

# Creativity Guide

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REINVENTING  
TRADITIONAL CULTURAL HERITAGE





# CONTENTS



## INTRODUCTION FROM GO 52

3



## STEP 1. ESTABLISH YOUR CREATIVE TEAM

4



## STEP 2. ELABORATE A CONCEPT OF NEW EXPERIENCE

10



## STEP 3. DESIGN A PRODUCT

24



## STEP 4. TEST AND VALIDATE

30




## STEP 5. DEVELOP MARKETING STRATEGY

34



## STEP 6. IMPLEMENT

38



This guide was prepared for local  
enthusiasts with a sincere desire to help  
them to promote local development  
more effectively, discover the  
heritage value of their traditional work  
cultures for the young people in their  
communities, preserve and bring this  
heritage to the world.

# Introduction from Go 52

## Heritage Weekends Community

We all strive to make our lives more comfortable, technologically easier and more diverse. However, any technological development has an inverse, a hidden side. The modern world of technology and growing challenges turns us away from tradition. Our children are mastering completely different professions than three hundred, one hundred and even fifty years ago, which means that they are no longer motivated to keep the professions and work cultures that were once valuable and popular for their country. Agriculture is being optimized by the latest means of production, handicraft shops and family workshops are being closed. Local products and processes significantly dependent on manual labour are becoming too expensive to produce a mass product.

This state of affairs has become a normal to us, and gradually ceases to be perceived by us as a loss. However, there is still a loss - the outflow of able-bodied people, including young people, who leave their parents' homes and native communities, interrupting the transmission of inheritance. Preserving heritage is becoming increasingly difficult for communities, apparently because many locals do not recognize its value for their future and do not always have ideas and tools to enhance it. Nevertheless, there are opportunities in cultural traditions that can and should be explored, and this will diversify life's landmarks and bring new livelihood opportunities.

In particular, going beyond their community, local residents who are really concerned about the gradual loss of unique traditional work cultures can easily find those who will be their rescuers. Exactly, after all modern tourists and visitors of small communities are not interested in banal recreation. They are determined to discover and explore local life, which will fill their frequent travels with new but undoubtedly valuable meaning, not just buying a holiday, but investing in the noble cause of preserving and developing endangered work cultures.

Responding to this challenge, during the exciting project '52 Carpathian Lifestyle Experiences: Reinventing Traditional Work Cultures', we established an informal network of Go52 Heritage Weekends providers (abbreviated as Go52) intending to facilitate creative interaction, development and support among the bearers of living cultural heritage of the Carpathian regions from four neighbouring countries. The founders of the network became the project implementing partners, Tourist Association of Ivano-Frankivsk Region (Ukraine), Chamber of Commerce, Industry and Agriculture Satu Mare (Romania), Košice Region Tourism (Slovakia), and ABA Tourism Association (Hungary). The guiding idea of Go52 was to create and market at least 52 products that would offer cultural gourmards a unique travel experience based on traditional work cultures and lifestyles for each weekend of the calendar year.

This guide reflects the Go 52 members' experience on creating these products as part of the mentioned project and is primarily intended for small, mostly rural, communities, involved in the creation, enactment and transmission of their living heritage, which only manifests itself through them. Those who are currently working on a transformation of their own heritage can use this guide to develop an idea or study a specific aspect in this area. Others may decide to read the guide before starting any heritage project to better understand each stage of the process.

Many of the ideas presented in this guide have already been implemented. However, if you decide to use the 'Reinventing traditional cultural heritage' as a workbook, we do hope that working with it will truly be useful and driving for you.

### How to use this guide

The guide consists of six sections that reflect the successive steps of creating and launching a new tourism product. Each section-step provides brief instructions, practical examples, and exercises for independent work. These exercises are designed to be performed directly on the pages of the guide and will allow you to go through the described process on your own, using the provided recommendations and examples. So, this guide is designed to be a collection of your and our results. We sincerely wish you great success!

# Step 1

## Establish your creative team

- Create an initiative group
- Involve local partners
- Plan the work



For a community, the local tourism product is the result of the joint efforts of various stakeholders representing both the private and public sectors. In this case, each stakeholder performs its part in this orchestra, contributing to the creation or development of the product and achieving their corporate goals. Thus, a local tourism organisation, being interested in diversifying offers for consumers, can provide a creative team with the necessary market information. In turn, service providers are directly interested in increasing the number of their clients, the tourists, and therefore - in development of an attractive offer for visitors, which will motivate them to come and stay in the area.

So, if you are going to create a new product, you need at first a dedicated team. To create it, use every opportunity to involve local partners, in particular, colleagues working in the hospitality sector or related fields, employees of educational and cultural institutions, or just people with open and positive thinking. This will improve the quality of your joint work and increase chances of future product becoming interesting and valuable for a wide range of consumers. Those who will help you 'understand' the market or will become intermediaries in promotion of your future tourism product, such as local guides and travel agents, will be also useful.

### **The main features of an effective creative team are:**

- ✓ availability of necessary knowledge, skills, creative thinking of team members and general team spirit;
- ✓ optimal composition and distribution of roles. As a rule, it is desirable to involve people with sufficient travel experience / impressions to generate ideas, people who are able to create promotional texts, people with business thinking who will help to elaborate a business plan of the product, and people who possess knowledge of the tourism market to think over its promotion;
- ✓ clearly defined goals that are shared by the team players which they will aim to achieve. To do this, it is necessary to identify specific expectations from teamwork, ensuring the optimal balance between creativity and productivity;
- ✓ optimal involvement of each team member in product creation and successful distribution of functions. It is important for each team member to be assigned specific roles and to articulate expectations from his or her participation in the work in order to achieve an overall result. The role of a team player should not be limited to formal participation in a discussion or exchange of views.

So, you first need to identify local partners (stakeholders) and invite people to your team who can create something new and interesting. At the same time, the unifying idea / goal of your team should be to create a new tourist product.

The following is an example of a stakeholder matrix used by Go52 members to identify potential participants in their creative teams, their potential interests, roles and functions. This tool will also help you define and formulate accurate messages to persuade these people and to motivate them to get involved.

## Stakeholder Matrix

Potential stakeholders	Their goals and interests	Potential contribution / usefulness for the team
Representative and executive bodies of local self-government (municipalities)	Attracting consumers / visitors to the community and increasing the income of the local economy / revenues, developing infrastructure and services, promoting the community	Comprehensive up-to-date information about the community, knowledge of the local markets, contacts with regional and central authorities (institutions), attraction of community resources, access to budget financing, influence on development and implementation (financing) of development programmes
Institutions in the field of culture and heritage protection, administrators of heritage resources	Preservation and use of heritage, infrastructure development, attraction of new consumers / visitors, increase of revenues / income	Knowledge of local heritage resources, heritage management skills
Accommodation providers (hotels, B&Bs, guesthouses etc)	Emergence of new facilities to attract and retain tourists, increase the number of nights and lengths of stay, increase of revenues / income, equalize seasonal fluctuations	Knowledge of the market and consumer preferences, service standards, direct contacts with consumers
Administrators of tourist attractions	Attraction of new consumers / visitors, increase of revenues / income, market promotion, the emergence of new products and services associated with the attraction	Heritage attractions' management skills, business contacts, attraction of additional resources, development of visitor facilities, direct contacts with consumers
Catering facilities	Servicing groups of visitors, equalizing seasonal fluctuations, increase of revenues / income, promotion on the market, outbound trade opportunities during local events, new contacts with travel mediators and suppliers, new contacts with training institutions in the sector	Knowledge of the market, promotion methods, service technologies, direct contact with consumers
Retail establishments	New customers and increase of sales, attracting new consumers, outbound trade opportunities, contacts with suppliers, expanding the retail network	Knowledge of the market and service standards, contacts of local suppliers, direct contacts with consumers
Farmers / producers of agricultural products	Increase of sales of their products, additional income from visitors and tourists, market promotion, contacts with retail facilities, outbound trade during events, grant and training support	Knowledge of the market and traditional work cultures, business contacts
Worker / amateurs in the field of culture	Self-realization, grateful audience, implementation of cultural projects, participation in cultural events, grant support, training and cultural exchanges, public recognition and usefulness to the community	Knowledge of local heritage, competencies and skills in the field of art, access to props for performers
NGOs and business associations in the sector	Fulfilment of their missions (goals and objectives), self-realization of members, recognition, usefulness to the community, training support, contacts with government officials and professionals, access to grant resources	Social connections, public work and volunteer skills, knowledge of their field of activity, non-standard ideas
Teachers / educators	New opportunities for education of children and youth, public recognition, usefulness to the community, training, grants, competitions	Special knowledge in relevant fields, ability / skills to involve creative potential of children and youth

Youth organizations, informal groups	Socialization and leisure opportunities, development and professional growth, acquisition of new competencies, public recognition, usefulness for the community, grants, competitions, training	Social connections, community and volunteer skills, knowledge of their field of activity, ability to generate non-standard ideas
Travel intermediaries (tour operators and travel agents), guides	Attracting new consumers / visitors, increase in revenues / income, emergence of new products as reasons for arrival, contacts with service providers and operators of new products	Knowledge of the market and marketing tools, business contacts, experience of working with clients, participation in tourism trade events (exhibitions, conferences, familiarization tours)
Local activists and enthusiasts	Community development, personal development, new experience and connections, self-realization	Knowledge of the community, new ideas, contacts, willingness to volunteer

We are convinced that in your community you know by name those who meet the outlined characteristics or you can easily learn about them from acquaintances. You should meet with each of them and explain the benefits of participation in your team. As an outcome, you should receive a list of members of your creative team who have agreed to work with you. It is important that they all understand their motivations, can clearly articulate it, and understand the motivation of other participants.

If the area of your interest extends beyond your community, the process of finding potential team players will require more time and energy. To optimize the search process, we encourage you to carefully prepare and publish announcement about your dream team, detailing the conditions of participation, expectations from potential participants and their benefits from working with you. We used this practice when we needed to involve living heritage bearers to the Go52 community in each of the target regions in the partner countries - Hungary, Slovakia, Romania and Ukraine. Our announcement was disseminated by the project partners on their social media platforms and, as we expected, it was quickly picked up by all possible stakeholders (tourism associations, authorities, local governments, and business).

Only after your potential participants respond, we recommend that you begin personal meetings with them to find out the individual motivation and to understand how valuable he or she may be to your team.

Our call for participants of the Go52 community follows below:

#### GO 52 HERITAGE WEEKENDS COMMUNITY INVITES NEW PARTNERS



To the attention of residents of communities, families, rural cooperatives, farms, civil society organisations or initiative groups that profess or support an authentic lifestyle, have practices of disappearing or half-forgotten work cultures in the target regions of Ukraine, Romania, Hungary and Slovakia!

Do you have talents, skills of traditional work cultures or do you possess half-forgotten crafts? Are you a sincere and hospitable person and like to share the stories of your life, family and land? We invite you to join the international Go52 Heritage Weekends Community.

We offer our participants:

- Assistance with development of weekend tours based on their lifestyle and work cultures of their ancestors, their unique knowledge and experience or interesting stories of their families;
- Inclusion of these tours in the joint tourist offer of Go52 Heritage Weekends, which will be offered for consumers from four target countries;
- Promotion of participants and their Carpathian Living Heritage tours under the joint Go52 Heritage Weekends brand. In particular, we will create a mobile guide and a virtual museum of Carpathian Living Heritage, publish a promo brochure and an album of traditional work cultures, as well as will organise a visit of travel bloggers and arrange advertising on billboards, etc.
- Participation in the network partnership activities to establish and develop business relationships at the regional and international level;
- Participation in the International Festival of Carpathian Traditional work Cultures.

Requirements for community participants:

- maintaining an authentic lifestyle that corresponds the way of life of their ancestors and / or possession of practices of disappearing or half-forgotten work cultures;
- readiness to create and study;
- willingness and desire to maintain and develop the products developed under the community auspice.

If you agree to join the community, please let us know in writing, indicating your craft or traditional work culture you possess.



If you propose the potential participants of your team to fill out an application, make its template as simple and convenient as possible, or just invite participants to make a simple statement themselves. Remember that it is only preliminary acquaintance with your potential partners. The details you can learn later.

It should be understood that the leader of the creative team is rather a facilitator who motivates and directs joint activities in the right direction, while being able to curb their own ambitions and desire to 'steer'. The creative team should create a space to generate ideas and inspire by their own example to achieve the desired result as a common goal that will give all participants in the process a sense of satisfaction. It is important to be able to moderate the activities of the team, not allowing the creative process to go astray. You need to stimulate not only creativity and innovation, but also team spirit and constructivism, flexibly correlating the creative process with the common goals of the team. If you do not organise the process at all stages - from the emergence of ideas to creating a finished product, some even very good ideas can get lost along the way. Therefore, do not let 'talk' ideas, immerse them in inappropriate abstract discussions, encourage colleagues to speak on the merits and do not waste time on what in your case is not fundamental.

Before you start working together, discuss and articulate the goals and specific results at the finish line, draw up and agree on an internal work plan that will allow achieving these results. Use the role matrix and steps described in this guide. It is also worth agreeing on the rules for teamwork. There should not be many such rules and they should be simple, so do not rely on excessive regulation. At the same time, the rules must be accepted by all members of the creative team, concluding an informal agreement.

There are already many universal codes of rules for teamwork, and if you want you can find them in open sources. We offer you some teamwork principles, developed by us throughout the team-building experience.

## Code of rules for teamwork

### **Respect**

*Treat everyone with respect. It is about the respect that team members must show for the time, effort and ideas of others, and that makes the work coordinated. Reminders of respect for each other will create an atmosphere of constructive communication.*

### **Openness**

*Communicate openly. Open communication means that leaders and team members communicate freely on work issues. Communication is an important part of any team, allowing its players to freely express concerns, discuss results, report problems in the group, and help leaders express their goals and expectations more transparently.*

### **Constructive response**

*React constructively, not emotionally. Constructive feedback is an objective view from the side, which allows you to improve processes and speed up the achievement of desired results. It will also promote friendly relations within the team.*

### **Equality**

*Treat everyone equally. This basic rule produces a fair relationship between all team members, regardless of their status in the community, age, gender, experience and role in the group. By fair treatment we mean recognizing the value and benefits of each.*

### **Promotion**

*Celebrate each other's achievements. Give each other recognition, practice various forms of encouragement. This will not only promote a friendly atmosphere, but also help team members better understand each other. Including this rule in your list along with the rule of respect will help you create a team where everyone recognizes everyone's efforts.*

### **Valuing time**

*Spend time effectively. This practice consists of proper prioritization and good planning. Of course, the overall planning and coordination of work is carried out by team leaders. But if time efficiency becomes a priority for everyone in the group, it can help organize meetings and promote more orderly communication within. From our experience, discussions should*

*be regulated, unnecessary disputes and long speeches should be avoided. This will help to organise all participants well from the very beginning, and make their expectations from joint activities more realistic and comprehensive.*

#### **Adherence to deadlines**

*Deadlines are important in teamwork, especially when significant joint efforts are made. However, do not forget that you are creating a unique product in a special creative atmosphere, so excessive anxiety due to non-compliance with the time frame will be unnecessary. Here it is important to find a balance: do not let deadlines bury your project, but also do not let the relaxing exciting process accidentally put you to sleep leaving the started unfinished.*

When setting up a creative team, keep in mind that ideas take time to mature, form and articulate. The idea of the product is born as a weak sprout, which often does not know how it will develop and in which direction it will turn. But if you have enough patience and wisdom, if you do not suppress and artificially accelerate creativity, if you flexibly moderate the teamwork, directing the efforts of its members in the right direction - there is every chance that your idea will grow into a holistic tourist product, and you will be completely satisfied with both the process and its result.

And yet - trust your creative team! If it is driven by a common constructive goal and free from unhealthy ambitions, you will surely succeed.

## Try it yourself



### **Exercise 1.1. Stakeholder matrix**

Think about who and why can join your team, as well as how they can help you, and fill in the table below.

Potential Stakeholder	Specific representatives	Their goals and interests	Potential contribution / usefulness for the team





## Exercise 1.2. Invitation to join the team

Elaborate a motivational message – a call for potential participants of your team.



## Exercise 1.3. Setting up teamwork to achieve results

Hold the first meeting of your creative team, discuss and clearly define the framework for the teamwork. Enter the results in the fields below.

Purpose / goal of the team

Rules of teamwork

Roles of individual team participants

Stages of work, outputs / results, internal deadlines

Stages of work	Outputs / results	Internal deadlines



## Step 2

# Elaborate a concept of new experience

- To whom
- Why
- What
- How



Tourism is now increasingly taking a turn to nature, the rural way of life, traditions and active leisure. However, often the proposition is not sufficient and the visitors are not satisfied with just a tour of the preserved open-air museum. Experiences associated with the authenticity of the given environment and with an immediate encounter with a craftsman whose craft is still alive are increasingly sought after. In this way, the visitors learn everything first hand and, in addition, they can try the craft themselves. It is the work on your own product or direct involvement in the activity that brings the feeling of fulfilment from a job well done.

New travel habits also motivate us to create new products in tourism. In this case, the term tourist product means the work of craftsmen, their skills or knowledge, which they can pass on.

It is through them that valuable connections are built with the area and its inhabitants, and visitors feel useful and satisfied. That is, such visitors receive a unique, personalized and transformative experience.

Don't hold back if your community already offers certain tourist products to visitors. It's like a supermarket - the more goods, the more likely consumers are to come here and, staying longer, buying as much goods as possible. You can focus with your product idea on meeting a specific demand or solving customer 'pain points', which you have identified as needs or gaps in the existing market. Or you want to create an experience that is already offered in other localities but is new to your community. Sometimes, the development of a tourist product involves creation of a completely new experience.

In our opinion, the concept of a tourism product is an idea of combination of natural, cultural and man-made resources, facilities, services and activities in one visit that create an overall visitor experience, help interpret your heritage and can be purchased by visitors to your community. Thus, developing the concept of a new tourism product is, simply put, finding answers to four main questions - to whom, why, what, and how. Let's briefly touch on each of them.

### To whom or Market overview and the portrait of an ideal client

Understanding your target market is crucial to the success of a new tourist product. Therefore, the answer to the question To whom? - is a delineation of the audience of your potential consumers.

In your case, it will certainly not be mass tourism. The heritage-based tourist products are intended for smaller groups, couples, families or individuals, which will allow a warmer contact with the authentic life of the living bearers of traditions and ensure the sustainability of the product.

Before targeting your efforts on attracting a wide range of potential customers, you need to determine the ideal one. Others will catch up. Who are the ideal customers for a particular tour or activity that you are already providing or planning? You may think that you know everything about them and that there is no need to create the image of the perfect customer on a piece of paper. But still do it. You may be surprised by the results. If you have already outlined a portrait of your ideal client - update it! With the change of technology, the habits, desires and lifestyle of customers change almost every day. Once you know who your ideal customers are, it will be easier for you to get closer to them.

The characteristics of ideal customer cover the main socio-psychological and cultural characteristics of those for whom your product is planned. Here it is important to detail and, for the first time, verbalize the image of the desired guest, which has long been imagined to you. If you have more ideal clients, make portraits of each of them, but focus on a few basic ones. Here we follow the principle - analyse, assume, and check. To build a portrait of our ideal client, we followed a canvas with questions, answers to which helped us build an imaginary image.

Once you have described your ideal client, the communication with real people who are approaching the ideal client by their characteristics will help to realise the desired image. Talking with one or two of these people should confirm or clarify the assumed characteristics. Through conversation, you really compare the authenticity of the motivations, pains and values of your desired visitors. Once you know who is visiting you, you will be ready to further improve the service, product or amenities for your guests.

Below is an example of a filled canvas of a portrait of an ideal customer for one of the Go 52 products, which the developers called 'Auntie Oksana's for Boyko Potato Pies'.

#### Canvas of the portrait of an ideal client 'Auntie Oksana's for Boyko Potato Pies'

<b>Basic information</b>	<p>Gender: Female</p> <p>Age: 40</p> <p>Place of residence: a city</p> <p>Marital status: married</p> <p>Children: three, aged 7, 12 and 16, have been studying online for two years due to the COVID-19 pandemic.</p> <p>Profession: housewife with part-time employment (accountant), her husband works in IT industry and has a constant high income</p>
<b>Life values and interests:</b>	<p>Business goals: absent, worries about the health of her husband who constantly works sitting at the computer and has problems with eyesight and spine.</p> <p>Family goals: seeks more attention and dedication from her husband, to raise and develop children together.</p> <p>Personal goals: realization in the family, maintaining health, development, socialization and realization of children</p> <p>Life style: economy standard, does not scatter money, because they are earned by her husband</p> <p>Hobbies and ways to relax: tries to travel every weekend, be in nature, spend time with the whole family, with husband and children, often goes out for coffee with girlfriends</p>
<b>Motivations for travel and desires:</b>	<p>Motivation to travel: wants to go out from the apartment, get the best experience with children and husband, if possible, save money, get out of the four walls and online mode, actively and usefully spend time to distract children from gadgets, and gain energy and useful skills</p> <p>Special wishes during the trip: rich programme, enjoy with children and husband, explore different cultures, nature, see life from different angles, so that children get new opportunities for development, and the husband is included in the family</p>
<b>Sources of information:</b>	<p>Recommendations: Information from the Internet, TV travel shows, recommendations from friends and families with similar social status</p> <p>Available technologies: laptop, smartphone</p> <p>Social media: Facebook</p> <p>Magazines: does not read</p> <p>Websites: reads websites with local news and news web platforms</p>
<b>Travel method:</b>	<p>Mode of transport: own car</p> <p>Desired travel duration: up to 3 hours</p> <p>Food preferences: national cuisine, low-fat dishes, more fresh vegetables and fruits</p> <p>Group composition: usually travels with family or with friends of similar social status</p> <p>Special needs: minimal conveniences, comfort, cosiness, courtesy of the hosts</p>
<b>Pain points (needs, problems the ideal customer experiences in the marketplace), solutions to which can set a trigger for drawing his/her attention</b>	<p>Children – always engaged online (in gadgets), do not acquire new knowledge and developmental skills and are detached from real life.</p> <p>Husband - is not with his family, although at home. Constantly works. Does not participate in the upbringing of children, children do not feel the father.</p> <p>Fear of buying a trip you don't like</p>

To communicate with your ideal client, you can visit crowded holiday locations, where you will have direct access to their visitors as future customers of your potential tour. Just talk to them and explain your purpose: you want to launch your own product, and you are interested in their opinion. This way, you can easily identify their problems and needs in order to understand what discomfort or difficulties he or she is trying to satisfy or overcome while on vacation.

Keep in mind that the most interesting and innovative product solutions arise from the balanced satisfaction of gaps in consumption, offered amenities and content of activities, which together will allow the customer to find the desired meaning, get closer to solving his problem, 'cure' or at least 'relief' his pain.

Then you can validate your assumptions and - Voila! However, we recommend that you outline the ideal client in the form of a text story, which will help you better visualize his or her image. Writing such a story will help you structure your ideas, imagine the client holistically, and at the same time make sure that you have checked everything.

An example of description of an ideal client for the tour 'Auntie Oksana's for Boyko Potato Pies' is given below.

#### **Description of an ideal client for the tour 'Auntie Oksana's for Boyko Potato Pies'**



*Forty-year-old Anna lives in a big city. She is married to her classmate Pavel, who works for an IT company.*

*The man has a good steady income, but he always works at the computer in the office, and recently at home, leads a sedentary lifestyle, which led to problems with his back and eyesight. Anna is very worried about this. Her husband is so exhausted that he is no desire to communicate with her and children. They have three children, aged 7, 12 and 16, who have been studying online for two years due to the COVID-19 pandemic.*

*Anna - has a university degree, but worked very little after graduation, now - a housewife and from time to time keeps accounts and reports of a small company. Anna believes that the role of mother and housekeeping is her job, and her husband earns enough to afford it.*

*She constantly sits with the children over homework, enrolls them in different extracurricular activities and bring them there by her own car, visits teachers at school. The children spend all their free time from school and after school activities in gadgets and do not help Anna with the housework. Anna lacks energy and strength to motivate them for housework. Children also have little socializing with friends, but are quite active at home. It is always noisy and scattered. So, she has to encourage them to clean up or take care of themselves - and so every day.*

*Anna spends her free time on the Internet, reading the news, watching TV and occasionally meeting her friends. Every weekend she initiates trips to some interesting places to distract children from gadgets, teach them something new and change the environment. When planning such trips, she seeks to bring children closer to real life, instil a desire to benefit society, love for work and homeland, encourage them to see life from different angles, learn new things about history and culture.*

*Her personal goals are the realization as a mother and housewife. On such trips, she feels that all members of her family are closer to each other, and her husband becomes a real dad who immerses himself in family affairs, sincerely rejoices in the achievements of children, eagerly talks to her, as in his youth.*

*Despite the fact that her husband has a large income, they live frugally but comfortably, prefer minimalism. Anna is not indifferent to environmental problems and sorts garbage.*

*When planning a trip, she chooses places for short distances, because she wants to spend as little time as possible on moving, which is more time to experience various activities. She also searches the news, finds out on social networks, learns from friends or acquaintances about something interesting that few people knew or saw before. She usually visits little-known places, natural monuments, likes to communicate with interesting people. The places of accommodation that Anna chooses are economy class hotels or mansions, with minimalist services, but with amenities and friendly hosts.*

For a broader or more professional market analysis, potential customers are usually grouped and analysed by segments that have similar motivations, values, and travel decision-making models. So, you can go further and in addition to the portrait of an ideal customer you may analyse the consumer market within such segments. This will be useful, in particular, for the promotion of products offered under a single brand or territory, or at a later stage while determining the optimal marketing strategy. Information on the use of this approach in the field of tourism can be easily found in internet through the relevant keywords or search terms.

As for the Go 52 Heritage Weekends products, a separate market study demonstrated that such products are of interest to various consumer groups. Among them, the priority is given to the segments that are more interested in living heritage and look for authentic experience, such as cultural explorers, history and culture fans, authentic experience seekers (runners from cities), open minds, hedonists, comfortable explorers, carefree travellers, nostalgia visitors and tourism

looking for 'unique' offers. In addition, potential consumers of the Go52 tourism products are mostly domestic visitors, many of whom live in the Go 52 regions or in large cities within the target countries. In terms of age structure, significant shares of consumers are children (with parents or in organised groups), youth and middle-aged (able-bodied) people.

## Try it yourself



### Exercise 2.1. Canvas of the portrait of your ideal client

Imagine and visualize your ideal client. Based on your vision, enter relevant information for the defined lines in the table and complete the portrait of your ideal client.

Basic information	Gender: Age: Place of residence (town, region, country): Marital status: Children: Profession / employment sector:
Life values and interests:	Business goals: Family goals: Personal goals: Life style: Hobbies and ways to relax:
Motivations for travel and desires:	Motivation to travel:  Special wishes during the trip;
Sources of information:	Recommendations: Available technologies: Social media: Magazines: Websites:
Travel method:	Mode of transport: Desired travel duration: Food preferences: Group composition: Special needs:
Pain points (needs, problems the ideal customer experiences in the marketplace), solutions to which can set a trigger for drawing his/her attention	



### Exercise 2.2. Interviews with potential customers

Choose 5-7 visitors you like, try to get acquainted with them, introduce them to your plans noting your purpose. Here you have to apply not so much a creative approach but your communication and marketing skills, because you will be in the role of salesman and analyst in one person. Try to get answers from them to the questions you need. Remember that your ultimate goal is to create a product that best interprets your living heritage and, at the same time, best meets the needs of your desired customer.

Prepare a few questions in advance, for example:



- Describe your ideal vacation
- Describe what you do most on vacation
- What makes you happy on vacation?
- Describe your worst journey. What exactly was wrong?

Ask questions and watch the reaction, write down the answers.

Capture insights: direct answers, findings about your feelings, discoveries about the client's worldview that you can use in your product design.

Record first-hand customer needs / concerns. Then think more deeply about all the information you received during the interview and form at least one possible problem / a need / a pain point to solve. Remember what caught your attention while communicating and watching people? What patterns of behaviour have you noticed? Discuss with your groupmates why the person did so, and not otherwise, why she or he had such emotions, experiences.

Summarize. Bring together and select a limited number of needs and issues (customer pain points) that you think are important to meet or treat. These answers will help you to establish triggers (i.e. messages about the quality of your product), which will attract the client's attention and persuade him or her to buy the product.

Write down your observations and the answers from interviewees below, following the instructions given.



As a result of the interview, make the necessary adjustments to the canvas of the portrait of your ideal client prepared under the Exercise 2.1.



### **Exercise 2.3. Short description of an ideal client**

Based on the information gathered and summarized during the previous exercises, make a short description of your ideal client in up to 10 sentences.






## Why or Mission and vision of the benefits from introducing a new product in the community

Although a tourist product is designed for sale and therefore for profit by providers, you should expand your goals to add value to your endeavour that will be understood and supported by your future visitors and community members. The answer to the question Why? will help shape your mission, understand the value and establish further messages for stakeholders and guests keeping you in the desired context.

Why do you want to share your living heritage with others, what your intentions are, or in other words, how will the community and visitors benefit from your product?

Answering the question To whom? we have identified the basic expectations, values and pain points of your ideal client. Now you need to find out the needs of the target community.

The tool we used to understand the potential needs of the community in the context of a living heritage product was the heritage value-added matrix. The following is an example filled by representatives of the rural green cluster in a small community when planning the 'Auntie Oksana's for Boyko Potato Pies' tour mentioned in the previous section. Potato pies is one of the traditional dishes of the locals, which is prepared after the potato harvest according to the ancient recipe of the ethnic Boyko people. At the same time, in this case, the heritage resource is the traditional Boyko cuisine and local gastronomic products made according to ancient recipes or technologies. For us, the value-added matrix looked like follows:

### Added Value Matrix for the heritage - Traditional Boyko Cuisine

Checklist	Yes	No	Explanations / Comments
Is it a unique heritage resource for the target community?	✓		Distributed in various Boyko communities (ethnic region in Western Ukraine)
Is the target community identified by a wide audience outside its boundaries through the chosen heritage resource?		✓	Identifies only by a small segment of potential consumers thanks to several stories about the festival "Boyko Potato Pies" and the local cluster of rural green tourism on national TV channels released by 2020
Are there young people among the heritage bearers?	✓		In most local families, culinary traditions are passed on to children
Are there any products or services offered in the community related to the chosen heritage resource?	✓		Local food products (meat and dairy products, honey) is sold in the community. Mineral springs are available to everyone. In 2019-2020, a private festival "Boyko Potato Pies" was held, which attracted mostly local visitors
Do local incomes and jobs depend significantly on the heritage resource?		✓	Local products available for sale are mostly produced in small quantities. In 2019-2020, local suppliers and private owners were involved in organization of the Boyko Potato Pies Festival and sold their products to visitors.
Is it easy to buy these products or services in the community?		✓	To buy local products one should know their producers directly
Are other goods or services offered by other businesses located close to the heritage resource and related to the visiting economy?	✓		Accommodation and meals are provided in the community, and there are a number of tourist attractions
Are local raw materials (semi-finished products) used to produce these goods and services?	✓		Local catering establishments offer visitors mainly dishes of national cuisine from local products.
Is the impact of the visiting economy on overall community employment significant?		✓	The visiting economy provides about no more than 2% of jobs
Are the knowledge and technologies for the production of these goods and services of local origin?	✓		

The answers to the matrix's questions revealed that the heritage resource on which the product was planned to be based is currently very limited in the target community, which does not reveal its potential. In addition, the introduction of such a product does not generate, but is able to generate new jobs and expand the range and the market for local entrepreneurs. There are also related services and attractions in the community that may be offered to potential visitors. Thus, the heritage resource can attract and retain more visitors, i.e. encourage them to stay overnight. Despite the new culinary experience, visitors can buy local souvenirs or enjoy local attractions. Potatoes are also grown in the community, and visitors could be involved in this simple but close to the ground and roots occupation. Boyko's gastronomic products could become a local brand that would identify and promote the community.

The matrix also shows that the gastronomic heritage product, the annual Boyko Potato Pies Festival, has growth prospects and will be able to reach a larger target audience through the introduction of a regular tour product from Go52.

Upon completion of the added value matrix of the Boyko culinary heritage, the Go 52 members elaborated a mission for their product. In the mission statement canvas below, the mission (last line) is easily defined as a combination of answers to the questions from the lines above.

### Mission Statement Canvas for the Tour 'Auntie Oksana's for Boyko Potato Pies'

<b>Why do you do the tour?</b>	To share the passion for Boyko cuisine and crafts that we inherited from our ancestors and strive to preserve.
<b>How do you do the tour?</b>	To offer our guests atmospheric communication with hospitable Boyko people, cognition and participation in creation of unique dishes and authentic local products.
<b>What do you do for your customer?</b>	We bring a sense of joy of family unity of parents and children, involving them in joint cooking and mastering the secrets of traditional crafts, discover the secrets of traditional culinary masterpieces that can become family crown dishes.
<b>What do you do for your community?</b>	We attract new gourmets and consumers of local products that will further promote the community and its heritage.
<b>Mission</b>	<p>We share the passion for Boyko cuisine and crafts that we inherited from our ancestors and strive to preserve, and through atmospheric communication with hospitable Boyko people, cognition and participation in creation of unique dishes and authentic local products we bring a sense of joy of family unity of parents and children involving them in joint cooking and mastering the secrets of traditional crafts. At the same time, for connoisseurs of cooking, will reveal the secrets of traditional culinary masterpieces that can become their family crown dishes.</p> <p>Offering this experience, we are confident that our guests will become true gourmets of local products and will further promote the community and its heritage.</p>

By preparing a mission statement based on the canvas questions, the cluster members actually outlined a value proposition that is a trigger-response to the pain of their ideal client, identified during the ideal customer profiling. At the same time, such a value proposition also contains an adequate response to individual community challenges arising from the value-added matrix of the chosen heritage resource.

In general, the statement of mission and goals can be approached in different ways. For example, in the Go52 network, we sought to create new livelihood opportunities for heritage bearers whilst developing and promoting unique tourism experiences built around the intangible heritage of the Carpathian regions and in particular traditional work cultures that are still practiced here, in order to motivate them to continue preserving their heritage and generate understanding and respect for it from guests and locals. At the same time, the new Go 52 Heritage Weekends products offer consumers mental relaxation, slowing down of the hectic life, as well as the joy of creating something special with their own hands, which makes a trigger response for their pains and needs.

In other cases, heritage bearers may seek to share their crafts in order to find supporters and successors among their visitors, family and community members, or to enhance their image and sell the products they produce more successfully. Some, such as farmers, seek income from additional activities in order to be able to do their favourite thing, continuing family traditions.

# Try it yourself



## Exercise 2.4. Value added matrix of your heritage

Answer the questions in the checklist in the Value added matrix of your heritage resource that will highlight the challenges and outline the value of your future product to the target community. Occasionally record explanations of your answers.

Checklist	Yes	No	Explanations / Comments
Is it a unique heritage resource for the target community?			
Is the target community identified by a wide audience outside its boundaries through the chosen heritage resource?			
Are there young people among the heritage bearers?			
Are there any products or services offered in the community related to the chosen heritage resource?			
Do local incomes and jobs depend significantly on the heritage resource?			
Is it easy to buy these products or services in the community?			
Are other goods or services offered by other businesses located close to the heritage resource and related to the visiting economy?			
Are local raw materials (semi-finished products) used to produce these goods and services?			
Is the impact of the visiting economy on overall community employment significant?			
Are the knowledge and technologies for the production of these goods and services of local origin?			
Other value-added parameters			



## Exercise 2.5. Mission Statement Canvas

Answer the questions on the basis of which you can state your mission (value proposition) in the mission statement canvas.

Why do you do what you do?	
How do you do what you do?	
What do you do for your customer?	
What do you do for your community?	
Mission statement	



## What or Stories You Can Offer

Each of our lives is filled with stories about family, work, friends, neighbours, hobbies, incredible events, and more. We broadcast these stories, complementing with our own authorial style and comments, facial expressions and gestures, adding expressions, illustrating with photos or videos. We want to win the attention of our interlocutor or the group giving them a unique experience or impression in order to leave this story in their memory. This fully applies to traditional work cultures, which are being transmitted mostly through the personal stories of their bearers, their families and mentors.

Therefore, it's time to decide what exactly you will offer to your target audience to achieve your mission. The answer to this question will help outline the scope of your product and establish relevant content that will be interpreted by you to your ideal visitor.

You have a lot of stories to share. But you can't tell or show them all in one visit, and your product may be too disparate and visitors may be confused as to what value you're conveying to them, or, pragmatically, what they're buying from you.

One of the methods which we've tried and recommend to outline your future product, is to identify and group the specific stories related to your craft or heritage that you'll love to share with visitors. Recall all the stories you know and ask others to share their stories. Then group the stories recorded in this way under subthemes covered by your main theme. It is desirable to keep the number of such subthemes to three or four. Get closer to the personal experience of your ideal client, his or her usual activities. Your main theme or idea should connect all stories, and their groups should briefly convey the meaning to your visitors.

The topics should be clear and at the same time quite provocative, i.e. appeal to the visitors' emotions and motivate their interest and appropriate actions. Regardless of the topic, stories in all cases must have a real basis and be connected to the area and its inhabitants - it is important for the visitor to feel the presence on the scene.

The following is an example of the grouped stories for the already known product Go 52 'Auntie Oksana's for Boyko Potato Pies'.

### Canvas of the main interpretation theme and sub-themes for the tour 'Auntie Oksana's for Boyko Potato Pies'

The main theme - Gastronomic traditions that united Boyko families		
Subtheme 1 The main dishes of Boyko cuisine cooked with potatoes	Subtheme 2. Culinary ingenuity of Boyko people	Subtheme 3. Sources of inspiration for creating local products and dishes
Potato pies - a dish prepared after the completion of potato harvest, which ended before the feast of the Intercession of the Blessed Virgin	Boyko had large families: they cleaned a bucket of potatoes for one meal, and planted a lot of potatoes	The story of how the Boyko settlement, from where 80 years ago the family of the mother of two brothers was deported to the far north, has become a place of strength for them. Returning through the war in eastern Ukraine to their origins, two brothers support the ancient agricultural traditions of the genus
'Zheliznyi borsch' - a side dish to potato pies, named for the colour of oxidized potato starch	The story of the potato extras: when digging potatoes, they could accidentally cut (damage) it with a shovel. Such potatoes were discarded separately. And when they ate, they first spent these extras on food, and saved whole potatoes	The story of the chief engineer from Veldiž, who retired as a beekeeper because he watched the life of Carpathian bees all his life
Tokan of corn and potatoes, seasoned with cracklings - a dish of shepherds, carpenters, bokorash (raftsmen), who fused wood with mountain rivers. Everyone who worked hard physically	Potatoes were not an everyday dish: meat was sold to local pubs, and corn dishes were cooked on lard at home. They made lard and cracklings. Only hemp and flaxseed oil were consumed. Sunflower was not eaten, it was not available	The story about Boyko forest apiaries and that bees do not pity those who are not afraid of them

Boiled potatoes with cracklings, yogurt and cottage cheese with sour cream - the story of Boyko women, who cooked food for their bokorashes for rafts		Folk methods of testing real honey
Dishes for the holiday: potatoes for borsch on Sunday and on holidays were used instead of bread, because the bread was rye, glutinous and tasteless		Local mineral springs: healing water in ordinary wells
		The story about the smell of freshly cut Carpathian grass (otava) and a grandmother who, despite harvesting grass for cattle, made dolls for children from it

Now you have a set of grouped stories that require interpretation through appropriate media.

Note that the stories, which develop the main theme and subthemes should not be a set of dry facts, dates and figures. They should interest and impress your visitors, that is, be valuable to them. With a successful interpretation, the visitor becomes the interlocutor and participant, not a simple listener or spectator. Note – the stories are well remembered if they in certain way appeal to the visitors' experience, such as stories about universal values that are close to all, or stories about activities, life, emotions, things that always surround the visitors. This will certainly cause the strong associations.

## Try it yourself



### Exercise 2.6. Your stories to be interpreted to visitors

Make a list of all the stories you know about your heritage resource and intend to offer your visitors.



**ELABORATE A CONCEPT OF NEW EXPERIENCE**





## Exercise 2.7. Interpretation Canvas

Group the stories you have recorded into separate groups (no more than 3), united by a specific subtheme and identify the main theme that will determine the content of your future product related to a specific heritage resource.

Main theme		
Subtheme 1	Subtheme 2	Subtheme 3
Stories		



## How or Interpretation media

The answer to the question How? will allow you to think about the media through which you will communicate your stories and create the desired visitor experience, i.e. by what means or in what way you will interpret them. Whether you're going to use costume tours or performances, or maybe storytelling (the art of passing a story from person to person), workshops, contests, gifts, videos, and more. In this context, we propose to understand the heritage interpretation as a process of communication by using certain media, which involves disclosing the content, meaning and value of heritage resources, and aims to evoke impressions (emotions) of the visitors and encourage their desired behaviour.

In any case, your story should not leave your visitor in the role of a passive listener, but instead should provoke his reaction and certain actions. A successful combination of interpretive media will ensure that you attract visitors and give them the desired experience on the physical, sensory and emotional levels of perception. Successful interpretation for different ages or other groups must involve different methods and approaches. After all, children, adolescents, and adults learn and absorb information in different ways. For this, you determined who your target audience or ideal customers are and why you offer your product to them and the community. In a single scheme of interpretation, you can combine different approaches for different groups, offering, for example, to someone - a fairy tale, and to someone - a romantic story.

Also, within one group, consumers may have different character and degree of interest. Therefore, striving to satisfy each group or individual interest, we inevitably structure our system of interpretation according to the levels of perception. For example, you need to offer families with children an interpretation that is accessible and interesting for both children and adults. In this case, the interpretation media should be more interactive and include games and entertainment elements. Instead, interpretive media for experienced visitors should ensure more detailed and professional information that can be provided not in general but individually, for example in the form of a written reference or brochure. But always remember - your visitors came with the intention to relax rather than study, so they are more likely to have fun, socialize, and entertain. Therefore, the process of cognition should be easy, desirable, and almost invisible.

Of course, your choice of interpretation media will also be influenced by other factors such as territory, environment, available resources, staff, and so on. Therefore, when choosing an interpretation media, remember - there is no such thing as the best (universal) media. Your task is to make the optimal combination of media. Write down all the ideas for the presentation of each story, and then discuss them with your creative team. Make the best use of what you have: space, infrastructure, people, material and other resources.

And yet - the interpretation does not work in isolation. It must be combined with comfort, proper living conditions and hospitality for your ideal visitors, which will be part of their experience and significantly affect their impressions. Therefore, usually at this stage it is worth considering the conditions for accessibility of the site, on-ground orientation, the availability of additional services and other components of a comfortable, safe and pleasant stay of visitors.

Returning to the themes of the stories within the tour 'Auntie Oksana's for Boyko Potato Pies', the participants of the Go52 network chose interpretation media for each determined story concluding logically the development process of their product concept. Such interpretation media are demonstrated in the canvas below.

### Interpretation Media Canvas for the Tour 'Auntie Oksana's for Boyko Potato Pies'

Main theme – Gastronomic traditions that united Boyko families					
Subtheme 1 The main dishes of Boyko cuisine cooked with potatoes	Method of presentation / interpretation media	Subtheme 2. Culinary ingenuity of Boyko people	Method of presentation / interpretation media	Subtheme 3. Sources of inspiration for creating local products and dishes	Method of presentation / interpretation media
Potato pies - a dish prepared after the completion of potato harvest, which ended before the feast of	Storytelling Performing master class on joint preparation of pies for the evening potato	Boyko had large families: they cleaned a bucket of potatoes for one meal, and planted a lot of potatoes	Storytelling Performing master class of joint preparation of pies for an evening potato	The story of how the Boyko settlement, from where 80 years ago the family of the mother of two brothers was deported to the far	Storytelling Breakfast of gourmet dishes from goat's and sheep's milk and hay meat on the

the Intercession of the Blessed Virgin	feast		costume feast	north, has become a place of strength for them. Returning through the war in eastern Ukraine to their origins, two brothers support the ancient agricultural traditions of the genus	eco-farm
'Zheliznyi borsch' - a side dish to potato pies, named for the colour of oxidized potato starch	Demonstration of cooking on fire during a potato feast	The story of the potato extras: when digging potatoes, they could accidentally cut (damage) it with a shovel. Such potatoes were discarded separately. And when they ate, they first spent these extras on food, and saved whole potatoes	Great joint cleaning of 'extras' for the evening potato costume feast	The story of the chief engineer from Veldiž, who retired as a beekeeper because he watched the life of Carpathian bees all his life	Storytelling Tasting of homemade fermented teas with honey in the apiary-manor
Tokan of corn and potatoes, seasoned with cracklings - a dish of shepherds, carpenters, bokorash (raftsmen), who fused wood with mountain rivers. Everyone who worked hard physically	Storytelling Competition for the preparation of tokan dish - who will be the first to separate the dish from the cauldron	Potatoes were not an everyday dish: meat was sold to local pubs, and corn dishes were cooked on lard at home. They made lard and cracklings. Only hemp and flaxseed oil were consumed. Sunflower was not eaten, it was not available	Storytelling Counter with meat products, drinks, snacks	The story about Boyko forest apiaries and that bees do not pity those who are not afraid of them	Rest above the bee hives Observation of the life of bees in a glass hive in the apiary
Boiled potatoes with cracklings, yogurt and cottage cheese with sour cream - the story of Boyko women, who cooked food for their bokorashes for rafts	Storytelling Counter with meat products, drinks, snacks			Folk methods of testing real honey	Experiments with honey accompanied by a guide in the apiary
Dishes for the holiday: potatoes for borsch on Sunday and on holidays were used instead of bread, because the bread was rye, glutinous and tasteless	Storytelling Serving dishes during the evening potato feast Menu			Local mineral springs: healing water in ordinary wells	Sauna and bathing in the spring with ice healing water in the estate
				The story about the smell of freshly cut Carpathian grass (otava) and a grandmother who, despite harvesting grass for cattle, made dolls for children from it	A workshop on making grass dolls for children



#### Required props

Utensils, open kitchen, patio or mini field kitchen, wooden counter, costumes reminiscent of Boyko (3-4 for organisers and actors), branded aprons (4-8 items), rubber gloves, booklets-forms for writing recipes; menu, booklets about nature and mineral springs of Mizun; dry grass, hemp threads, buttons for making dolls.

After processing the guide text and work on suggested exercises, you shall get a ready-made concept or idea of your product, which outlines its mission, target audience and content, as well as the interpretation media by which this content will be transmitted to your visitors. After that, you can close this gestalt, starting a more practical phase, i.e. product design or detailed planning.

## Try it yourself



### Exercise 2.8. Interpretation Media Canvas

Transfer the main theme and subthemes from the previous exercise 2.7 to the table. Think about and determine the interpretation media for each of your stories. Then fill in the blank cells in the table for each story, and at the bottom indicate the props required for interpretation.

Main theme –					
Subtheme 1	Method of presentation / interpretation media	Subtheme 2	Method of presentation / interpretation media	Subtheme 3	Method of presentation / interpretation media
Required props					



## Step 3

# Design a product

- Compile a daily programme
- Determine needed services and their suppliers
- Calculate the cost



After answering the four questions in the previous section, you outlined a concept for your product. From now on, it is no longer just a product of your imagination, but a specific idea (theme) and you clearly understand how you will interpret it in order to create an appropriate experience for your target audience.

The product usually consists of a number of services that are perceived by customers as a whole. Therefore, a product should be considered to be a packaged offer that brings specific benefits to its consumers. This offer is a priori convenient for the visitor, saving time and effort spent on contacts with individual service providers. Travelers find service packages attractive also because by purchasing them, they get everything they need on the trip, including accommodation and entertainment.

Detailed planning is needed in order to get a truly professional and competitive packaged offer, i.e. a holistic tourism product that can be implemented and promoted in domestic or international markets.

For detailed planning of a packaged offer, you need to perform a chain of the following interdependent actions:



Presentations of daily programmes in your case will be based on the interpretation media canvas outlined by you at the previous stage (see the results of Exercise 2.8 from the previous section).

Careful planning of the required services includes determining the range of all possible service providers within your tour. What services will be offered by the living heritage barriers themselves, who will supply the materials, how will the trip be organised, what related services are needed, and who will provide them. These include accommodation, food, guides, actors and moderators of performances and workshops, and other related services. It is also important to anticipate the services and suppliers you can offer for replacement (as an alternative to the original offer) depending on the specific situation or customer's wishes. Following such a sequence allows you to combine your future product with additional services that visitors may need. Also, at this stage, all the necessary consumables and props are carefully planned - all, without exception, the resources needed to implement the chosen interpretation media.

Only then can you calculate the cost of your tour and its structure. However, this is not the final price of the product. It will be specified after testing - when prices will be agreed with all suppliers and agreements will be reached for a certain period. Factors that will affect pricing may be seasonality (according to the number of visitors in the high season and beyond), operating costs directly related to the provision of services (wages, cost of materials, contractors' fees and commissions to intermediaries, etc.), competition (determines price conditions), demand (current and potential customers). At the same time, it is desirable to remain realistic and make sure that the price you set will allow you to stay in the market and make a profit.

The following example describes the daily programmes compiled for the already familiar to you Go52 'Auntie Oksana's for Boyko Potato Pies' tour, how the services were planned and the estimated costs.



#### Package title – 'Auntie Oksana's for Boyko Potato Pies'

##### Package presentation

*A weekend getaway of relaxation and discovery of new flavours of simple and special Boyko cuisine. Here you will get some fun Boyko cooking lessons and meet fascinating people who preserve traditional Boyko culture and craftsmanship, turning them into unforgettable entertainment for guests. Delicious meals and lively conversation with homemakers, farmers and beekeepers– all you need for happiness. Meet a menagerie of warm and well-groomed pets and livestock on an eco-farm. Taste delicacies made from honey and goat's milk. The kids will enjoy a workshop where they learn to make toys from grass that they take as souvenirs.*

Group size: maximum 10 people

Duration of the stay: 2 days

Accommodation: rural guest house

Period: year-round

##### Daily programmes

###### DAY 1. Evening of healing spring water

Arrival and check-in in a cosy Boyko estate (rural guest house). Meet the tour guide - Boyko hostess. Relieve the week's fatigue in the sauna by taking a steam bath and bathing in spring water. Discover the power of local healing springs. Have delicious homemade food and drinks for dinner.

###### DAY 2. The day of gastronomic impressions and new acquaintances

The day starts with breakfast at the family eco-farm in the neighbouring village that breeds uncommon domestic animals. This is an ideal place for livestock and organic dairy production. Here, the animals live close to the people making the farm an ideal place to visit with children. You'll enjoy healthy delicacies prepared with the farm's famous goat milk. Hostess will offer you her specialties like goat's milk budz (fresh white cheese), fluffy homemade bread with chocolate and creamy goat butter and a dessert of goat cheese and chocolate. These delicious goat's milk dishes are so popular that they are in demand at craft food shops in big cities. But you'll be able to buy them fresh on the farm!

After breakfast, you will enjoy socializing with the animals, riding horses and feeding goats with hay or fresh grass. If you are interested, you're welcome to get acquainted with mountaineer farm and stable operations. Don't forget to buy your goat milk souvenirs before you leave!

Returning to the guesthouse and light snack.

Then - take part in a master class on making potato pies from Boyko hostess. First listen to the story about origin of Boyko dishes. Boyko potato pies are an ancient art form and a holy dish prepared for festivals. The first holiday of the year on which they were eaten was the Intercession of the Blessed Virgin. This was the day on which the potato harvest was completed. Aunt Oksana will guide you step-by-step through the recipe. Go through all stages of the process from peeling potatoes extras, according to the Boyko family tradition, to cooking hot food on the fire. Do it yourself (aprons, hats, gloves will be provided by hostess). Potatoes will have to be cleaned a lot, as it was established for crowded Boyko dinners.

Potato pies and other equally interesting potato dishes will be the highlight of the evening's banquet performance. During the banquet, the courtyard of the estate will turn into a Boyko fair, where you will be served by characters from the Boyko past in traditional attire. The programme of the banquet includes entertainment, dances and jokes, learning songs, exchanging childhood memories. The hosts here cook 'zheliznyi borsch' in a large cauldron on an open fire in the open air and involve all guests in the cooking process, and then treat everyone. You have a chance to win the competition for cooking thick porridge - token, the simple rules of which will be explained by the hostess.

Overnight in the guesthouse.

###### DAY 3. Boyko life in the modern interpretation

Get enough sleep. Breakfast.

Head to Boyko shop 'Manufactura' in the centre of the village offering a good selection of craft teas, organic ingredients and even natural cosmetics. There is an hour-long workshop for making toys from dried grass, an ancient Boyko craft which is not often practiced in modern times. These grass toys are an ideal gift for your beloved pets. Pets play with them and gnawing provides vitamin supplements. The shop offers tastings of Carpathian teas with a variety of organic jams and honey. Plenty of souvenirs and gifts are available.

Transfer to the farmstead of a noble local beekeeper. The owner took up an interest in collecting honey and beekeeping when he retired from his work as the technical director of a large manufacturer. You will be treated to organic drinkable honey and tales of adventure in the garden. Finally, you will be offered a new experience of a close acquaintance with bee families in special safety nets and rest on wooden benches built above bee hives.

Return to the guesthouse. Lunch and relax in the shaded gazebos while the kids play in the yard. Check-out and departure.

## Technical record of services

Activity	Services
<b>DAY 1. Evening of healing spring water</b>	
Settlement in a rural guesthouse, guide presents the itinerary	Guide services Accommodation (in the guesthouse)
Dinner - a simple homemade food with homemade liqueur	Food: dinner at the guesthouse
Sauna on water from mineral springs	Other services: sauna on water from mineral springs, massage (optional)
<b>DAY 2. The day of gastronomic impressions and new acquaintances</b>	
Transfer to eco-farm	Transport services: minibus or own transport Guide services
Late breakfast on a farm in the hay (healthy farm food from goat's milk of local goats). Special dishes from the hostess - homemade bread with delicious chocolate and goat butter, goat budz, dessert goat cheese in chocolate). After breakfast horseback riding	Food: breakfast on an eco-farm + tasting farm specialties Other services: horseback riding instructor, sale of local farm products (optional)
Return to the guesthouse	Transport services: minibus or own transport Guide services
Master class on making potato pies. Cooking pies on the fire outside.	Guide services Other services: master class on cooking Boyko potato pies (ingredients, aprons, towels, cooking gloves, caps, promotional card-recipe form)
Potato costume banquet with Boyko potato pies, demonstration of cooking 'zheliznyi' borsch and homemade snacks in the yard of the guesthouse. Tokan dish cooking competition	Food: evening banquet at the guesthouse Other services: actors, musical accompaniment, rental of props (costumes, equipment, materials)
Overnight at guesthouse	Accommodation (in the guesthouse)
<b>DAY 3. Boyko life in the modern interpretation</b>	
Breakfast	Food: breakfast at the guesthouse
Transfer to the Boyko shop 'Manufatura' in the centre of the village	Transport services: minibus or own transport Guide services
A tour of the store. Acquaintance with the goods of local craft production. Tasting of Carpathian teas. Master class on making toys from dried grass.	Guide services Food: tasting of Carpathian teas at the Boyko shop 'Manufatura' Other services: presentation of Carpathian teas, a master class on creating toys from dried grass, sale of local teas (optional)
Transfer to the apiary of a local beekeeper	Transport services: minibus or own transport Guide services
Tasting of organic drinkable honey and listening to the stories from the life of a beekeeper in the garden. Acquaintance with the life of honey bees, rest on wooden benches built above the hives	Guide services Food: tasting of pastries and drinkable honey at the apiary of a local beekeeper Other services: ingredients for experimenting with honey, apitherapy
Return to the rural guesthouse	Transport services: minibus or own transport Guide services
Late lunch in the guesthouse	Food: late lunch at the guesthouse
Departure	

## Technical record of costs (per person, Euro)

Services	Day1	Day 2	Day 3	Total
Transport services*				0
Accommodation (in the guesthouse)	10,00	10,00		20,00
Food:	10,00	24,00	29,00	63,00
Dinner at the guesthouse	10,00			10,00
Breakfast on an eco-farm + tasting farm specialties		7,00		7,00
Evening banquet at the guesthouse		17,00		17,00
Breakfast at the guesthouse			10,00	10,00
Tasting of Carpathian teas at the Boyko shop 'Manufatura'			3,00	3,00
Tasting of pastries and drinkable honey at the apiary of a local beekeeper			3,00	3,00
Late lunch at the guesthouse			13,00	13,00
Guide	3,00	7,00	7,00	17,00
Other services:	5,00	35,00	7,50	47,50
Sauna on water from mineral springs	5,00			5,00
Services of a horse-riding instructor		5,00		5,00
Master class on cooking Boyko potato pies		10,00		10,00
Fees for actors, musicians		15,00		15,00
Rent of props		5,00		5,00
Master class on creating toys from dried grass			4,00	4,00
Ingredients for experimenting with honey			0,50	0,66
Apitherapy			3,00	3,00
<b>Total costs</b>	<b>28,00</b>	<b>76,00</b>	<b>43,50</b>	<b>147,50</b>

\*Transport services at arrival and departure, as well as the cost of a minibus within the tour are to be ordered upon request and shall be charged separately

The costs are calculated per person. The tour becomes cost-effective with at least 4 people in a group.

NOTE. The marketing and organizational costs of the tour operator are not included in the price – they will be included by each tour operator separately.

Having practically worked out this section, you will receive the preliminary commercial price of your tour. If it proves to be uncompetitive, i.e. higher than an average price for similar products on the market, you can review the interpretation media and the tour programme until you get a reasonable price to enter the market. But if you are sure that you created a unique and memorable offer that cannot be replicated elsewhere, you can price on value. It should also be born in mind that your pre-calculated price is less than the final price charged to consumers, as it does not take into account the marketing costs. This will be explained in the penultimate section.

# Try it yourself



## Exercise 3.1. Package presentation

Compose and write down a short presentation text for your tour.

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## Exercise 3.2. Daily programmes

Plan the interpretation media you have defined in Exercise 2.8 across the days of the tour, transform them into activities and logically connect them in space and time, making presentations of each day of the tour in the programme according to the scheme (if the tour lasts more than three days, complete the exercise in separate notebook by adding appropriate fields):

Day 1 Title
Programme description
Day 2 Title
Programme description
Day 3 Title
Programme description



## Exercise 3.3. Technical record of services

Think about what services, commodities and other resources you will need in order to perform each element (activity) within the tour, and identify their providers / suppliers. Fill in the table of technical record of the required services below. At the same time, group services by categories - accommodation, food, transport services, guide services, and other services classified as a single group. You will need this classification for the next exercise.

Activities	Services	Suppliers
Day 1 Title		



Day 2 Title		
Day 3 Title		



### Exercise 3.4. Technical record of costs

Find out and fix the prices for each service / commodity from certain suppliers computed per person. In the case where providers set a total price for services, compute the price per person by yourself, taking into account the minimum number of people in the group, at which the price per person remains competitive on the market of relevant services. It is necessary to find out the maximum acceptable size of the group for the provider. Indicate this minimum and maximum number of people in the group as a note to the relevant line.

To promote the product, you can also involve intermediaries who charge commissions from you or from customers (depending on the specific agreement with them). If you pay commissions - include them in the cost record table.

Also, to compute the approximate commercial value of the product – include the expected profit and the amount of taxes, depending on your tax system.

Then analyse the notes and calculate the minimum number of people in the group for which your product becomes cost-effective, as well as the maximum possible group size.

Summarize and fill in the table of technical record of costs for a tourist package per person.

Services	Day 1	Day 2	Day 3	Total	Note on the max and min number of persons
Transport services					
Accommodation					
Food:					
Guide services					
Other services:					
Total					
Other services (market intermediaries)					
Total costs					
Income and taxes					
Preliminary commercial price					

The minimum justified size of a group \_\_\_\_\_ persons

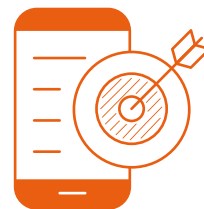
The maximum possible size of a group \_\_\_\_\_ persons



## Step 4

# Test and validate

- Organise a testing tour
- Receive feedback
- Analyse and improve



The product development testing phase ensures that the product works properly. You can say that while developing the programme, you have already experienced and measured everything in time and in terms of saturation and impressions. However, for testing (approbation) of the tour, it is desirable to attract people who did not participate in the process of its creation, but are well familiar with the market, because they will look at it with a different, so to speak, fresh angle. For example, participants in your testing tour may be just your ideal customers who agree to such approbation under the appropriate conditions, or representatives of tour operators, as happened when testing Go52 products. Inviting the tour operators to become the first customers of your tour will also promote your product as they may be interested in further selling it to their tourist clients. Such people may already be known, in particular, to those members of your creative team who work in the field of tourism and are involved in promoting the area or your community. You can also search for the intermediaries you wish to invite on the internet or contact your local destination organisation.

In our case, we selected participants from among national tour operators who had an experience and good reputation in the inbound sector, and more specifically, they were targeting domestic consumers sufficiently matching our target market. Each of the intermediaries is well able to put themselves in the place of their clients, because they have already thoroughly studied their preferences, individual characteristics, strengths and weaknesses. Of course, we assumed that our products have a great potential to win the hearts of foreign guests. However, this prospect will become realistic only after the tours are tested by those for whom they are intended in the first place.

To do this, we have prepared an invitation and a short questionnaire, which we sent to the pre-determined inbound tour operators to participate in our testing (familiarisation) tour across the Go 52 products as presented below.

### **To the attention of domestic tourism operators: weekend tours based on the Carpathians living heritage - the authentic lifestyle and work cultures of the residents of Ivano-Frankivsk region.**



Be the first, who get unforgettable impressions: from Trypillian tea time - to the skills of making traditional Hutsul woollen blankets!

Tourist Association of Ivano-Frankivsk Region invites Ukrainian inbound tour operators to a testing (promotional tour) to experience newly created 'Go52 Heritage Weekends' products, which is scheduled for October 10-14 (5 nights) and will cover the mountain communities in Ivano-Frankivsk region.

The tour programme includes:

- Breakfast at the eco-farm, a one-day 'shepherding' on a mountain polonyna in close proximity to Gorgany peaks, a study of ancestors' life through unusual Boyko cuisine;
- Discovery of Kosmach artisans, acquaintance with the life of Trypillians and mysteries of healing herbal gatherings;
- Ancient and most modern techniques of 'lizhnykarstvo' (making of traditional woollen blankets) and the charms of slow Hutsul life, horse riding on the carts and recipes of talented local craftsmen;
- Journey through an Alpine garden, a little lesson of cheesemaking, survival ways for mountaineers through ancient hunting and fishing techniques, and insight into the history of Galician occupational therapy.

All these amazing discoveries are part of a year-round offer of fifty-two weekend tours designed for Hungary, Slovakia, Romania and Ukraine within the project '52 Carpathian Lifestyle Experiences: Reinventing Traditional Work Cultures'. The proposed Ukrainian tours make 13 products (service packages) to be further offered to Ukrainian tourists. The programme provides transportation, accommodation, meal and excursions.

Participation in the tour is limited. The organisers will select six representatives of Ukrainian tour operators who will be the first to submit their applications.



Our familiarization tours took place in parallel in each of the Go52 countries - Ukraine, Romania, Slovakia and Hungary and concerned a number of newly created products in these countries, promoted under a single brand. You can either organise a testing tour for your product separately, or cooperate with local operators of other tourist products, if such cooperation is justified and will allow you to make a complete tour programme.

The most valuable part of the testing tour is the feedback from participants. To do this, you can prepare a detailed questionnaire, preferably anonymous, where the participants can note their impressions, and possibly make constructive comments about the current weaknesses of your product. A separate meeting after the tour also works well, where your guests exchange views with your product service providers, leaving feedback and first-hand comments. Such reviews will be an impetus to improve your tours or will convince you that you did everything correctly.

In our case, we asked the participants of our testing tour to evaluate each experienced 'Go52 Heritage Weekends' product and share their impressions about specific tour activities that were of particular concern to us, for example, the level of visitor engagement during the tour, the perception of certain interpretation media / elements of the tour programme and the quality of services. In your case, you can ask your own questions that raise doubts or require checking for technical compliance. It is desirable to formulate questions clearly, frankly, if relevant, assessments shall be supported by a score on a scale. As a result of such testing, you will definitely receive valuable feedback from your first guests that will encourage you to further improve your product.

In addition, during the tour you can try to design the journey of your future customer, i.e. to see your product, its strengths and weaknesses through the eyes of visitors. This will help you turn your product into an 'ideal visitor experience'.

SWOT analysis is another method to identify strengths and weaknesses of your product, which is an organised chart of product's strengths and weaknesses, as well as associated opportunities and threats. Strengths and weaknesses are internal characteristics (in particular, analyse the location, customer service, access to information, staff, etc.). Typically, you can change them by adjusting your product design and turning weaknesses into strengths. Moreover, the strengths should be used to further market your product effectively. Instead, opportunities and threats are external factors to your business (think about competitors, pricing, supplies, regulatory environment, climate, etc.). This is what is happening in the marketplace and not up to you. It is almost impossible to change these factors, at the same time, threats should be taken into account and opportunities should be used wisely.

## Try it yourself



### Exercise 4.1. Invitation for participation in the testing tour

Come up with messages that can interest potential participants of your testing tour and compose the invitation.



**TEST AND VALIDATE**





## Exercise 4.2. Customer journey

During the testing tour, communicate and observe behaviour of its participants, as well as experience a customer journey, imagining yourself as a visitor. Record your own thoughts and feelings, and ask tour participants about their thoughts and feelings before, during, and after the tour according to the chart below. Note them in the table as answers to the mentioned questions:

<b>1. Before the trip</b>	
What your visitors feel:	
What your visitors think:	
<b>2. At the entrance</b> (what gives them reason to believe that this will be an interesting visit)	
What your visitors feel:	
What your visitors think:	
<b>3. First meeting</b> (did you organise the best meeting for them)	
What your visitors feel:	
What your visitors think:	
<b>4. On-ground orientation</b> (what allowed them to navigate around the site and ensured their comfortable stay)	
What your visitors feel:	
What your visitors think:	
<b>5. Something unique</b>	
What your visitors feel:	
What your visitors think:	
<b>6. Something for memories</b>	
What your visitors feel:	
What your visitors think:	
<b>7. Departure</b> (result of the visit)	
What your visitors feel:	
What your visitors think:	





### Exercise 4.3. SWOT Analyses

After the testing tour, discuss with participants and write down their comments on strengths and weaknesses of your product, as well as the potential opportunities and threats associated with it. Supplement them with your own observations from the testing tour, taking into account the previous exercise. Display results in the relevant sections of the SWOT analysis table below:

If necessary, go back to the planning stage of your product. Focus on the weaknesses of your product and adjust them in such a way as to turn them into strengths. Be aware of opportunities to continue using them and avoid threats.



## Step 5

# Develop marketing strategy

- Define market situation
- Determine indicators of success
- Select marketing tools and activities
- Elaborate a marketing plan and a budget



Marketing strategy is the process of deploying a marketing plan that would sell the tourist product that has been created.

First, what is marketing. We define it as the process of informing a consumer about your product in order to encourage him or her to purchase this product, i.e. to take advantage of your offer. Successful marketing must fulfil both your needs, i.e. attract consumers (visitors / tourists) to purchase your product, and the needs of the consumer who wants to be satisfied with the purchase. You will be ready to enter the market with your product only when you have adequate and effective marketing materials in hand and well-established communications.

Therefore, before you plan and spend money on marketing, you should first analyse your current marketing situation. To do this, determine whether the target community is already a part of a tourist destination where other tourist products and services are offered in addition to your product, or whether your product is still the only / main one in the area and determine a new tourist destination. Of course, marketing research will be easier within the developed tourist regions, as there are already visitors of a certain profile, and market operators are likely to have access to professional marketing studies and surveys. If your territory is not currently promoted in the market, most of the analytical work will have to be carried out by yourself or hire a professional.

Specifically, you should understand the current tourism trends and the situation with your product, which will further determine your marketing activities necessary to promote it. In particular, the information you would need include the types of visitors / tourists coming to your area, how they make decisions on the trip, the average length of stay, the average amount of money a visitor is spending in the area, how visitors obtain information and book their travel. And if you were lucky enough to involve tour operators to your testing tour, remind their comments about the target audience, their moods and behaviour. Also use the results of the exercises suggested in the previous section.

The analysis will help you get answers to the following questions:

- ✓ Is your area already known and visited as a tourist destination?
- ✓ Does the ideal client you have profiled falls within the types of tourists coming to your area / destination?
- ✓ Are they offered a similar product or experience?
- ✓ How do the visitors to the area typically book similar products?
- ✓ Where do they get information (available and familiar to them sources of information)?
- ✓ How easy and convenient it will be for potential visitors to research and book your product?
- ✓ Who are those operators that offer similar products or experience and what are their competitive advantages or disadvantages?

This is not an exclusive list of questions you may ask yourself about your product within your tourism industry, but it is desirable to put questions that will help shape or strengthen your competitive advantage in the market and understand your target audience and its consumer behaviour (how and through which channels your potential consumers will know about your product and what will convince them to make a purchase).

And yet, when planning your marketing strategy, it is important to establish marketing objectives or goals that you want to reach through what you plan to do. This will allow you to adequately assess the effectiveness of your marketing efforts in the future. However, if you are creating a

fundamentally new product, your goal is always to launch / position the product itself. Product positioning refers to the place that a product occupies in the minds of consumers and helps them to distinguish your products from the products of your competitors.

The basis of your marketing plan will be a set of marketing tools that should ensure proper recognition of your product in the market and facilitate the path of the consumer to purchase it.

Depending on the circumstances, such tools may include:

- ✓ Brand that means a trade name, graphic elements (logo, design, colours), a story (legend), or a combination of these elements. A brand is created to differentiate a product or service from the competition when the product is easily identifiable;
- ✓ Thematical website that is suitable for informing and connecting the product to the internet audience practically unlimited by national borders that are searching information on certain trip or country/region;
- ✓ Accounts in social media (Facebook, Instagram, WhatsApp, Twitter and others) have brought a new level of communication with existing and potential clients, which works on the principles of spontaneity, curiosity and interactivity. Such accounts, among other things, will allow you based on the feedback from tourists to track and analyse an overview of product deficiencies and subsequently eliminate them;
- ✓ Video materials that clearly and dynamically demonstrate the given experience, thereby increasing the product's attractiveness;
- ✓ Printed materials - leaflets, maps, brochures, guides that contain fascinating stories of craftsmen and description of the destination to attract visitors. At the same time, it is necessary to think carefully about how the printed materials will reach your target audience;
- ✓ Souvenirs that relate to the given experience will be a nice reminder of the time spent with a craftsman or in a specific destination;
- ✓ Information panels / billboards located at the places of concentration of visitors (transport terminals, pedestrian zones, popular attractions) are an efficient marketing tool. The key is to balance the ratio of images and texts. The text should not be too professional and should link the pictorial part with your offer;
- ✓ A mobile application is an increasingly popular means of finding information that one can always have with them on mobile device;
- ✓ Native advertising or sponsored content is a type of advertising that draws attention to the product by blending the ad with the thematic articles or various native content that appears on advertising or news platforms. Such advertising is an unobtrusive appeal to the consumer, does not look like advertising and is therefore well perceived by the audience;
- ✓ Tourist information centres (TIC) are contact points for individual visitors and their groups arriving in the area. Therefore, it is important to ensure that the TIC always has practical information and printed materials about your product, which could be read by potential customers. Verbal recommendations from the TIC staff, which are often listened to by visitors, will also be useful.

The marketing of your product can be also well supported by the tour operators, travel agents and other professional intermediaries who are considered to be effective players in the travel market. They will help reach a wider audience of potential customers, attracting new visitors year-round (or at least during the high season). At the same time, professional intermediaries may save time, effort and money that you have to spend on independent marketing activities, risking not achieving results that are achievable for professionals.

It is usually recommended to develop a marketing plan for a longer period (optimally - for three years), because some specific marketing tools are designed to serve over a certain period of time in order to reach the desired audience. For example, social media accounts only gain supporters and popularity over time. Marketing print and video materials can serve to promote a product for several years.

The marketing plan also requires a separate budget. In addition, you need to think on how you can monitor the effectiveness of your marketing plan or individual measures it provides for

during implementation. Such monitoring can be based on the analysis of feedbacks from social media followers, individual surveys of tourists, and at later stages - it is even possible to involve experts to produce separate research.

To prepare our Go52 Heritage Weekends tours, we used a somewhat simplified form of the marketing plan, but this should not prevent you from expanding and specifying the proposed outline if necessary. Here is an example of such a canvas for the 'Auntie Oksana's for Boyko Potato Pies' tour.

#### Marketing Plan Canvas for the 'Auntie Oksana's for Boyko Potato Pies' tour

Proposed marketing activities	Cost, Euro			Total
	Year 1	Year 2	Year 3	
PROMOTION				
Trial tour	800,00			800,00
Flyers	300,00			300,00
Ads in the mobile application	100,00	100,00	100,00	300,00
Photo session	100,00			200,00
Web page design/maintenance	300,00	50,00	50,00	400,00
Rent of billboards	300,00			300,00
Advertising on specialized online platforms	200,00	100,00	100,00	400,00
Advertising on the websites and social media of territorial marketing organizations	0,0	0,0	0,0	0,0
Distribution of flyers through the community heritage centre	0,0	0,0	0,0	0,0
SALES				
Participation in national tourist exhibitions	300,00	300,00	300,00	900,00
Promo video	1000,00			1000,00
Native advertising (articles)	200,00	200,00	200,00	600,00
Accounts in social media	0,00	0,00	0,00	0,00
Social media advertising	200,00	100,00	100,00	400,00
MARKETING RESEARCH				
Data analysis	0,00	0,00	0,00	0,00
Questionnaire	0,00	0,00	0,00	0,00
TOTAL AMOUNT OF MARKETING COSTS	3800,00	850,00	850,00	5600,00

Subject to the tour sales to one group a week during three years, the cost of marketing per person constitutes:  
 $5600,00 \text{ Euro} / 156 \text{ weekends} = 35,89 \text{ Euro per group} / 4 = 8,9 \text{ Euro per person}$ .

Assuming zero costs for some marketing activities, the Go 52 members meant that such costs would be covered at the implementation stage by future partners who possess relevant resources, including a community heritage centre and a regional government structural unit that serves as a destination tourism marketing organisation. These partnerships were established to increase product awareness through a combination of marketing efforts and cross-promotion with these organisations. Usually, such cooperation brings benefits for all partners, as it involves the use of marketing opportunities and media of each other. This will be discussed further.

# Try it yourself



## Exercise 5.1. Current marketing situation

Analyse and summarize the current information about the tourist market in your area. To do this, use available and reliable sources of information, including research, statistics, personal interviews and expert opinion. Based on the results of the analysis, write down the answers to the following questions:

Is your area already known and visited as a tourist destination?	
Does the ideal client you have profiled fall within the types of tourists coming to your area / destination?	
Are they offered a similar product or experience?	
How do the visitors to the area typically book similar products?	
Where do they get information (available and familiar to them sources of information)?	
How easy and convenient it will be for potential visitors to research and book your product?	
Who are those operators that offer similar products or experience and what are their competitive advantages or disadvantages?	



## Exercise 5.2. Marketing Plan Canvas for your product

Think about what marketing activities you will need at the stage of implementation, sales and evaluation of the effectiveness of your marketing. Make a plan and budget for the annual marketing.

Proposed marketing activities	Cost			Total
	Year 1	Year 2	Year 3	
PROMOTION				
SALES				
MARKETING RESEARCH				
TOTAL ANNUAL COST				



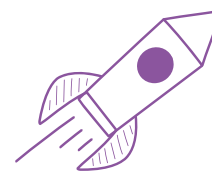
DEVELOP MARKETING STRATEGY



## Step 6

# Implement

- Identify partners and build relationships
- Continue with post-launch activities



The last stage is the beginning of implementation and entry into the market. At this stage, you may need to look for funding, consultancy or other support. National regulations may require certain permits. Also, at this stage, your creative team should also choose the most appropriate distribution channels.

For effective implementation, we recommend to analyse all the resources available to you that you can use for different purposes. Of course, at the stage of establishing your creative team and stakeholder analysis, you might have already involved people who could help with product launch. However, there may be other institutions or private companies with which you may establish a partnership. Discuss and clearly define the terms of the partnership and, if possible, formalize it in written agreements.

The matrix below lists the functions and institutions that should normally be available in your area and with which you can collaborate or partner to achieve your goals.

Functions / institutions	Authorities (units involved in tourism development or support of business projects)	Destination tourism marketing organisations	Industry associations	Public organisations in the sector	Donor organisations, crowdfunding platforms
Grant support	✓	✓	✓	✓	✓
Consulting support during implementation (licensing, taxation, financial support, etc.)	✓	✓	✓	✓	
Development of the necessary infrastructure in public places	✓				
Marketing and promotion					
Professional market research	✓	✓			
Promotion in social media and thematic web resources	✓	✓	✓	✓	
Production and distribution of promotional materials (printed materials, videos, etc.)	✓	✓	✓	✓	



Organization of familiarization / promotional visits and contacts of tourism operators, intermediaries and influencers	✓	✓			
Promotion at national and international tourism fairs and exhibitions	✓	✓			

Of course, you are the one who decide, but remember - you have a noble mission and such organisations are looking for you to help and support.

So, as you sell your product, we are sure that you will meet with your creative team again and again to re-evaluate the whole process and effectiveness of your product. This applies both to the quality of service that customers expect in many situations, both as appropriate and impeccable, and directly to the life cycle of your product, which will require constant re-evaluation. After all, the whole process of developing new products in tourism is based on the resources of the destination and the needs of customers, which are constantly changing. Therefore, you will have to adapt your services and keep up with the times.

In addition, your creative team is a universal resource that can continue to work on development scenarios in the future, improving necessary conditions for the visitors and ensuring that the new product exceeds customer expectations and contributes to a unique, memorable or transformational experience. Sometimes the team has to go back to the previous stages. The process does not end with the launch of new or redesigned products, as an evaluation must be carried out after each launch, and based on the results, further development process then proceeds.

## Try it yourself



### Exercise 6.1. Potential Partnership Canvas

Congratulations! You made it to the end of the workbook and this is your final activity

Think about which organisations can help you with the implementation of your product. Fill in the Potential Partnership Canvas below.

Name of the organization	Function or area of support



**IMPLEMENT**





# PARTNERSHIP WITHOUT BORDERS



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'Go52 Heritage Weekends' is a community of living cultural heritage safeguards in the Carpathian regions of four neighbouring countries (Ivano-Frankivsk and the Transcarpathian regions of Ukraine, the Maramures and Satu Mare counties of Romania, the Szabolcs-Szatmár-Bereg and Borsod-Abaúj-Zemplén regions of Hungary, Košice and the Prešov regions of Slovakia), was established under the project '52 Carpathian Lifestyle Experiences: Reinventing Traditional Work Cultures'.

Our aim is to boost visitation and create new livelihood opportunities in cross-border communities whilst developing and promoting unique tourist experiences built around traditional work cultures and lifestyles as part of Carpathian Living Heritage Destination.

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weekends

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