



EXPERIENCE  
PEOPLE AND CULTURE.

# WORKBOOK

## PRACTITIONERS GUIDE

hidden treasures.  
CONTACT TO LOCALS  
authenticity learning together

# SLOW TRIPS

ECONOMIC SUSTAINABILITY social sustainability  
ecological sustainability  
STORYTELLING



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# How to use this book.

[What is in it for me?]

1

## This book is a guideline

It shall help you as a Slow Trips provider to develop slow experiences along the brand definition of Slow Trips. More how to design the brand you will find at the Brandbook, a separate guidebook of Slow Trips.

2

## This book makes fun.

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

3

## Tell your story.

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

4

## Use it. Share it. Make it special.

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

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

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

Slow Trips.

Experience people and culture.

\_\_\_\_\_ 

My signature.

\_\_\_\_\_ 

The most memorable Slow Trips experience in Europe.

# Brand value of Slow Trips.

[The criterias to differ from other travel experiences.]

- **Contact to locals.**  
The visitors should have the opportunity to exchange ideas with the inhabitants.
- **Learning together.**  
By involving the visitors, they can familiarize themselves with the local culture.  
The organisation of different activities such as workshops or cooking courses strengthens the mutual exchange.
- **Storytelling.**  
Providing insights by telling stories, e.g. from everyday life or about old myths or legends using dramaturgical elements.
- **Social sustainability.**  
Respect for the culture, expectations and views of the locals and a contribution to increased intercultural understanding and tolerance.
- **Ecological sustainability.**  
The trip is designed to be as environmentally friendly as possible, e.g. in terms of mobility, accommodation, food and activities.
- **Economic sustainability.**  
The additional income generated by Slow Trips also serves rural development and can create new jobs for the local population.
- **Hidden treasures.**  
Presentation of special places, personalities and activities that are not accessible to all visitors.
- **Authenticity.**  
We are as we are. Sometimes not everything is 'pretty'. Lost places, crude facts, a neighbourhood that does not sugarcoat the reality, the meaning behind the way why people call it homeland -this real beauty is what people want to explore. We call it localhood.

## How does my offer meet the Slow Trips criteria?

- How do I create contact to locals?  
-----
- How do I enable the guests to learn together?  
-----
- Who tells my guests the local stories?  
-----
- How do I create social sustainability in my offer?  
-----
- What can I offer my guests so that my offer is ecologically sustainable?  
-----
- How can I extract value from my offer?  
-----
- Does my service offer the guests a place he doesn't know?  
-----
- How do I make my offer appear authentic to the guests?  
-----

# Tourism for all ...?

Our most favorite visitors!

## We focus on four essential target groups of Slow Trips.

Every tourist gets his own Slow Trips, designed as individually and personally as possible . But there are four special types of slow travellers we focus, as well as some special guests we also take care and develop uniqueness:

### The active creatives

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

### The cultural purists

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

### The escapists

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

### The discoverers.







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



Finding out information about the different target groups.The more you know about the needs about the traveller types the better. Pick out the one, who suites best for your individual Slow Trips experience. What is the value proposition you provide?

# Slow Trips visitor usecase.

Develop your Slow Trips experience for the following usecases (some examples):

-  **Families on holiday, making a daytrip.**  
Think about telling stories in a language everybody understands (body language, smile)..-  **Pairs and couples with friends.**  
How could you provide fun, intimacy, friendship with local couples?
-  **Senior citizens getting tired soon.**  
Provide some toilet facilities at the arrival point and seating facilities during tours.
-  **Gourmets exploring local behaviors.**  
Don't show just the most pretty and star decorated restaurants, step into locals shoes..
-  **Creative design aficionados.**  
Let them participate. At the end of the Slow Trips there exists something new in the world.
-  **Select a type of visitors and make it perfect for them. Others will value it.**  
Below you find a list of several visitor types. Decide in advance for whom you are creating.

☐ women

☐ men

☐ children

☐ adults

☐ pairs

☐ groups

☐ singles

☐ families

☐ senior citizen

☐ adventurers

☐ sportspeople

☐ gourmets

☐ romantics

☐ creative minds

☐ health-coscious people

☐ thrill-searching people

☐ traditionen-oriented people

☐ people with mental disab.

☐ drivers

☐ flyers

☐ lovers of arts

☐ lovers of architecture

☐ lovers of culture

☐ lovers of nature

☐ lovers of luxury & wellness

☐ water lovers

☐ do-it-yourselfer

☐ number of participants:

# Individual tour planning.

## Individual tour planning

A good guide has lots of questions!

- Who is my contact person for the group?  
-----
- What kind of group is coming?  
-----
- How big is the group?  
-----
- Which interests do they have?  
-----
- What is the itinerary of the group's trip?  
-----
- How will the group arrive?  
-----
- Which language(s) does the group speak?  
-----
- How much time is available for the tour?  
-----
- Which kind of catering is required?  
-----
- Where will the group spend the night?  
-----
- What budget is at its disposal?  
-----

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

# What makes a good guide?

- **Master of communication.**  
He is a master of communication and isn't afraid of foreign languages.
- **Master of the high art of rhetoric.**  
He is a master of the art of rhetoric and captivates people with his storytelling.
- **Stick to timetable.**  
He has to stick to the timetable and he is able to keep bigger groups together.
- **Well groomed appearance.**  
He has a well groomed appearance, a sense of humour and exudes a natural friendliness.
- **Prepared for all kinds of emergency.**  
He is well prepared for all kinds of emergency.
- **Knows his region.**  
He knows his region like the back of his hand and leads his visitors to magical places.
- **Creative Guide.**  
He slips into creative roles.
- **Plan B.**  
He's always got a plan B if ...
  - ... the group arrives after a long delay
  - ... the size of the group has changed
  - ... a thunderstorm is brewing
  - ... allergy sufferers can't eat the catering
  - ... a wheelchair user is included in the group
  - ... a tourist is getting sick



# Rhetoric and time management during a guided tour.

## What is important for a good speech?

A speech is composed of 3 components: Speaker, Content and Audience.

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

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

## The speaker

### What makes a good speaker?

A good speaker is fascinating, appears authentic and proclaims the content of the speech easily. Additionally he speaks in the way, that everybody understands exactly what the speaker wants to tell us. To address different senses at the same time, a good speaker

uses all tools that are available. Altogether this is often designated as the “talent of the speaker”. In this case, the talent is not more than the sum of small single factors. Everyone can learn to do it.

### Language and Voice

The language should be understandable for everyone:

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

The voice should fit:

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

In general the speech should be fluently and the speed mainly variable, but not too fast and not too slow and always with pauses.

The speech should be freely formulated and should sound naturally. It is possible to do some notes with keywords on little cards, which can be held in the

hand while walking around during the speech. It is not a sign of weakness but of a good preparation!

### Body language

The body language should convince the audience and should show that what he tells is serious.

His movements should fit to the content of his speech. He will reach this, when he highlights important passages with gestures.

However, this should not be too theatrically or exaggerated. Therefore, the speaker should move during his speech. The posture should be upright and hands should not be in your trouser pockets. The facial expression should be lively and friendly and not mask-like or rigid. If, on his tour, he is telling something about a tragic or scary story, he should adapt his facial expression depending on the content of the story, because same as gestures, facial expression expresses emotions.

The more passionate someone presents his speech, the more credible he will be as a person and the more fun it would be to listen to him.

## The content

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

### During a guided tour:

First of all, start with an introduction:

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

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

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

- core information (must)
  - Marginal information (clarification, comparisons = underline the core information)
  - Background information (are elements, that make a speech more entertaining; not necessary, but only „nice to have“ / Storytelling)
- For Slow Trips, the third group is very important!

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

Another essential point for designing good content for a guided tour is, to never lose the red thread. To achieve this, they consider a logical order of the content. In order to note, that in

average, the human brain can follow a speaker with full attention only for 8 minutes, pay attention to the speaking time. At this time of eight minutes, you usually space out mentally. A good speaker is able to bring the audience back to the actual topic if he considers the points mentioned above.

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

## Storytelling

### Storytelling and the basics of dramaturgy.

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

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

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

- Resolution: bind together the main parts of the plot and return to normacy („...and they all lived happily ever after!“)

## The Audience

Who exactly are the people sitting in front of me?

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

Many things can already be clarified during the reservation of the guided tour.

The audience lives! Keep on observing them. Are they listening to you? Do people of the audience chat among each other? Is the first one starting to yawning? Do someone have a critical look? Let your eyes drift through the audience and make eye contact with people, speak always directly to the audience. The audience is constituted of many individuals, set up a good connection to as many people as possible.

Notice that there are three types of audience: The dynamic audience - Likes the speed; a horror is to beat about the bush; always needs a good overview for orientation; loves short and snappy statements with strong pictures. The feeler: Less facts, more anecdotes — the more personal and emotional it is, the better it is; loves references and citations. The wisecracker: Works according to the motto: numbers, data and facts; the more details we have the better it is! He will be able to find out the meaning of the details by himself.

# Warming up.

## Offer creation with method - what for?

### Introduction.

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

Out there, during the experiences in town and country along the lakes and rivers, an ambitious experience script can help to create the conditions to create the special, unique moments around the topic of mobility in tourism.

### How does it work?

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

The proposed methods are to be understood as a "tool box". Choose the method that suits you and your experience!

We have provided fields for answering questions. Please use the manual to get the most out of it: so please write as much as possible in it, scribble it around and keep the ideas. The manual should be your "tool" for staging your experience.

### Who does it need?

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

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

### How long will it take?

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

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

# Product development.

## What has to be done in advance?

Develop goals and non-goals:

Create a desired schedule:

Analysis of the current situation:

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



# What’s already there?

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

Who is currently our important visitor?

Who’s the favorite visitor? The visitor who creates the most value.

Who will be our future visitor?

Your visitor types are a valuable basis for experience design!

# How to develop Slow Trips experiences?

1

## Stage 1: core story = basics.

What do we stand for in the destination?

2

## Stage 2: service design = duty.

How should core and complementary services be designed to be perfect hosts?

3

## Stage 3: experience design = voluntary.

How can individual experiences and emotional quality be designed to differentiate the range of experiences on offer?

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

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

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

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

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

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

# Stage one. The Core Story.

## Sub stories of our Slow Trips experience?

What is the history (red thread) of the region that locals tell each other?



What are the locals here particularly proud of?



Why are you particularly proud of this area in your destination?



What is there to find in this area?

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



What is slow in your product? Who could be encountered? Surprisingly?



Are there lost places to explore? What makes the unbeauty beauty in your destination?



# Stage two. Service Design.

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

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

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

Please let yourself be inspired by the individual service fields provided and complete the missing points.

### Before the arrival:

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

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### During the journey:

- ☐ Mobility Service Hotline
- ☐ Information about short-term timetable changes, traffic jam reports, etc.
- ☐ Smooth handover e.g. rental bikes in the hotel

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### During the stay:

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

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### On departure:

- ☐ Get customer feedback and give them a smile.
- ☐ End with a sympathetic and funny situation at the end, which makes our visitors smiling.

☐

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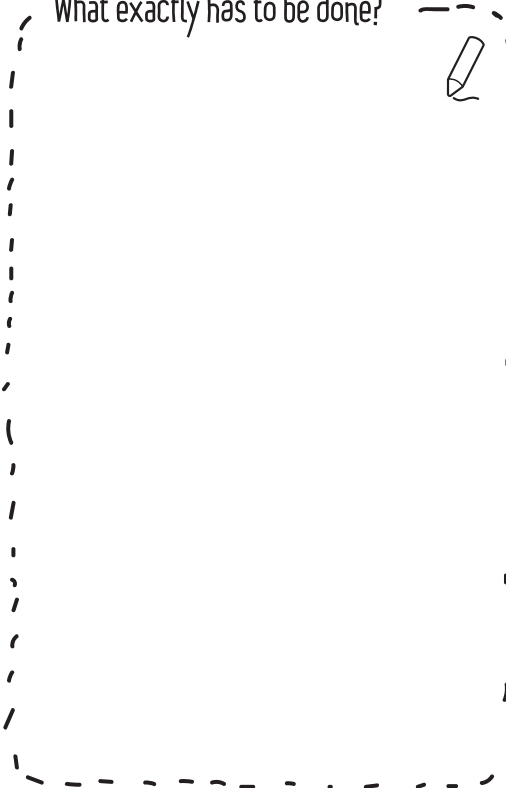

After departure:

☐ Send CO2 savings as a certificate or similar.

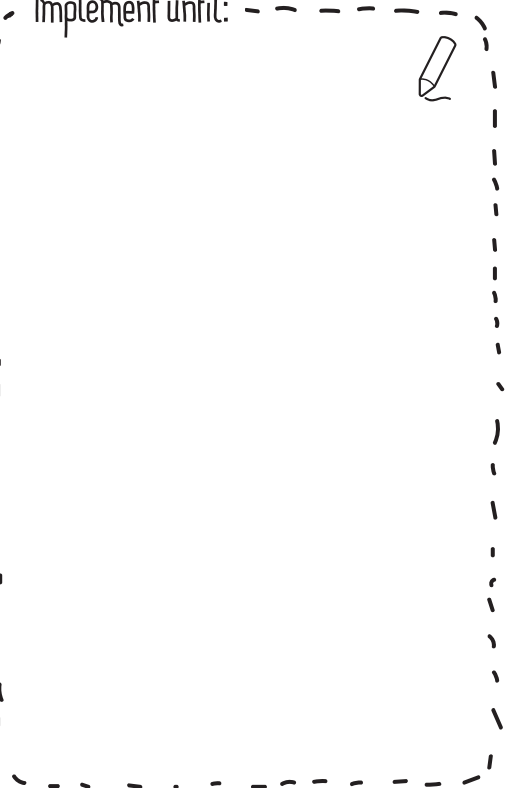

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What exactly has to be done?



Implement until:



# Stage three. Experience Design.

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

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

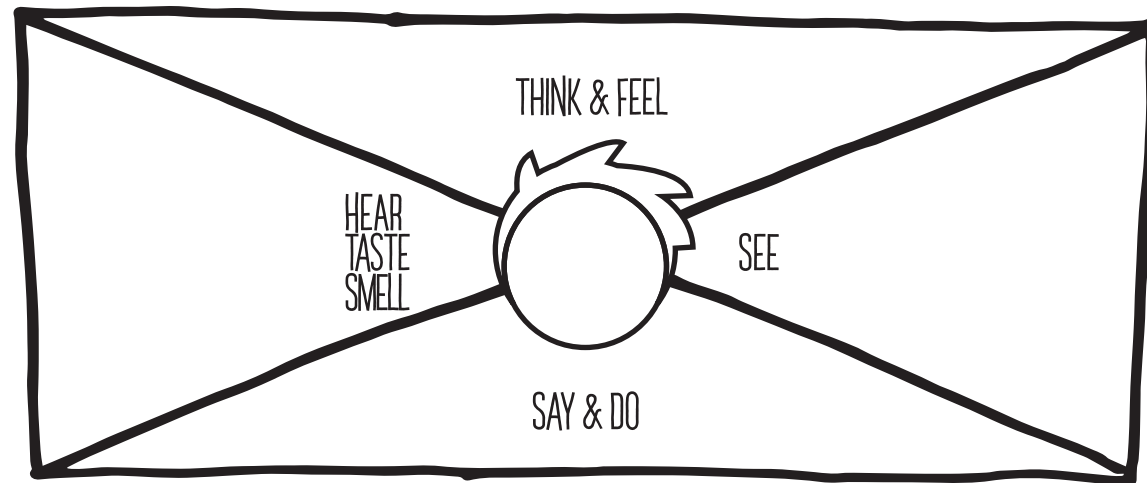
In order to master this challenge well, we offer you the following selection of methods to help you with the development.

“Pick” your suitable method(s)! Choose which “tool” you can and would like to work with best.

## Method one. Empathy for the Slow Trips visitor.

Now it is particularly important that we deal with the sensations and impressions of the visitor who is travelling in your destination.

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



### For this we ask you for a little thought journey:

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

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

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

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

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

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

What is your message that you send to your friends?

What do visitors hear when they are on the road?

What if you take a break? What do you remember? Childhood? What do you taste and smell?

What is so special about these smells and tastes?

What do visitors see now - as a visitor? What do visitors on the second view?

What is particularly unique and new about it for you? Scenarios? Attractions? What do you photograph?

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

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



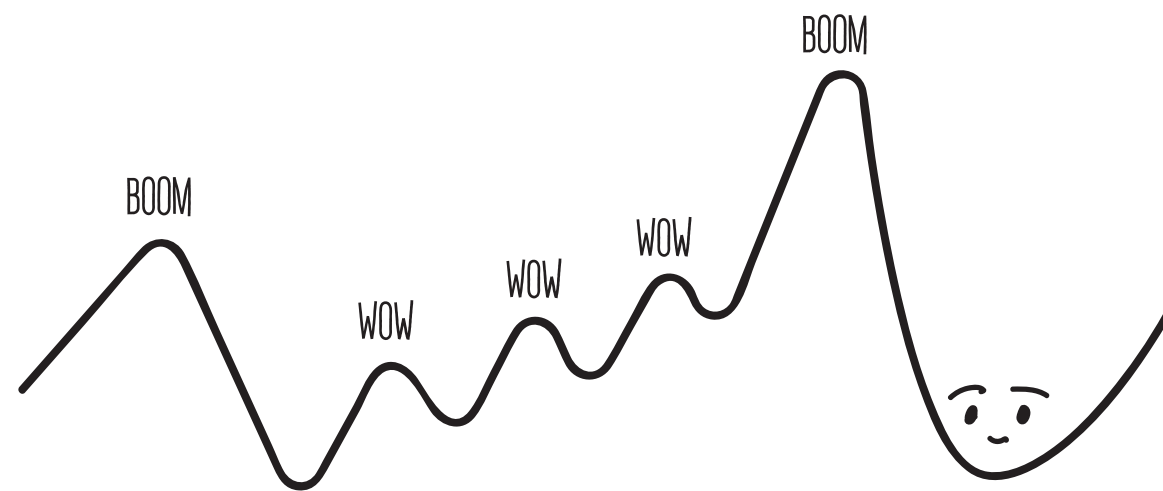
## Method two and three.

### Dramaturgy and the stages of the journey.

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

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

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



What do you have to do now?

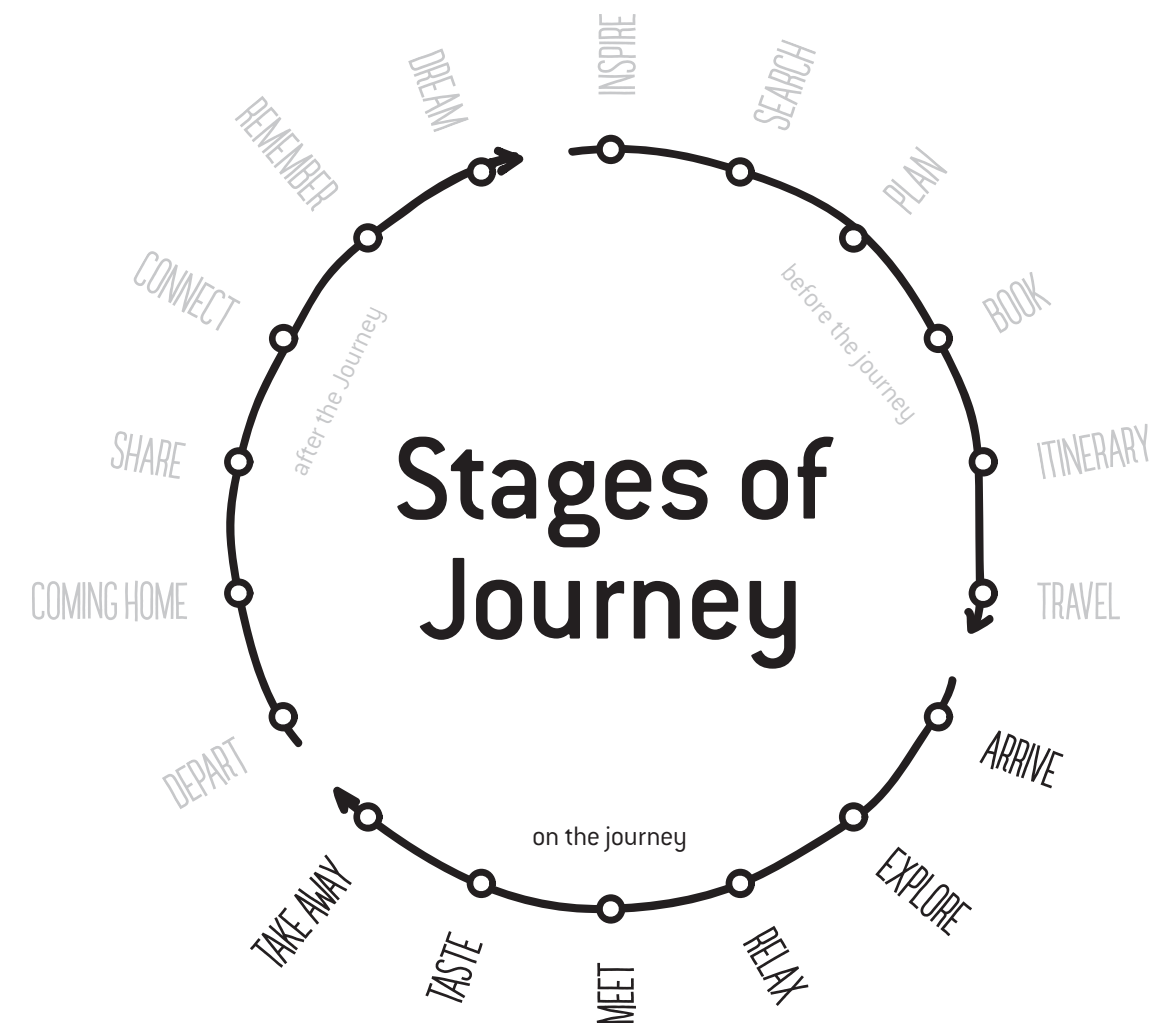
Now that you can empathize very well with your visitor, we will deal with the tension building of the Slow Trips experience, which is based on the following questions.

How does your Slow Trips experience build up tension?

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

To answer these questions, we use another tool for designing tourist services: the phases of the journey. We now cover the “On the Journey” section with its six experience contact points.

Now please describe your experience dramaturgically in keywords using the individual contact points of your visitor.



## Arrive

How are the first moments of the visitor, the first impressions, pictures?

## Explore

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

## Relax

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

## Meet

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

## Taste

Who can you meet along the way?

Locals, real "originals", historical people, animals?

## Take away

What memories can I take with me as a visitor?

Souvenirs? But also relationships and friendships?

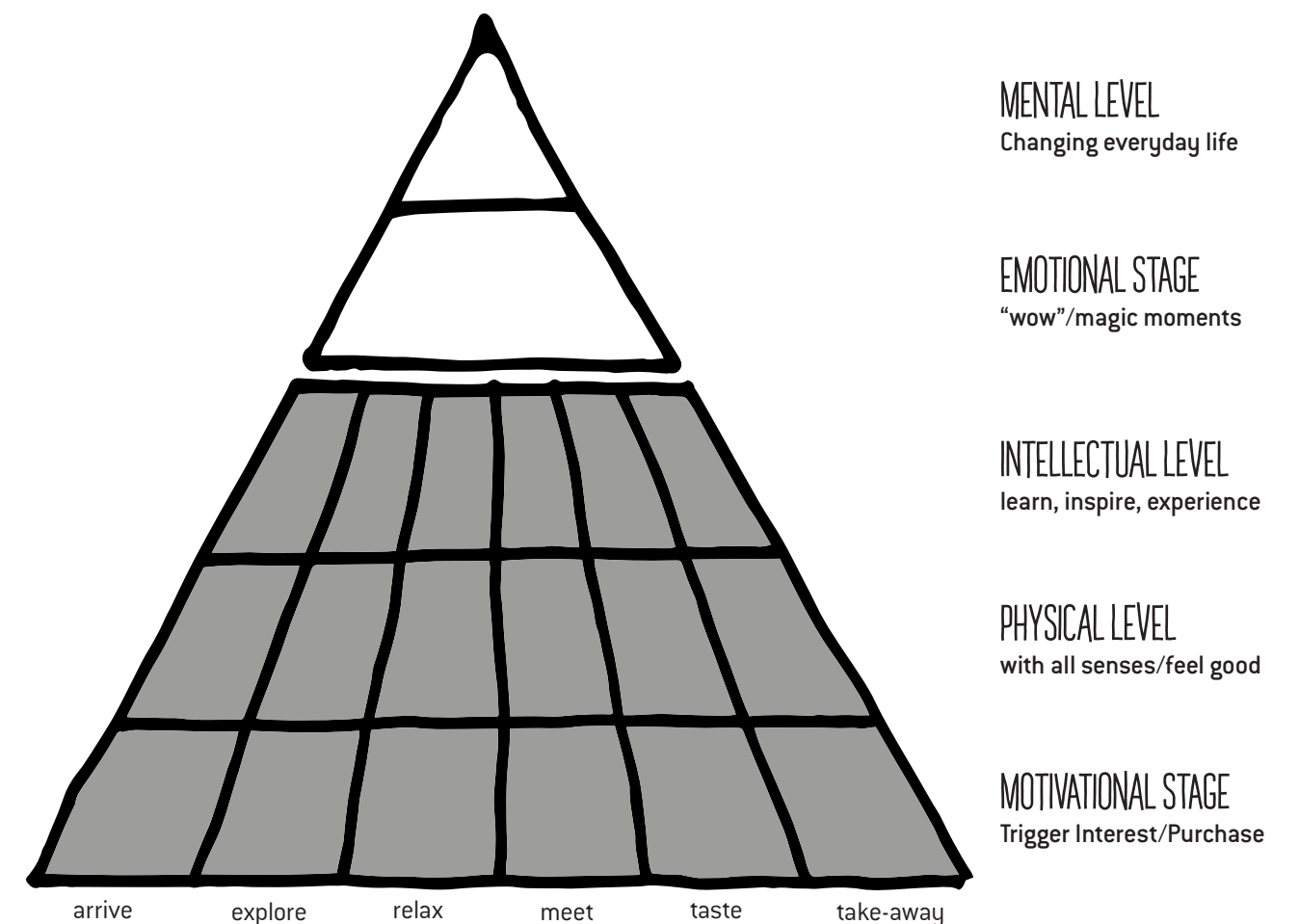
## Method four.

### The pyramid of experience.

If you still have strength, then you can use the method of the experience pyramid to complete the free program in terms of experience creation.

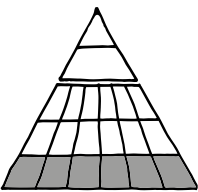
If you viel don't need this method anymore, it's no problem at all. Please turn to page 36 "ENDSPURT".

As a final step, we use the so-called experience pyramid as a checklist in the Experience planning. It is a valuable tool for product development and the design of deep, meaningful and significant experiences for travelers.



If the pyramid of experience appears complex at first glance, don't be confused - the principle is quite simple. We guide you through the individual steps to the highest goal, the top of the pyramid.

At the end of this last piece of textile, you have completed your individual basic concept for an experience with an unmistakable, emotional quality of experience!



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

This section of the experience pyramid is about the core performance of the product:  
What exactly is your performance promise on the experience to be designed? What motivates your visitor to choose this particular experience? What arouses curiosity, interest and attention? What exactly does your visitor “buy”, what is he prepared to invest money and valuable leisure time for ... If you haven't answered this question exactly yet?  
Now please describe the “perfect day from the visitor’s point of view” in your destination.

Please proceed in such a way that you internalize your main topic and a secondary topic of your Slow Trips experience. These dramaturgical cornerstones should shape the tension of your experience.

Please go back to step 1 and look for your main important answers our of the six questions..

What are we going to tell?

Now you can look at your impressions from the thought journey collected on the empathy map.  
What are the most important experiences your visitor will see, feel, hear, ... would like?

Notes // Empathy card

Now you start to describe your experience in the form of a story. Imagine writing a script:  
Which steps does your visitor go through or leave out? What do travellers experience and how do they look like?

Arrive

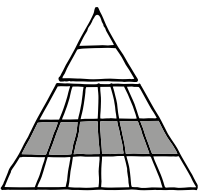
Explore

Relax

Meet

Taste

Take away

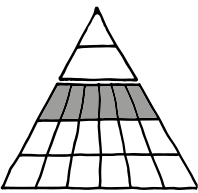


# The physical level: How to involve visitors with all senses.

Now it's about complementary services. These are services which the visitor perceives as positive, which enrich the experience and trigger satisfaction.  
Start looking for ideas for free services now and paid services that your visitor needs during, before or after the designed experience.  
Which visible service is helpful for the visitor? What does the visitor perceive as pleasant? What services can I use to differentiate myself from others?  
Differentiate between experience offers?

Please list the seven identified services you offer your visitor:

- 1. \_\_\_\_\_
- 2. \_\_\_\_\_
- 3. \_\_\_\_\_
- 4. \_\_\_\_\_
- 5. \_\_\_\_\_
- 6. \_\_\_\_\_
- 7. \_\_\_\_\_

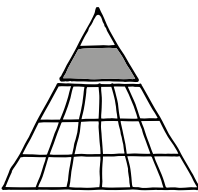


# The intellectual level: what your visitors can do in your Experience the value of adventure.

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

Please name here five surprising or enriching experiences that you would like to offer your visitors:

- 1. \_\_\_\_\_ 2. \_\_\_\_\_
- 3. \_\_\_\_\_ 4. \_\_\_\_\_

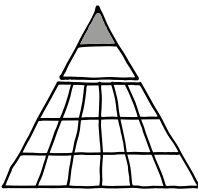


# The emotional level: How to create magical moments you remember.

We have almost reached the top of the pyramid. At the already very narrow emotional stage, it's simply a matter of evoking the "wow effect" in the visitor.  
  
What are the magical moments you offer your visitor along the way?  
Can't you? Again, it's not about mass, but about single places or or interactions that create a "wow moment" in people.

Write down two or three wow ideas here:

- 1. \_\_\_\_\_
- 2. \_\_\_\_\_
- 3. \_\_\_\_\_



# The mental level.

The top of the pyramid is reached. If you have been full of zeal so far, there is no need to do anything at this level.  
  
The mental experience level is the unselfish, the message that reaches man, and the result of all your work, so to speak.

And if it has succeeded really well, then it triggers a feeling of happiness in your visitor and in the best case a change in his everyday life. This creates a lasting connection to the place of the unique experiences.

The visitor feels deeply rooted at the destination after exploring our Slow Trips experience..

# Extra-Turn: How to set up a Slow Trips Business.

## The Business Model Canvas.

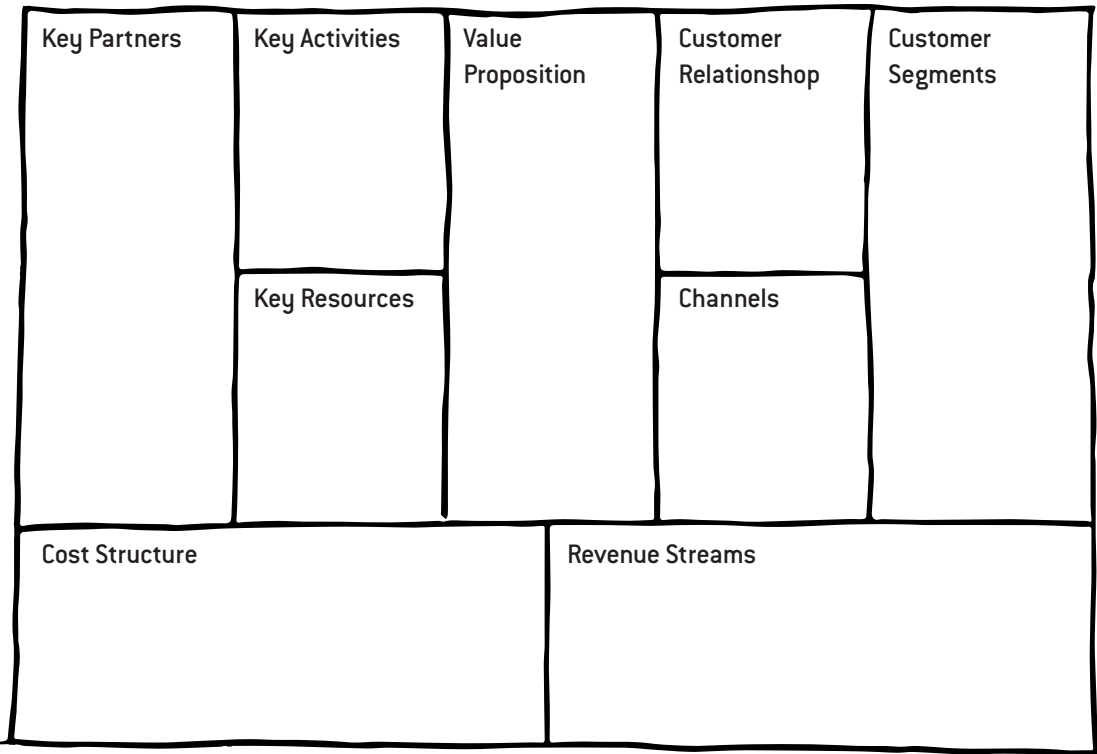
### Slow Trips start up planning and budgeting

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

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

### Why we use it:

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



### Key Partners

Who helps us!

Which partners do we need to offer and market Slow Trips services?  
Who are our key suppliers?  
What are our most important cooperations? Who helps us to improve our services? What key resources do we source from partners?  
Which parts can we outsource in order to have more time for our core business? What competencies do we need in-house?

### Key Activities

What we have to do!

What do we have to do to make our Slow Trips business work (e.g. ideation, staging, development of services, problem solving, marketing, knowledge management, training, etc.)?  
Which activities require our value propositions?  
Our channels?  
Sources of income?  
How do we spend our (working) time and how much of it is paid?  
How do we organize our daily work?  
Which processes are necessary?

### Key Resources

Who and what we have!

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

### Value Proposition

What is our top performance

What is the real value of our Slow Trips services?  
What is the value of our service from the point of view of our customers?  
What problem do we solve?  
For which customer activities do we design? How do we differ from our competitors? How do we improve the quality of life and work of our customers?  
What customer needs do we meet?  
Which “product groups” or service packages do we offer to each customer segment?

### Customer Relationship

How we interact!

What kind of relationship do our customers expect or any of our customer segments? How do we trigger desire, surprise you?  
How long-term are our customer relationships?  
How cost-intensive are they?  
How individual do we have to be with our customers? How are they integrated into our business model?

### Channels

How we are known and how we deliver!

How and where do our customers and customer segments want to be reached? How do we reach them now? How do our customers get our services? Which channels work best now? Which are the most (cost) efficient? What are the advantages and disadvantages of these channels for us? How do we acquire our customers and how do we retain them? How do we integrate these channels into customer processes?

### Customer Segments

Clients / Who we're helping!

For which target groups are our services interesting?  
For whom do we create value?  
Who are our most important customers? How can we classify our customers?  
What problems and tasks do our customers face?  
Which customer groups bring us the most business and why?

### Cost Structure

What we give!

What are the most important costs associated with our business model? Which costs are fixed costs? What are variable project-related costs? Which key activities are most expensive? Which key resources are most expensive? We recommend to calculate the cost structure on a yearly level.

### Revenue Streams

Revenue and benefit - what we get!

What values are our customers really willing to pay for? (e.g. working hours, license fees, services, data, knowledge, packages, etc.) How do they pay now? How would you like to pay? How much does each revenue source contribute to the total revenue? How variable or fixed is our pricing? We highly recommend to prognose the revenues on a yearly level, including also the low- or no-season time.

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

## Price calculation in five steps.

### A checklist for a simple price calculation.

Prices for a Slow Trips experience can be calculated in five steps. The first step is:

#### 1. calculate costs

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

#### 2. consider cost types

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

#### 3. determine working time

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

*\*/ \* Checklist is continued at page 47!*

## At a glance - assigning different cost types correctly

#### direct costs

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

#### overhead

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

#### fixed costs

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

#### jump fix costs

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

#### variable costs

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

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



Table 1 Example Type of costs	costs (net)	6 participants (pax)	10 pax	20 pax	30 pax
Guide per hour (max. 20 people)	40,00 €	100,00 €	100,00 €	100,00 €	200,00 €
Service staff	20,00 €	40,00 €	40,00 €	80,00 €	80,00 €
costs for staff		140,00 E	140,00 E	180,00 €	280,00 €
Bottle of wine	12,00 €	12,00 E	24,00 E	36,00 €	60,00 €
Bread (fresh baked)	8,0 0 €	8,00 €	8,00 €	16,00 €	24,00 €
olive oil	15,00 €	15,00 €	15,00 €	15,00 €	15,00 €
Glasses, decoration, tables, ...	8,0 0 €	8,00 €	8,00 €	16,00 €	24,00 €
Information booklet	1,50€	9,00 €	15,00 €	30,00 €	45,00 €
transport costs					
costs variabel		60,00 €	88,00 €	129,00 €	192,00 €
mark-up overhead costs (organisa- tion, marketing, telephone)	50,00 €	50,00 €	50,00 €	50,00 €	50,00 €
Total costs (prime costs)		302,00 €	348,00 €	464,00 €	662,00 €

## A checklist for a simple price calculation II.

### 3 b. determining Slow Trips organisational time

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

Calculate your Slow Trips experiences, including additional services such as wine tasting if possible, in such a way that all your costs, including your working hours, are covered and you also make profits. This is good for your business and makes you and your team more satisfied. It is another motivation to look after your visitors, if there is “something left over” in the end. Do not sell your offers for free or below value. The visitors should pay something and with good offers and interest they are usually also ready for it. Whoever finds 20 Euros too expensive for a good two-hour tour will not buy a bottle of wine for ten Euros and thus achieve local added value. Better create incentives to buy. For groups of sum X or more, reduce the price for the wine tasting, give a discount on purchases after the Slow Trips tour, offer suitable additional services and offers that the visitor can only buy here, now and now.

### 4. find lower price limit

The example calculation in Table 3 shows you the sticking points. The calculation shows you which costs arise and how you can calculate the customer price. The prices are exemplary and vary according to company and offer. A calculation gives you security in every respect for pricing and tendering the offers. In addition, you are forced to think about where you can and want to make price concessions.

*\*/ \* Checklist is continued at page 50!*

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

# At a glance - how to calculate working time properly

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

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

If you organise and accompany this Slow Trips wine-experience on your own, it will cost you 16,25 hours (see table 2) - this corresponds to two normal working days. If you have staff at your side, there will be additional staff costs. What you estimate is your personal decision. In our sample calculation we have based 3 - 6 hours à15 Euro with air upwards, depending on the number of participants. By the way: Those who work with external partners, such as wine experience guides, should calculate an hourly wage of 30 - 60 euros.

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

# A checklist for a simple price calculation III.

## 5. set the price

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

### In this example it could look like this:

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

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

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

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

## 15 recommendations

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

# Final spurt. Slow Trips experience.

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

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

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

You will now bring your existing or new experience schematically onto an overview sheet and locate the story, the strikingly visible and perceptible high feelings, some attraction points that attract attention, as well as the visible and invisible services and curiosities with a “wow effect” along your destination.

To do this, please refer to the attached plan “The perfect day” and fill the sheet with your results. If you wish, you can also turn the sheet around and present your experience differently and in your own way.

## Take a look at your great result - you’ve done a very good job.

### 1. OUR BRAND IDENTITY.

We are a transnational european initiative to actively design participative tourism experiences. As a form of sustainable tourism it is about serendipity and experience of local everyday culture. At a participatory involvement of the local population and with a clear focus on sustainability we create meaningful relations between visitors and locals with an aim of intercultural learning.

Our passion is to make the experience of local traditions through typical regional activities happen. In addition, we love the transnational exchange with other rural regions in Europe.

### 2. OUR BRAND BEHAVIOUR

Authenticity is key and understood as the critical conflict of the opposites illusion & beingor copy & original. We search for the 'genuine' but this is not only understood as showing idyllic or 'undistorted' images of our rural and urban regions: We open up a discourse about a new touristic concept of beauty. We call it localhood - discovering & experience of local everyday culture. The following describes what is important for us to provide:

**hidden treasures.**

**CONTACT TO LOCALS**

**authenticity** learning together

**ECONOMIC SUSTAINABILITY** social sustainability

**ecological sustainability**

**STORYTELLING**

### 3. OUR KEY VALUES

We act meaningfully, environmental-friendly, sustainably, regionally. But we also love odd things.

### 4. OUR BRAND EXPERIENCES.

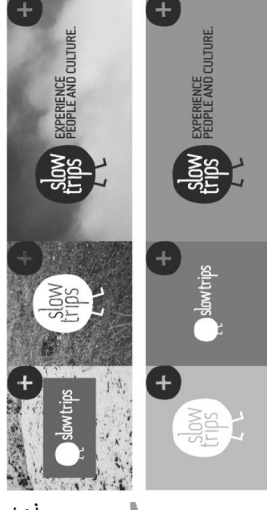
We invite our visitors to travel as participating observers, who witness the everyday life of the local(s) population. Whether the chosen designation is 'sustainable', 'green', 'creative' or 'cultural tourism', at its heart we provide similar meaningful experiences: "Slow Trips offers visitors the opportunity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

### 5. OUR BRAND PROMISE.

Experience people and culture.

We make localhood & the genius loci sensible: the characteristic culture and atmospheric quality of a place and its non-reproducible 'aura'.

### 9. BRAND IMAGE.



### 10. OUR BRAND ESSENCE.

### 8. OUR FOUR MOST FAVORITE TRAVELLER TYPES.

The discoverers want to experience an adventure during their journey, awesome landscapes and lost places.

The active creatives love cocrafting, getting insights into what it is, what they do and how to do it themselves.

The cultural purists want to experience local lifeculture, meeting locals and listen to their stories and localhood.

The escapists are local food lovers, travel consciously, attentively and use slowness and mindfulness to energise.

### 7. OUR TONE OF VOICE

Basically, the brand is defined by word painting, we want to create a scenery in which the customer empathize, can feel himself, in it. This happens with a variety of adjectives. We try to describe Slow Trips as in a movie, as would you give your customers a picturesque one retail scene. We use clear structures in the choice of words, avoid nesting sentences and emphasize the human & the real, the near & the tangible, the feelable & the slow spirit.

### 6. OUR BRAND STORY

'Slow Trips' is the new way of lifeculture based travelling in Europe.

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