

How To Make A Guided Tour Into A Unique Experience

Sebastian Frankenger

Or the question of WHY?

Sebastian Frankenger

- Guide since 2003
- DonauGuides
- Former Vice President of WFTGA
- Guide-Training Academy
- Tourism Consulting

www.guide-training.com

Agenda

- **Round of introductions**
- **Needs of guests**
- **Dramaturgy**
- **Why „Linz changes“**
- **Workshops**
- **Summary**



Rules for today



1. This is an experimental space
2. There is no right and no wrong
3. Pay attention to yourself and others
4. Do not suppress a smile
5. It is not about comparisons
6. Not everything fits everyone

The fish philosophy



Video: Fisch Philosophie

The fish philosophy



1. Choose your setting
2. Play - have fun!
3. Give joy to others
4. Be present!

Introduction

What is your most impressive travel experience?

Expectations



Needs of guests



Needs of guests

**What are the needs of your guests
when they do a walking tour?**

Needs of guests According to Maslow



Self esteem

Individual needs

Social needs

Security needs

Physiological needs

Needs of guests According to Maslow

Basic needs

In order for the guests to be able to move to a "higher level" of experience at all, the basic needs (physiognomic and psychological) must be fulfilled.

- Where and when are there toilets?
- Are there drinking facilities or restaurants?
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- Which kind of visitors do I address?
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Target groups

- Who could the experience appeal to?
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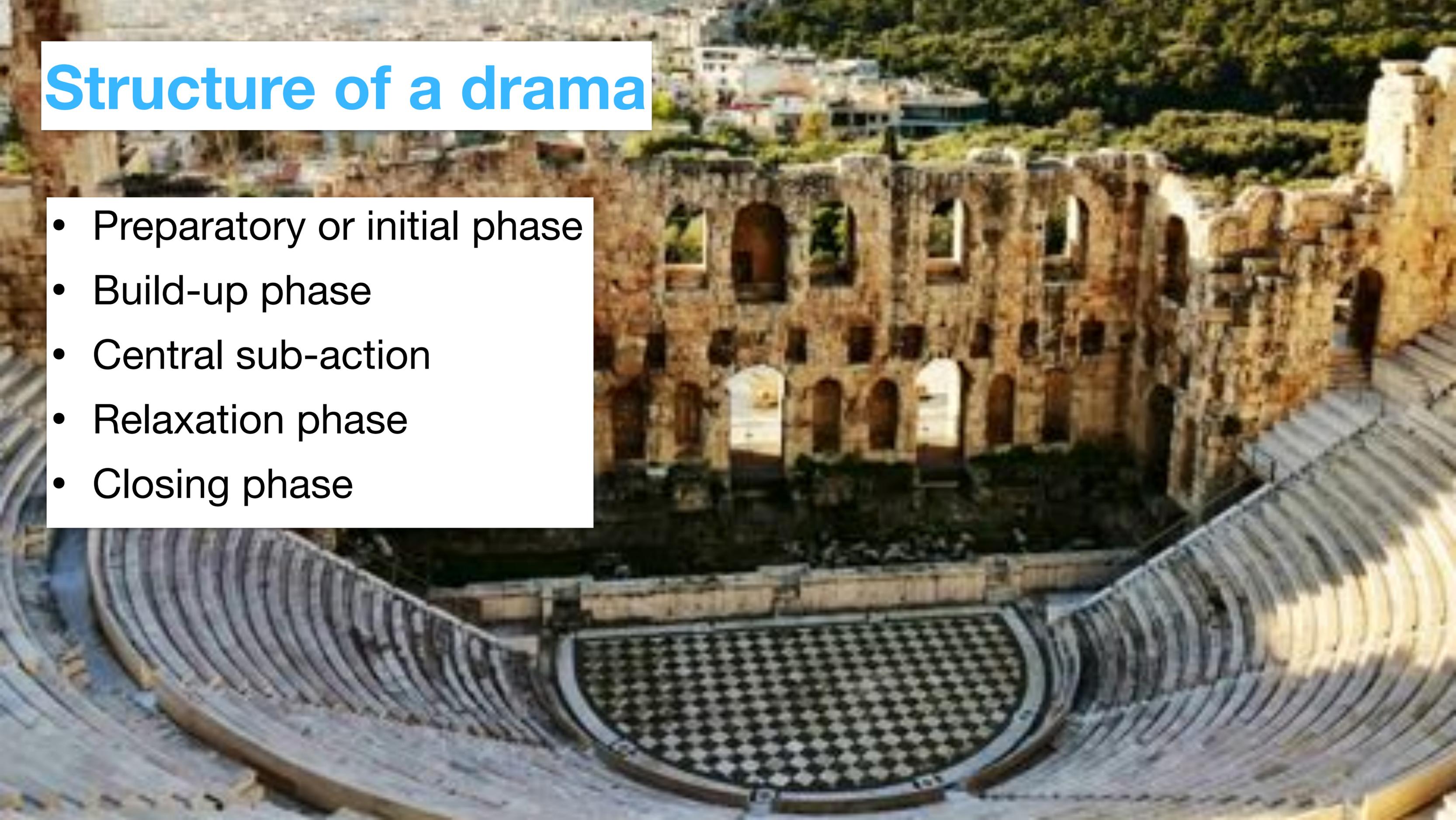
Dramaturgy



- Distribution of highlights
- Play with tension and relaxation

Structure of a drama

- Preparatory or initial phase
- Build-up phase
- Central sub-action
- Relaxation phase
- Closing phase



Lern from the church

- Intro
- Identification
- Networking
- Climax / Fascination
- Projection
- Closing
- Conclusion

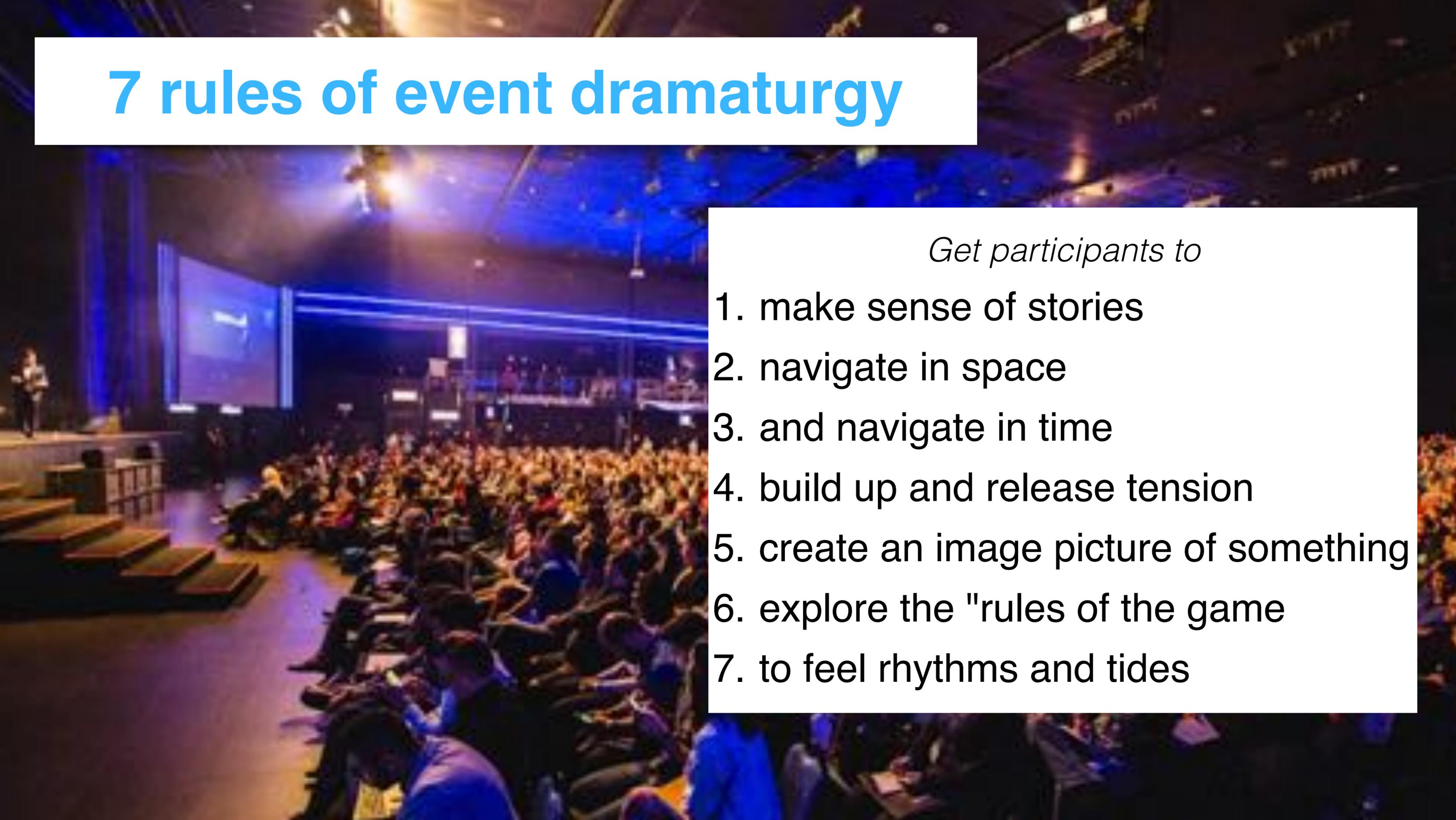
1. Akt

2. Akt

3. Akt



7 rules of event dramaturgy



Get participants to

1. make sense of stories
2. navigate in space
3. and navigate in time
4. build up and release tension
5. create an image picture of something
6. explore the "rules of the game"
7. to feel rhythms and tides

The Golden Circle

WHAT

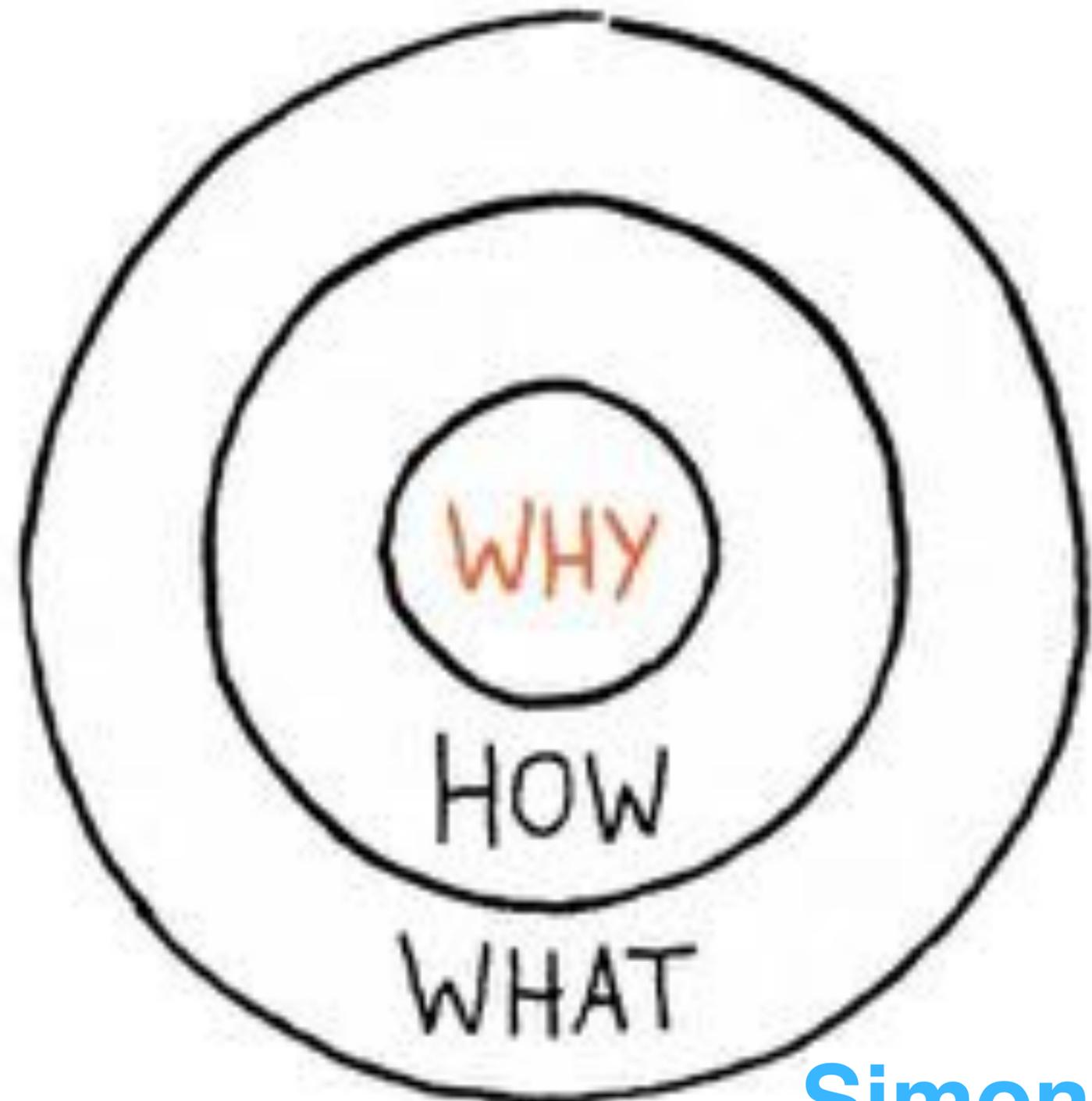
Every organization on the planet knows WHAT they do. These are products they sell or the services

HOW

Some organizations know HOW they do it. These are the things that make them special or set them apart from their competition.

WHY

Very few organizations know WHY they do what they do. WHY is not about making money. That's a result. WHY is a purpose, cause or belief. It's the very reason your organization exists.



Simon Sinek

Example „Linz Changes“ Tour



Or the question of WHY?

Brainscripts

A close-up photograph of a hand with a ring on the ring finger pointing to a map drawn on a textured, light-colored surface. The map features a dashed line path, a red 'X' mark, and a red circular symbol with radiating lines. The background is a solid teal color.

Everyone carries certain scripts in their head.

- David against Goliath
- Treasure hunt
- Thriller





Cognitive Maps

A photograph showing two people's hands pointing at a map spread out on a table outdoors. The map is a detailed street map with various colored markers and labels. The background is a blurred outdoor setting with greenery and a building.

Provide orientation
to feel at home

VON DER REVOLUTION ZUM WELTKRIEG

Die Revolution von 1848/49 war ein Versuch, die deutsche Nation zu schaffen. Sie scheiterte, aber sie legte die Grundlagen für die deutsche Einheit im Jahr 1871. Die Revolution von 1918/19 war ein Versuch, eine demokratische Republik zu schaffen. Sie scheiterte, aber sie legte die Grundlagen für die deutsche Demokratie im Jahr 1949.

- ### WISSEN
- Die Revolution von 1848/49 war ein Versuch, die deutsche Nation zu schaffen.
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 - Die Revolution von 1918/19 war ein Versuch, eine demokratische Republik zu schaffen.
 - Sie scheiterte, aber sie legte die Grundlagen für die deutsche Demokratie im Jahr 1949.





Inferential Beliefs

- Followed opinions
- Creating familiarity in a foreign land









L7Z



Inhalte

- Gebäude
- Luftbilder
- Baumkarte
- Baumwerte
- ohne Textur
- mit Textur
- Bäume
- Projekte
- Sehenswürdigkeiten

Ansichten

- Sehenswürdigkeiten
- Projekte
- Stadtsicht



















Cliffhanger

A person in a yellow shirt and blue shorts is hanging from the edge of a large, overhanging rock formation. The person is positioned in the center-left of the frame, with their body suspended in the air. The background features a vast, blue sky with light clouds and several jagged, rocky peaks in the distance. The overall scene is dramatic and captures a moment of high tension.

Cliffhanger is the art of interruption.
A program is interrupted at a very exciting point.







Sammele Torten
im Augmented-
Reality-Modus

















DER TENOR
RICHARD
TAUBER

WURDE AM 16.5.1891
IN DIESEM HAUSE
GEBOREN

GESTIFTET VON DER STADT LINZ 1957





Pikant

Les Hundak

Konditorei

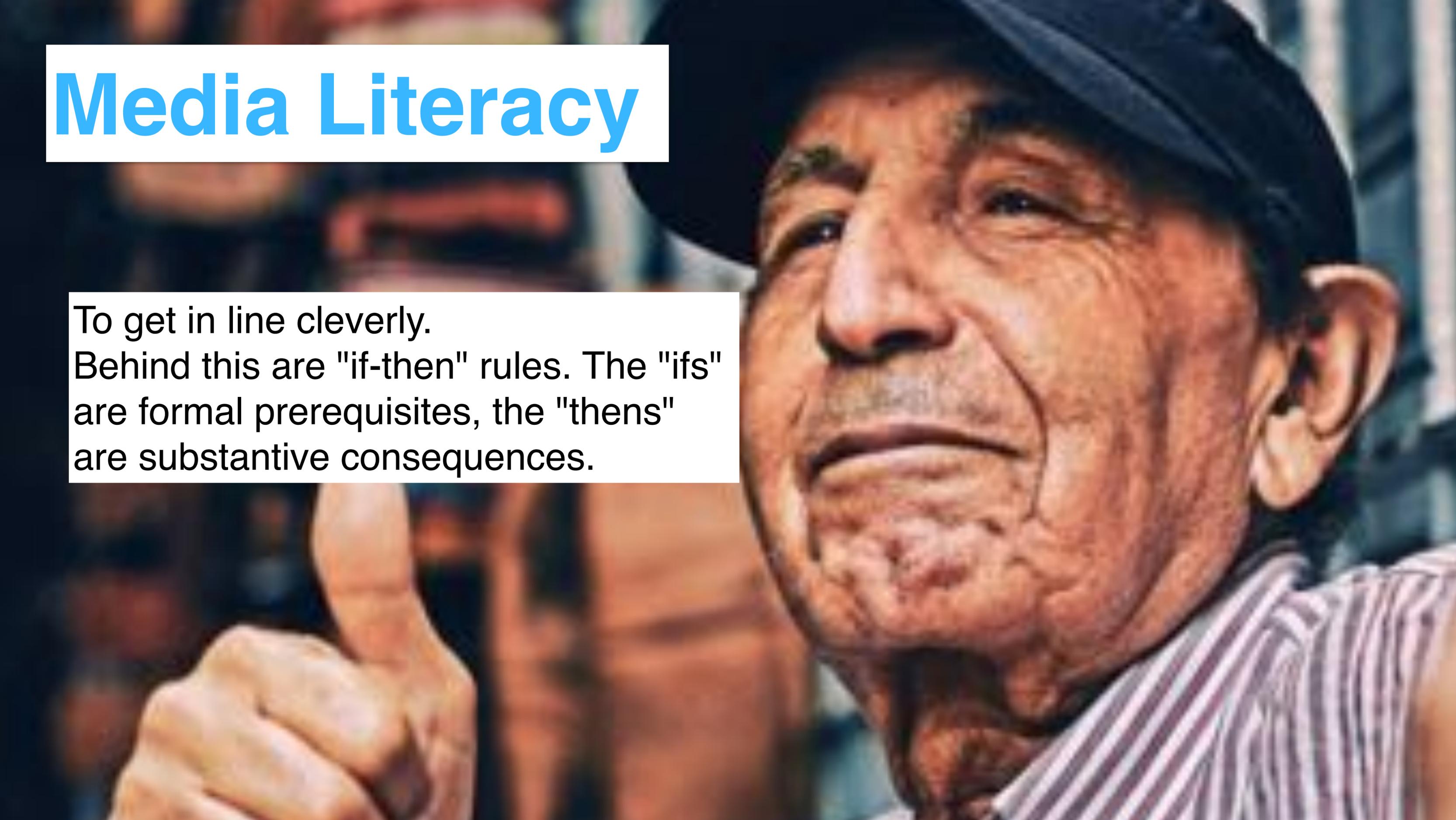
Vindrak Konditorei

Types of perception





Media Literacy



To get in line cleverly.
Behind this are "if-then" rules. The "ifs"
are formal prerequisites, the "thens"
are substantive consequences.





Incorporate dramaturgical elements

- Are there any “hidden treasures”?
- Is there a surprise somewhere?
- Is there anything that visitors could bring home?
- What method fits for telling the story?
- How do we engage the visitors with the site?
- How can I surprise the visitors?
- When is it best to have the experience?
- Have I built in an encounter?
- Can I break the theme into smaller undertakings?
- Which methods can be used to reinforce the experience, to further elaborate the golden thread?
- Is the guest stimulated?

Stories

Minimum Standards are defined in guidelines

Transdanube Travel Stories

Guideline for the development of Danube Stories



Stories

Minimum Standards are defined in guidelines

- *Transition/Change* (change over time, all thematic topics seen from the perspective of history, development, and manifold influences, roots of where we are today, legacy of history found in today's world)

The third and fourth meta-narrative is seen as **means of transporting this image** to the visitors (will be reflected in the experiences of the story):

- *Encounters* (personal encounters with local people as well as encountering historic personalities through the stories, also via myths and spirituality, the connection between Orient and Occident)
- *Sustainable pace* (travelling sustainably at a slower pace, taking time to listen/to reflect/to feel)

Stories

In every story that will be developed, these four meta-narratives should be represented. The destinations (chosen from the pool of destinations defined above) included derive from the story.

Each **story** shall meet the following **standard**:

- *Catching* (Why should someone choose the trail for a trip along the Danube. Define a message every visitor should be able to bring home remember from the trip along the Danube).
- *Simple* (start from people's knowledge and perception of the Danube, what has to be corrected/extended? Evolve from there an easy to grasp topic and a clear storyline)
- *Unexpected* (start with a common schema or myth, go on a treasure hunt, trigger curiosity, following a dramaturgy of climax and unexpected twist/revelation/new perspective, open the visitor's mind for new aspects)
- *Concrete* (translate the abstract concept of the meta-narrative into concrete, tangible material = heritage sites etc., set abstract conditions into understandable proportions and relationships, get a feeling for pace of the Danube/for dimensions/for time)
- *Locatable* (story materialising in space = concrete events at concrete destinations evolving the story along the geography of the trail, overlapping events at destinations throughout history)
- *Experienceable* (how can we translate the story into experiences along the trail and within destinations?)
- *Credible* (distinguish between "story" as a "myth" and "story" as "history", oppose fake news)
- *Emotional* (attach people to the story, situations/problems/needs/ longings that are inherent in every human's psyche, experience with all senses)
- *Personal* (develop the story along people's lives, fates, fortunes etc., from former ways of living to today's lifestyle)

The **story** shall evolve along the trail and reflect in each destination. Therefore, the story shall include the following **script**:

- *Main storyline* for the whole itinerary
- *Specific parts* of the story in selected destinations (not everything everywhere, but clear emphasis of what you can see and experience at the specific destination, but always reflecting the main storyline) that work like puzzle pieces that link to the main storyline
- Ideas for *experiences*
- *Modular composition* (in case of too long itineraries for general travellers' vacation span, split the story into modules that can be woven together in consecutive trips)

Catching

Why should someone choose the trail for a trip along the Danube?

Define a message every visitor should be able to bring home and remember from the trip along the Danube.



Simple

Start from people's knowledge and perception of the Danube. What has to be corrected/extended?

Evolve from there an easy to grasp topic and a clear storyline



Unexpected

Start with a common schema or myth.

Go on a treasure hunt, trigger curiosity, following a dramaturgy of climax and unexpected twist/revelation/new perspective, open the visitor's mind for new aspects



Concrete

Translate the abstract concept of the meta-narrative into concrete, tangible material = heritage sites etc.

Set abstract conditions into understandable proportions and relationships, get a feeling for the pace of the Danube/for dimensions/for time



Locatable

Story materializing in space = concrete events at concrete destinations

Evolving the story along the geography of the trail, overlapping events at destinations throughout history



Experienceable

How can we translate the story into experiences along the trail and within destinations?



Credible



Distinguish between
“story” as a “myth” and
“story” as “history”,
oppose fake news

Emotional

Attach people to the story, situations/problems/needs/ longings that are inherent in every human's psyche, experience with all senses



Personal

Develop the story along people's lives, fates, fortunes etc., from former ways of living to today's lifestyle



Script



- Main storyline for the whole itinerary
- Specific parts of the story in selected destinations
- Ideas for experiences
- Modular composition
- Story into modules that can be woven together in consecutive trips

Video: Linz verändert

Developing a local experience

Developing a local experience

in the framework of the INTERREG project Transdanube Travel Stories

General notes

Shaping experiences is basically like writing a script. It follows the principle of the classical drama with different acts, introduction, climax and conclusion.

The methods are taken from classic event dramaturgy, such as brain script, inferential beliefs, cognitive maps, anticipation, cliff-hanger, sentence frames, media literacy. (please see also the presentation added to this paper)

The most important thing, however, is to be aware of why you are doing something. It's not about a string of POIs that fit the theme, but a conscious decision to create certain emotions and thoughts in the guest that he or she experiences at that moment and that will have an impact for a long time to come and that he or she will tell others about at home.

Basic needs

In order for the guests to be able to move to a "higher level" of experience at all, the basic needs (physiognomic and psychological) must be fulfilled.

Questions:

- - Where and when are there toilets?
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Target groups

Each target group has different levels of needs. This does not only mean children, elderly or people with special needs, but also different interests (culinary, art, activities, intellectual, customs, etc).

Questions:

- Who could the experience appeal to?
- How could the experience be modified for different target groups?
- Which target groups is the experience not suitable for?
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- What do the visitors need to be happy and satisfied?
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Golden Thread

There are different meta-narratives for different routes. These should be depicted in each experience in a partial aspect or as a whole.

Checklist:

- Explain the golden thread at the beginning.
- Refer back to it again and again and charge the climax with the golden thread.
- At the end, give a summary and ask the golden thread again as an answered question or open question for reflection.

If the meta-narratives are too general or only partly applicable to the local experience, the following questions could help to develop a common thread.

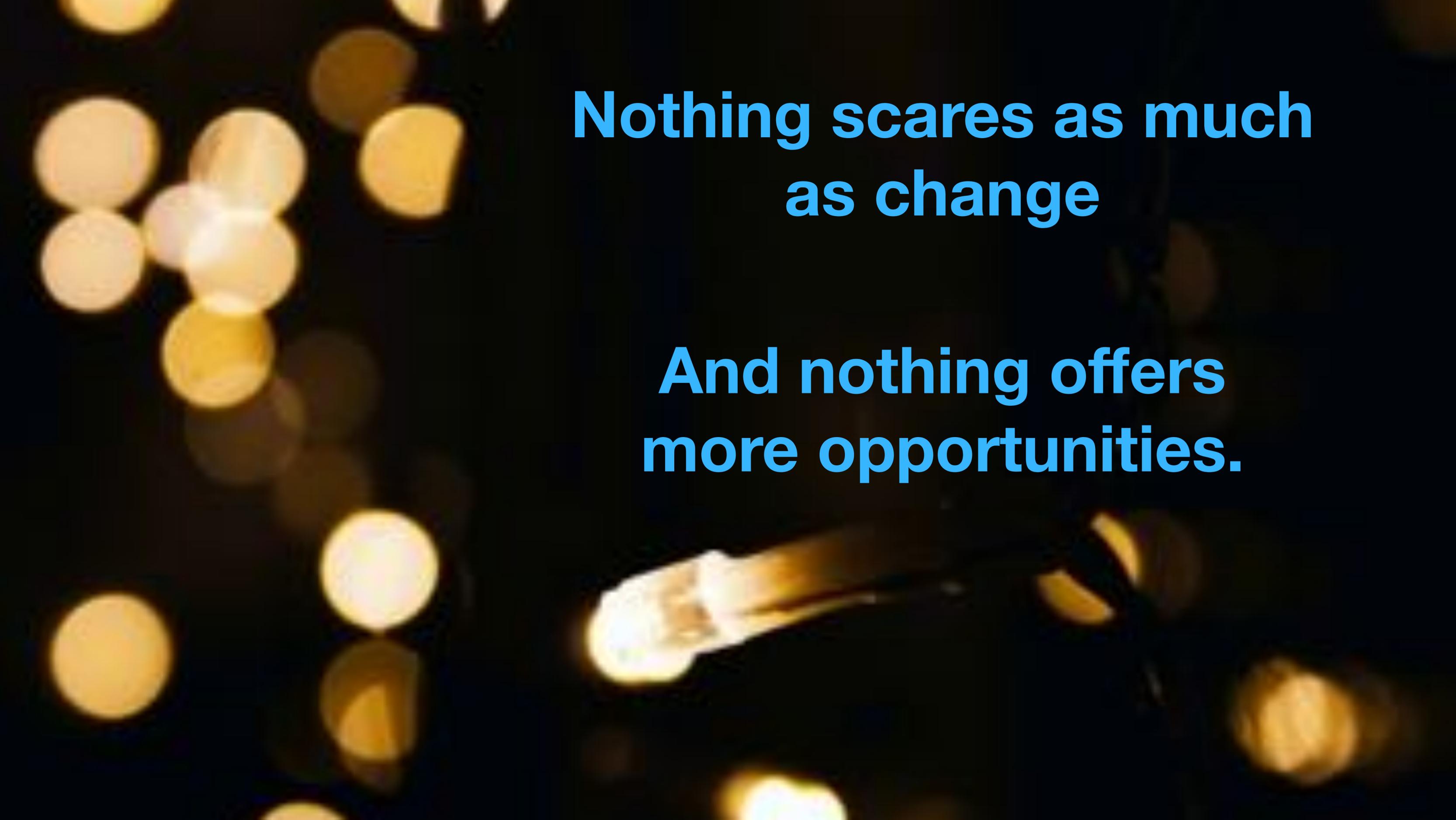
Questions:

- Is there a superordinate theme/topic/meta narrative?
- To which narrative should we link the site and the golden thread for the site?
- Should the golden thread cover the whole trail or only the site?
- What is important and specific for this area?
- How does the experience fit into the Danube-Story, the narrative of the trail.
- What do I want the visitor to remember?
- What is my USP of the site?
- What is unique about the site / object?
- What values do we want to address?
- What is in demand from tourists, current trends?
- • But tourists don't know what they don't know!
- Does the thread have a new approach, does it inspire new thoughts?
- What is being discussed socially right now?
- How to address widespread trends?
- Why did something happen?
- Why did something become big?
- Why is something no longer there?
- How can you motivate people to take up topics?
- Can you include a tasting or tips on where the next stop is?
- Is there a brain script that fits the red thread?

Conclusion

**Good experiences can be found all over the world.
But what makes a tour really unique?
Does it remain a pure experience or can the guest be
stimulated with questions?**

- What should the guests tell others at home?
- What questions do you want them to think about?
- What new knowledge have the guests gained from the experience (knowledge is not just knowledge)?



**Nothing scares as much
as change**

**And nothing offers
more opportunities.**

DANKE!
THANK YOU!
MERCİ!
GRAZIE!
GRACIAS!
DANK JE WEL!

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