_gs/mod0a.html*

- • **Multimedia Learning Examples:** *elearningexamples.com/multimedia-learning/*

- • **Examples of Virtual Tours and Electronic Field Trips:** *thwt.org/index.php/presentations-multimedia/virtual-tours*

- • **Example: Learn English – Travel**

- ■ **Source: EFpodEnglish – Learn English! (***www.youtube.com/watch?v=XKuZ4gxxwDk***)**

Listening

Where teachers are immersed in the methodology of coaching, they use a skill called deep listening. There are different ways of listening (Stix 2012):

- • **Level 1** – the teacher is really not hearing or is not engaged, and basically ignores what pupils or students are saying.

- • **Level 2**– the teacher listens subjectively, turning what the pupil/student states and taking ownership of it, and discusses it from his or her perspective.

- • **Level 3** – the teacher listens more objectively, from the view of the pupil/student, and makes inquiries.

- • **Level 4** – the teacher listens deeply at the highest level when behavioural and body cues are taken into account along with what the pupils/student states.

Another method is guided listening. This can be used as a response to students; the twist is using a question or statement as a counter to what they have asked, allowing them to find their own way or their own solution. Sometimes students are stuck and need help to move forward so that they can complete the task at hand. At times, students just need to be acknowledged; at other times the teacher as coach can guide them to move forward (Stix 2012).

Listening to **hear** not listening to speak.

- ■ **Source: Stix 2012**

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Using tables, charts, models and other teaching aids

Different teaching aids can be used to stimulate learners to participate more actively.
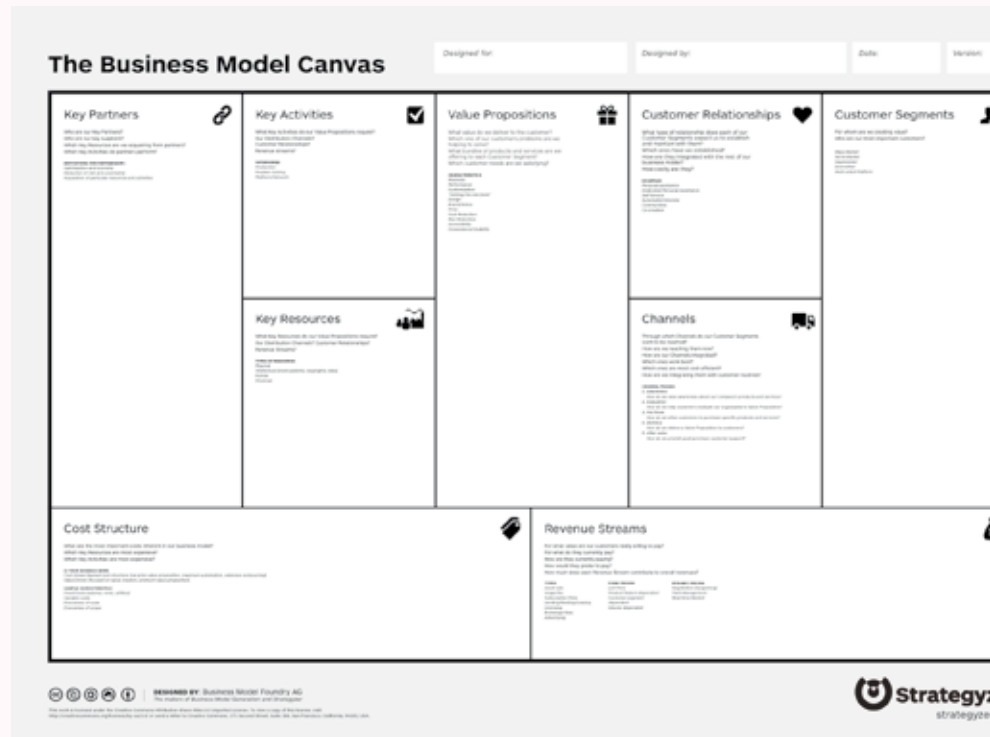
- **Source: Osterwalder and Pigneur 2010**

As an example, we can provide a very popular method for writing business models: CANVAS. Proposed by Pigneur and Osterwald (2010), it gained its popularity due to its simplicity on the one hand and its inclusion of the most important elements that need to be thought of when writing a business model on the other. Learners think about their own or some other company (either real or imaginary), and individually or in groups identify the key elements of the business model based on the Canvas Business Model.

- **Some useful guides/links about other teaching aids:**

- TourismConcern: Action for Ethical Tourism: *www.tourismconcern.org. uk/educational-resources.html*

- Hospitality, Leisure, Sport and Tourism Network: *www.heacademy. ac.uk/hlst/resources*

- Channel 4 Learning: *www.channel4learning.com/sites/gcsease/leisure_ tourism/index.htmland*; *www.channel4learning.com/sites/gcsease/ leisure_tourism/t_curriculum_map.html*

- Teaching and learning for a sustainable future: *www.unesco.org/ education/tlsf/mods/theme_c/mod16.html?panel=6#top*

APPENDIX

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VOTTS TEAM IN PICTURES

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