



HOW TO GENERATE LOCAL TOURISM MICROSYSTEMS

103 European
Enterprises Stories



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CONTENT

01	Introduction & Context	4
02	Theoretical Framework	7
03	Study Methodology	15
04	Results & Discussion	23
05	Conclusions: A Model For Eu Enterprises Stories	30
06	Sources	32
07	Annex	34

Please note that this paper contains tables to note reflections.

You will find them scattered in the form of a **question** followed by lines to note down the reader's reflection. We want this to be an **interactive study** that provides both **theory** and space for **practice**. This paper is a basis for the C3 Training of EU Stories: a hackathon that will be held in September 2021 by Materahub, where stories will be brought to life in the form of **tourism and heritage experiences**.

This paper can be printed front and back by the participants to have a written support for their reflections that will help them generate sustainable and **participatory** tourism experiences with the use of **storytelling**. Prepare a pen and enjoy learning!

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01

INTRODUCTION & CONTEXT

INTRODUCTION & CONTEXT

European Stories is an Erasmus+ project working to enhance the cultural diversity of European regions by exploring the intersection of inclusion, participation, language, culture, tourism and storytelling. European Stories aims at valorising:



INCLUSIVE COMMUNITIES

Embracing diversity and multiculturalism and recognising them as opportunities to tell and learn new and interesting stories, our work supports the inclusion of adults in difficult situations or different ethnicities to engage in community-based heritage and tourism projects.

ALTERNATIVE TOURISM EXPERIENCES

Our approach upskills the residents (non-natives in particular) of under-visited neighbourhoods to be tourism ambassadors by acquiring the skills to promote the historical heritage of the places they live in.

EUROPEAN HERITAGE

EU Stories promotes and explores European Heritage in many ways. Our work will bring the historical heritage of lesser known neighbourhoods and tourist regions to the fore. Our exploration and celebration of language and peoples stories examines what we mean by European cultural identity in an increasingly globalised world.

To valorise them in a sustainable way, we are working to:

- bring together groups and individuals from different communities and encourage them to **create and tell stories** that add value to local cultural tourism offerings;
- develop **training resources** for mediators and adult trainers in the creative and tourism sectors to guide their work with these groups and individuals;
- publish the results of the project (**3 key outputs and 3 learning activities**) and make the results of European Stories transferable to all regions across Europe.

The present study is the third of **3 key education resources** which will be free and open to download in November 2020, addressing all adult educators and stakeholders involved in community development, heritage and tourism. The **3 key outputs** are:



European Language Stories Curriculum

An innovative training curriculum (6 to 8 modules and 1 trainers guide) to promote linguistic diversity and its natural link with Europe's cultural and living heritage



European Digital Stories Toolkit

An educational toolbox referencing 8 – 10 technological innovations (tools) for digital storytelling in tourism.



European Enterprises Stories Study

Study to identify and evaluate public/private cooperative mechanisms for participatory heritage/tourism projects. Target Group: public authorities, tourism professionals, the general public

THEORETICAL FRAMEWORK

DEFINING STORYTELLING

Storytelling is the activity of telling and sharing stories, which can be done through a varied range of channels and tools, in many varied ways and for diverse purposes. It can be written or oral storytelling; it can rely on improvisation, theatrics, dance or any kind of art; it can happen live or through digital channels.

Every culture has its own stories or narratives, which are shared as a means of entertainment, education, cultural preservation or instilling moral values. And in every culture, storytelling can be done both through the '**dominant narrative**' and through the '**counter-narrative**': the former is the top-down, more institutional and officially recognized; the latter is provided bottom-up by the community. This is what Intercultura Consult and the University of Plovdiv have taught during the first online training of EU Stories, called "*Bringing stories to the digital environment*".

EU Stories uses storytelling to promote alternative tourism experiences from a range of different people and a range of mother tongues. Indeed, stories do have a dynamic component. They move along time (connecting the present with the past) and along space (picturing, describing and codifying somehow what we see).

In order to generate a model of 'new EU stories', we needed therefore to move according to these components, following paths in terms of urban and territorial spaces - including the 'economic' dots we encounter -, reviving them also in terms of the narratives they bring with them. We also have to think in terms of nurturing the communities, which inhabit those spaces and, therefore, are already part of a continuous narrative which feeds those areas. But before designing any kind of tourism experience, one should know what tourism, some of its different existing forms, and when it can be defined as sustainable.

REFLECTION TIME



How does your destination use dominant narrative?

How does it use counter-narrative?

DEFINING TOURISM

Tourism is defined by the UNWTO as a social, cultural and economic phenomenon which entails the movement of people to countries or places outside their usual environment for personal or business/professional purposes.

Tourism has undergone major changes throughout the last century, becoming an activity in almost anyone's economic reach, depending on the length of the stay and how far the destination is. In the last decades special forms of tourism have developed thanks to a renewed interest in the environmental and social impact of this sector. Some of these special forms of tourism are often referred to as niche tourism, as opposed to mass tourism. This paragraph proposes a reflection on some of them.

Community-based tourism

Community-based tourism means participation and involvement of the local population living in tourism destinations. This ideally creates socially responsible, participatory tourism based on local structures that the local population benefits from. Community-based tourism sometimes sees local residents (often rural, poor and economically marginalised) inviting tourists to visit their communities with the provision of food, entertainment or overnight accommodation, or solely showcasing their tangible and intangible cultural heritage.

REFLECTION TIME



What communities can be activated at your destination to foster community-based tourism?

DEFINING TOURISM

Post-Covid sustainable tourism

Tourism has undergone major upheaval due the Covid-19 pandemic outburst in 2020. Other than causing major economic losses, this represented an occasion for re-adaptation in many senses. Firstly, reconsidering the importance of risk management and resilience plans in the view of future, similar catastrophes. Secondly, the pandemic encouraged the growth of some tourism trends that were already growing before: some of them are agritourism, sustainable travel, lesser-known destinations and proximity tourism. This could be considered as a big opportunity for the tourism redistribution, for the re-adjustment of existing tourism businesses and for starting up new ones with such trends in mind.

REFLECTION TIME



What have the Covid-19 effects been on your destination?

How could you and your community turn them into opportunities?

Rural tourism

Many researchers argue that not only rural tourism is growing in scale and scope; it also brings benefits to rural areas, especially thanks to multifunctional farming that allows for agritourism and ecotourism. Indeed, "tourism can be a driver of rural economic development, because it can support farm income, activate the local economy and revitalize social networks of relations" (Simeone, 2021).

REFLECTION TIME



**Does your destination have rural areas with tourism potential?
If yes, how could this be activated?**

DEFINING A DESTINATION

Defining a destination

A destination can be defined as a geographical area consisting of all the services and infrastructure necessary for the stay of a specific tourist or tourism segment. Destinations are considered the competitive units of tourism, therefore they are an important part of a tourism product. One of the most used models to study destinations is Butler's **Destination Life Cycle**. This figure integrates the different phases of destination belonging to Butler's model with the type of tourist eager to explore it, following Plug's model.

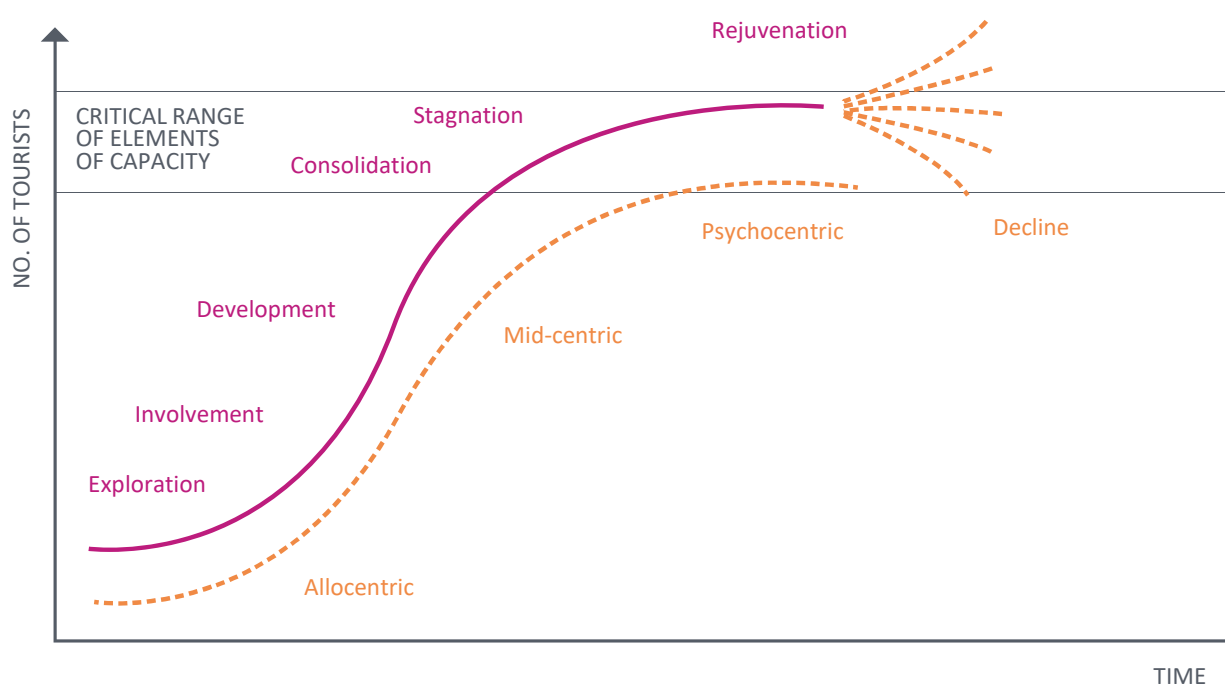


Figure 1. The refined curve of Plog's destination life cycle to Butler's model. **Source:** Piuchan (2018).V

DESTINATION DEVELOPMENT STAGE		TYPE OF TOURIST EAGER TO VISIT
Exploration	Involvement	Allocentric (or venturer) tourists prefer less-developed spots to crowded and typical places; they might be the first intrepid explorers to visit an area.
Development		
Consolidation	Stagnation	Mid-centric tourists aren't exceptionally adventurous but are still open to new experiences.
Stagnation		
Turning point between Rejuvenation and Decline of a destination		

Table 1. Plog's and Butler's model integration: a re-elaboration by Simeone

DEFINING A DESTINATION

RELECTION TIME



According to you, when can a place be considered a destination?

Does your home destination receive more psychocentric or allocentric tourists?

So when does a place become a destination?

We could argue that it depends on the target tourist, as shown by Butler's model for the destination life cycle. Indeed, very allocentric tourists tend to explore the so-called **"non-destinations"**, which could be described as those destinations that are not yet aware of their tourism potential, or that are not conventionally considered as destinations but they could be for some target tourists. Some of them correspond to 'extreme' destinations, which here is not solely intended as the dream of extreme adventure tourists, but also as those appealing to extremely allocentric tourists interested in dark tourism, urbex or other similar niche tourism.

Some of them instead correspond to peripheral or marginal areas, where **marginality can be geographical, socio-cultural and economical**. Nowadays and for EU Stories, this marginality represents an **opportunity** for turning places into destinations, thus offering opportunities for economic development while tackling social challenges. This can sometimes happen through **place-making**, where tourists can become an active part of a **"destination making"** process that always keeps **sustainability** as a priority. Although the environmental aspect is not a main focus for the European Stories project, it is not excluded by it, so let us now have an in-depth definition of sustainable tourism.

Defining sustainable tourism

To define sustainable tourism we first need to define sustainability, which is generally defined as a set of practices that allow us (humankind) to meet our own needs without compromising the ability of future generations to meet their own. This definition applies to various contexts and in various ways: through planning, monitoring, evaluating impacts and ways to mitigate them or even completely avoid them. Some argue that we live in an era that asks us to go even further mere mitigation and avoidance, enacting regenerative practices (both for the environment and the communities).

It is worth showing two ways of representing sustainability. The most famous and used one is the Venn diagram proposed by the Brundtland report (1987). Nevertheless Giddings (2002) considers it weak sustainability and counter-proposes a stronger perception of sustainability where the wellbeing of the environment is necessary for societal wellbeing and then, as a last step and consequence, there can be economic wealth.

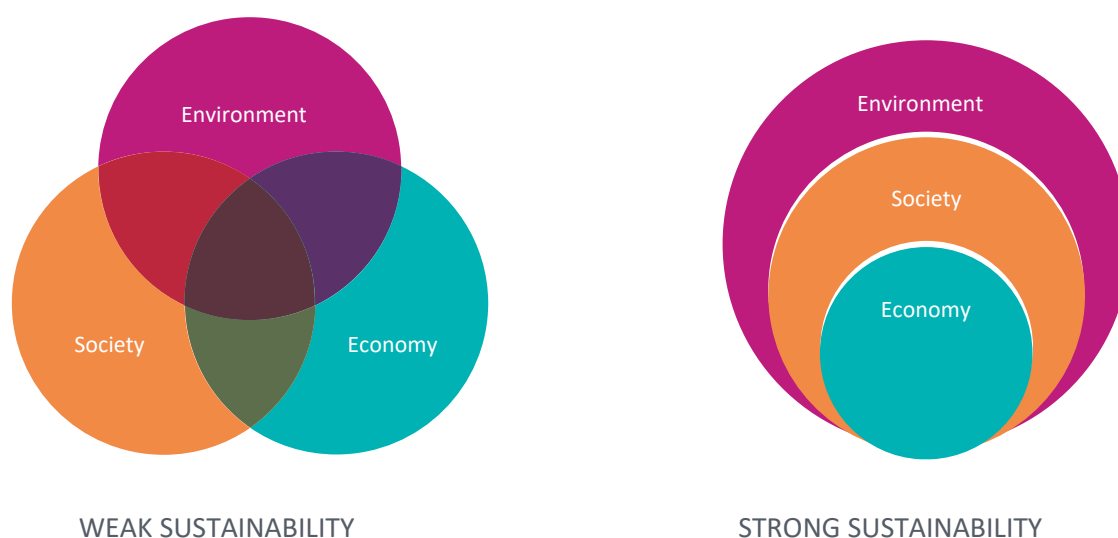


Figure 2. Sustainability: weak (Brundtland, 1987) versus strong (Giddings, 2002)

We would opt for the visual model of strong sustainability to define the 3 variables of sustainable tourism, commonly regarded as planning, managing and undertaking tourism by taking full account of its current and future environmental, social and economic impacts, addressing the needs of visitors, the industry, the environment and host communities without compromising the ability of future generations to enjoy a destination or to make a living from that place - regardless it being a destination or not.

DEFINING SUSTAINABLE TOURISM

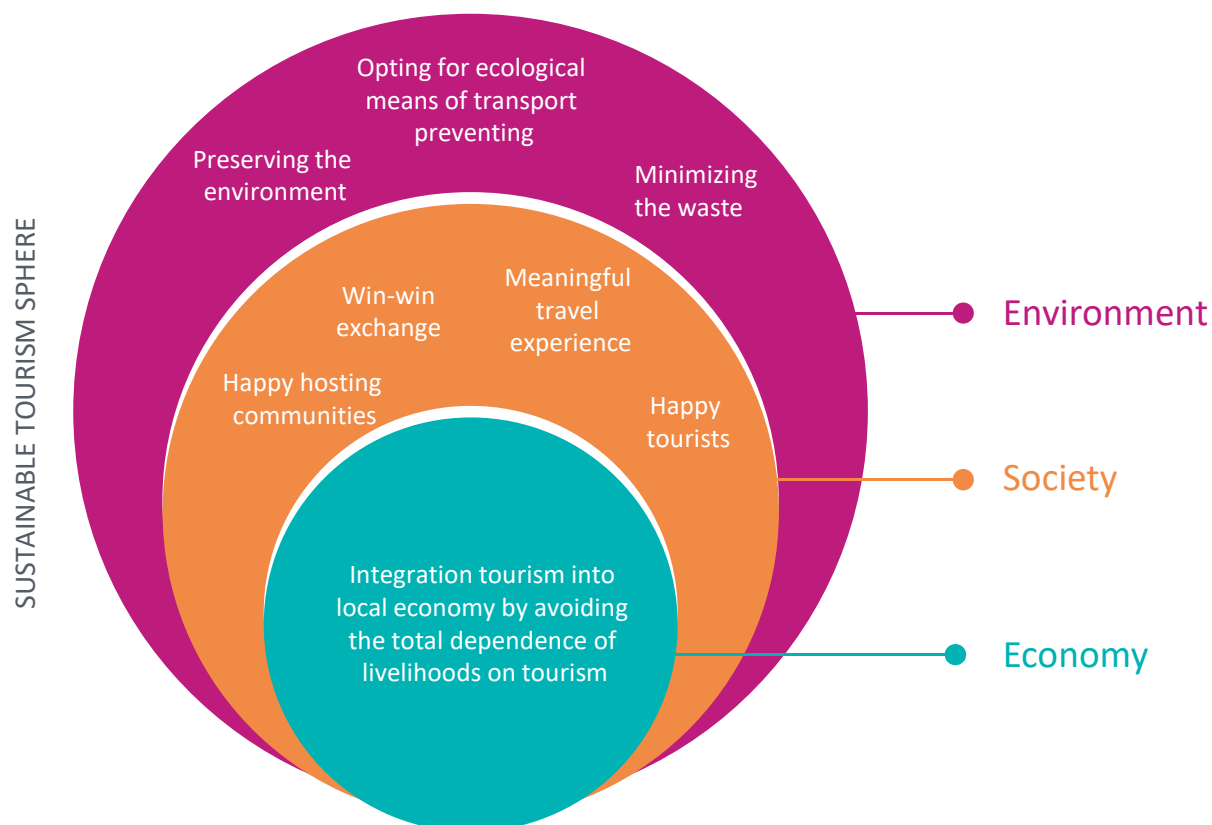


Figure 3. Some aspects of the environmental, social and economic sphere of sustainable tourism

The above figure aims at graphically representing the three variables of sustainable tourism in a non-exhaustive way, but rather as a simplified scheme that follows Giddings' (2002) view of sustainability.

RELECTION TIME



How do you integrate the spheres of sustainability as a tourist?

How do you integrate the spheres of sustainability as a tourism operator?

STUDY METHODOLOGY

STUDY METHODOLOGY



In order to generate a model for EU enterprises stories, we asked the Project Partners to **gather tourism experiences** (either already consolidated or in the making) that are aligned with **sustainable and participatory tourism principles**, either involving the community in the development of the experience or **reconnecting 'centers' with peripheries** and marginal areas (also in terms of **marginal communities**).

For a deeper understanding of the methodology adopted for gathering information, please refer to the Annex, which can be found at the end of this paper and shows how we asked to explain how such case studies have impacts on the two macro areas shown in the figure below.

ECONOMIC IMPACTS

01 .



SOCIAL IMPACTS

.02



Figure 4. European Enterprises Stories: a synthesis of the methodology

ECONOMIC IMPACTS

With the main aim of identifying and evaluating public-private cooperative mechanisms for participatory heritage and tourism, the economic impacts are divided into the following subsections.



1.1 Impact on the local economy

Tourism is one of the main sectors in a number of European economies but community-based tourism is still a relatively under-explored topic with a relatively limited number of examples available. We asked ourselves what are the models to apply, the best legal structures, the successful cooperation formats to benefit both the people and the organizations involved?

The business models of the provided examples are very different and are either based on the work of associations and social cooperatives or left to the initiative of individuals using platforms like “AirBnB experience” to sell their unconventional tours. Some other community-based experiences are aimed only at being economically sustainable for the organizations or individuals offering them, while their social value can be harnessed and spread out.

Thus it is crucial to **understand the models** of those who have been able to not only to have **economic success**, but also to **revitalize communities** and generate inclusion. This understanding is key to structure training paths or support policy-makers in designing frameworks in order to launch similar initiatives.

REFLECTION TIME



Which economic impacts do you wish to generate in your local economy with your service or product? Write them here.

ECONOMIC IMPACTS



1.2 Impact on service and product design

We asked to describe how the chosen case studies are working on new tourism products, born from cooperation between communities, tourism operators and other sectors like the Creative and Cultural Industries, also in terms of management and governance.

These products should aim at involving other sectors of the 'economic' world such as normal activities which mark the urban and/or agrarian territory, thus ranging from craftsmanship to local shops, from agriculture to local factories etc., by making them an active part of an exploring narrative. This section actually focussed on understanding how the whole design process of tourism and heritage experiences can be revised to generate participatory (and potentially more successful) enterprise stories.

RELECTION TIME



How could you innovate the design process of your service, product or tourism and heritage experience?

SOCIAL IMPACTS



2.1 Impact on the local communities

We asked our Project Partners to highlight how the narratives adopted by the chosen case studies enhance these aspects:

- new forms of sociability and collaborations within the community with new stories that nurture local identity and sense of being;
- civic activism through cultural regeneration of spaces, protection of the territory, involvement of marginal parts of the communities, such as migrants, minorities, etc.;
- education (involving local schools in being part of the construction of the new narrative);
- activation of peer to peer processes, in the perspective of an self-educative community;
- entrepreneurial impact / activation of new economic relationships;
- disclosure of contents.



2.2 Impact on temporary citizens

By 'temporary citizens', we mean tourists and/or categories of people who go across the city/territory. This expression encourages people to focus on a concept of larger community (and only therefore on their spaces, which has been the main element of tourism up to now). We asked to focus on how the case studies:

- promote self-awareness through experience/transformative 'tourism';
- generate new social/economic relationships, playing on the concept of 'flows' as innovative dynamic element (temporary citizens as active part of a new narrative);
- work on the new concept of 'open' citizenship (also in terms of European citizenship).

RELECTION TIME



Which social impacts do you wish to generate on the local communities and temporary citizens? Write them here.

Figure 5. European Countries of origin of the Partners involved in the project



THE PARTNERS + CASE STUDIES

The EU Stories partners were informed on the methodology and asked to fill in a template document to collect information on 15 case studies (minimum 3, maximum 5 per partner). This template can be seen at the end of this paper, in the 'Annex' section.

The involved partners are teams of experts from France, Ireland, Bulgaria, Romania and Italy with backgrounds in cultural and creative industries, tourism, heritage and entrepreneurship, as well as in urban and rural development. The EU Stories team is passionate about social inclusion and sharing new and varied interpretations of Europe's cultural heritage.

Two of the partners are:



Plovdiv University
"Paisii Hilendarski"

A research team from the Department of Ethnology (Faculty of Philosophy and History) of the University of Plovdiv, Bulgaria, who bring knowledge from the fields of anthropology, heritage studies, cultural policies, tourism and creative industries and expertise in projects linked to memory, cultural diversity and sustainable development.



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universitatea națională
de artă teatrală
și cinematografică
„I.L. Caragiale”

Theatre and film educators from the National University of Theatre and Film "I.L. Caragiale" of Bucharest, Romania, a higher education university active in the fields of theatre and film which set national and European benchmarks for the creation and development of culture and arts.

PARTNERS WHO COLLECTED THE CASE STUDIES



Plovdiv University
"Paisii Hilendarski"

The case studies from **Bulgaria** were collected by **Intercultura Consult**, who bring their expertise in research, innovation and networking to policy-making, cultural tourism and technology; and by **University of Plovdiv "Paisii Hilendarski"**, distinguished its fast-paced development and high competitiveness in the field of natural and social sciences, cultural research and technology.

NAMES + LOGOS OF THE CASE STUDIES



CLICK LOGO
TO VISIT
WEBSITE

PARTNERS WHO COLLECTED THE CASE STUDIES



The case studies from France were collected by **Le LABA**, working in the metropolitan area of Bordeaux, and specialised in cultural and creative industries projects. EU Stories emerged from their highly successful Court Circuits Programme.

NAMES + LOGOS OF THE CASE STUDIES



CLICK LOGO
TO VISIT
WEBSITE

PARTNERS WHO COLLECTED THE CASE STUDIES



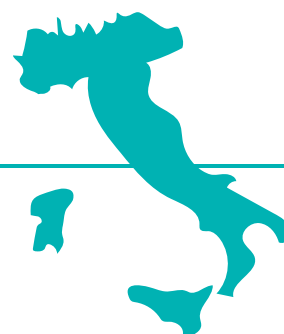
The case studies from **Ireland** were collected by **Roscommon LEADER Partnership (RLP)**, who bring particular expertise in the area of social inclusion combined with best practice rural and urban development principles. Also Momentum contributed with their expertise in the development of progressive training programmes and platforms for the tourism sector. Their particular specialism is cultural heritage tourism.

NAMES + LOGOS OF THE CASE STUDIES



CLICK LOGO
TO VISIT
WEBSITE

PARTNERS WHO COLLECTED THE CASE STUDIES



The case studies from **Italy** were collected by **Materhub**, a cluster managing international pilot projects which support the cultural and creative industries, encourage innovation, inclusion processes and entrepreneurship.

NAMES + LOGOS OF THE CASE STUDIES



CLICK LOGO
TO VISIT
WEBSITE

04

RESULTS & DISCUSSION



RESULTS & DISCUSSION

The mapped case studies revealed several common elements and can be split as follows.

10/15 FOR PROFIT



66%

- 5 Startups
- 2 Cooperatives
- 2 Project or Partnerships
- 1 Family Enterprise

5/15 NOT-FOR-PROFIT



34%

- 1 Foundation
- 2 Associations and
- 2 Social enterprises

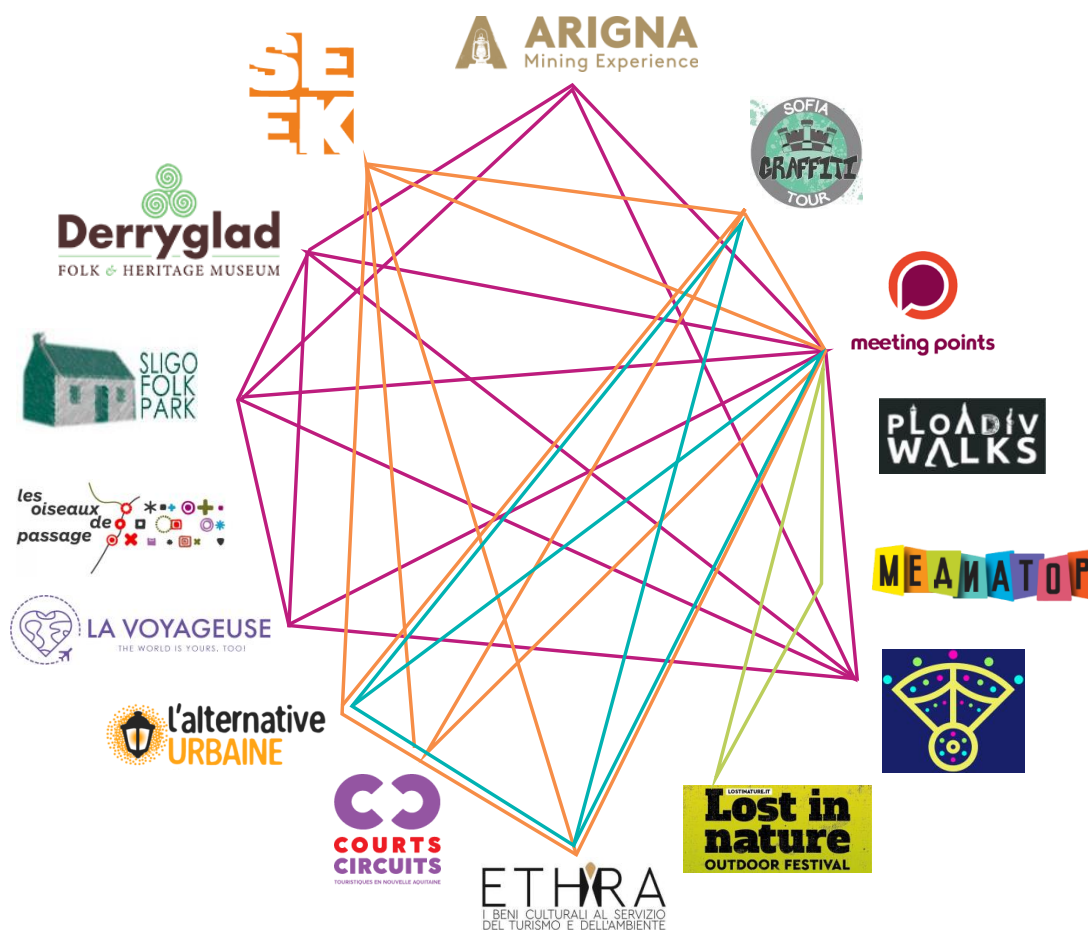
Table 3. A for-profit and not-for profit classification of the case studies analysed for European Enterprises Stories

THE COMMON THREADS AMONG CASE STUDIES



INCLUSIVE PRACTICES

The case studies provided by the partners adopt inclusive practices under several viewpoints. We have gathered them into this infographic showing different types of inclusiveness and participative processes, distinguished by colours. All of them refer both to **community engagement** in the design of the tourism experiences or in making the visitors an active part of the experience when it takes place.



This **network represents the connections** between best practices of inclusive and participative tourism, specifically:

- INTERGENERATIONAL STORIES
- MULTICULTURAL STORIES
- ACCESSIBILITY STORIES
- PERIPHERY STORIES

Figure 6. A network representation case studies analysed for European Enterprises Stories based on inclusiveness parameters

THE COMMON THREADS AMONG CASE STUDIES



SIMILAR TYPES OF EXPERIENCES

The advantages of walking tours



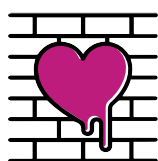
L'alternative Urbaine and *Courts Circuits* (France), *Plovdiv Walks* (Bulgaria) and *Ethra Archeologia e Turismo* (Italy) are just some of the tourism initiatives that walk tourists through the neighborhoods of the city: not only is it healthy to walk, it also allows to discover lesser-known streets and slowly delve in local smells, sounds and culture.

The power of learning by doing



Meeting Points (Bulgaria), *Derryglad Folk & Heritage Museum* (Ireland), *Puglia Pop Experience* (Italy) are three of the cases that provide hands-on experience, allowing both to explore local culture through the 5 senses, and to gain long-lasting memories.

The connecting power of street art



Seek Dundalk (Ireland) and *Sofia Graffiti Tour* (Bulgaria) are respectively a festival and some walking tours. They prove how street art can gather the community, create an image of a city or a neighborhood, and let the walls tell stories that can become drivers of local culture.

The connecting power of food



Plovdiv Walks and *Meeting Points* (Bulgaria), *Court Circuits* (France), *Lost in Nature* and *Puglia Pop Experience* (Italy), all leverage food as a driver for local and migrant cultures thanks to cooking classes, tastings, 'pick-your-own' experiences.

Average duration: 2 hours



Excluding festivals (the *Irish Seek Dundalk* and the *Italian Lost in Nature*) the average duration and probably the most convenient both for tourists and organization has turned out to be 2 hours.

THE COMMON THREADS AMONG CASE STUDIES



PASSAGE THROUGH AN INCUBATOR

To ensure their economic viability, most of the case studies (more than 60%) have relied on public funds, either passing through an incubator, or applying for grants. Most of the initiatives represent springboard jobs for the employed people.

Therefore, both the ideators of such experiences and local tourism actors, with the help of local institutions (Municipalities, Regions, etc.), could define a list of channels that would help promote them better and guarantee more constant demand for such initiatives.

RELECTION TIME



**In case you already run a tourism experience: has it been incubated?
If yes, how has this helped?**

If not, are you planning to consider an incubator?

Have you ever applied for grants to run a tourism business?

What are the grants available around you at a local, regional or national level?

THE COMMON THREADS AMONG CASE STUDIES



THE POWER OF WEB TOOLS

Most of the initiatives consider web tools as crucial promotion channels and constantly take advantage of them to sell, tell and network. According to a study by Intercultura Consult in (Berbenkova & Koleva, 2021) *“the majority of people share that they consider digital experiences as an option when there are no other experiences to be had, not as an alternative to live experiences”*. Based on their research project on digital cultural consumption called *“Reconnect: Audiences and Cultural Content in the Digital Environment - Bringing Stories into the Digital Environment”*:

1. People prefer live experiences over the digital ones.
2. Digital experiences are considered an alternative to “no experience at all”.
3. Digital cultural events are here for good.

This is also why the project EU Stories includes a [Digital Stories Toolbox](#), an educational toolbox referencing 8 – 10 technological innovations (tools) for digital storytelling in tourism.

RELECTION TIME



What digital tools did you use before the pandemic to promote your business or non-profit organization?

What digital tools do you use now?

Which ones are you considering to use and why?

THE COMMON THREADS AMONG CASE STUDIES

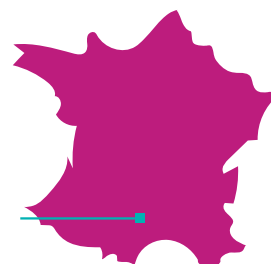
5

OTHER COMMON THREADS

The cases of *Court Circuits* and *Puglia Pop Experience* are directly referred to the French south-western Region of Nouvelle-Aquitaine and the Italian south-eastern Region of Puglia, respectively. Both of them have been financed by regional funds and contribute to the promotion of their region as a destination.

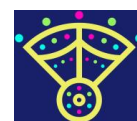


Nouvelle Aquitaine, France



Regions that enact policies and promotional campaigns to encourage destination awareness - inside and outside the region - can be virtuous examples of how public and private sectors can work in synergy to harness tourism as a source of revenue and development. This regional approach can prove useful also in the view of the post-Covid tourism crisis, because destination awareness among locals can influence the growth of proximity tourism as a form of resilience before tourists can start travelling off-border again.

The founders of *La Voyageuse* also confirm that in the last year they have re-targeted regional tourists focusing more on Nouvelle-Aquitaine. This can help build a stronger brand awareness locally, which could ensure a customer (or community) basis. This regional approach, both by administrations and by the community of tourism operators, can help build microsystems that focus on sustainable tourism and that, united, can reach a bigger impact in terms of business networking and communication.



Puglia, Italy

A best practice in these terms is *Les Oiseaux de Passage*, the result of a research at the University of Paris, which little by little was able to put together experiences of responsible tourism, thus becoming a go-to platform for tourists seeking lesser-known, meaningful, responsible tourism experiences in France and beyond. It is also worth mentioning the 2016-2021 funding programme called PIN, standing for Innovative Puglieses, in the Italian region of Puglia: it incubated 459 startups¹ and favoured their networking. Many of them are now successful tourism businesses that have a regional destination management approach.

Last updated on 6 April 2021: pingiovani.regione.puglia.it

CONCLUSIONS: A MODEL FOR EU ENTERPRISES STORIES

HOW TO GENERATE LOCAL TOURISM MICROSYSTEMS

In order to extract and develop a framework from the present study, we tried to gather policy lessons into the “**top-down**” table and the community-based practices into the “**bottom-up**” one. Both, working in synergy, can bring together the conditions for building alternative, sustainable tourist tours based on storytelling and promotion of local heritage (tangible and intangible) with the participation of inhabitants.

TOP-DOWN	BOTTOM-UP
Favour networking occasions: <ul style="list-style-type: none"> ▪ Events ▪ Social networks 	Take advantage of networking occasions: <ul style="list-style-type: none"> ▪ Events ▪ Social networks
Promote through institutional channels all the tourism initiatives that generate social value and have positive social impacts. For example, create a public dashboard of events (like <i>Matera Events</i> ²) or digital platforms (like <i>Les Oiseaux de Passage</i>).	Find institutional channels and digital platforms that gather and promote tourism events and use them to promote your sustainable tourism initiatives. Create quality digital material that can be disseminated online (like videos).
Include more counter-narrative in the storytelling of destinations.	Use storytelling to promote tourism initiatives and involve the community.
Create funding programmes that incubate high-potential sustainable tourism initiatives and inform the local communities on existing fundings (also at broader levels).	Take advantage of funding opportunities dealing with sustainable tourism.
Create University research programmes that help measure and generate sustainable tourism.	
	Take advantage of the existing digital tools.

This is not an exhaustive table and more can be done to generate tourism microsystems of small and medium enterprises dealing with sustainable and inclusive tourism. The European Stories project is still working to enhance virtuous mechanisms and more collective reflections will be done during the next training, so we invite you to stay tuned.

<https://www.materaevents.it/home>

SOURCES



SOURCES

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07

ANNEX

ANNEX

The information provided on each case study had to include the following

SECTION 1

ORGANIZATION (general info)

- Info about the organization (private or public, association, enterprise or public body, contact, etc.)

SECTION 2

TPOLOGY OF TOURIST EXPERIENCE

- type of tourist experience (guided tour, food experience, doing experience, etc.)
- target audience for the experience (families, singles, children, etc.)
- detailed information (duration, maximum number of people, frequency with which you book, booking method, etc.)

SECTION 3

IMPACT ON COMMUNITIES (locals & users)

- type of sociability and collaborations within the community
- type of impact regarding:
 - education (involving local schools in being part of the construction of the new narrative)
 - civic activism (protection of the territory, involvement of marginal/fragile parts of the communities, such as migrants, minorities, etc., cultural regeneration of spaces)
 - disclosure of contents
 - activation of peer to peer processes, in the perspective of an self-educative community
 - entrepreneurial impact / activation of new economic relationships



SECTION 4

IMPACT ON TEMPORARY CITIZENS

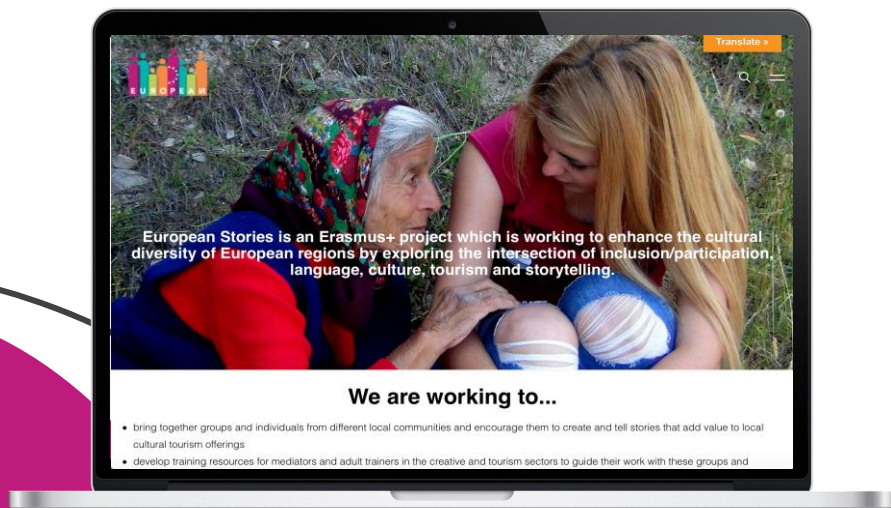
Type of activities to:

- promote self-awareness through experience/transformational 'tourism'
- generate new social/economic relationships,
- work on new concept of 'open' citizenship

SECTION 5

BUSINESS/SUSTAINABILITY MODEL

- Info about the business model of the service/product
 - type of sales strategies
 - type of product service management (ex. collaboration within volunteers & organizations)
 - type of public / private collaboration
 - type of stakeholder organizations that are involved in the experience



”

Walking a mile in someone else's shoes isn't as much about the walk or the shoes; it's to be able to think like they think, feel what they feel, and understand why they are who and where they are. Every step is about empathy.



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