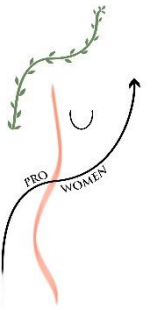




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Project number: 2019-1-IT02-KA204-063176



# Pro-Women. Up-skilling Itineraries for Women as New Cultural Promoters to Enhance Territorial Heritage

M 5: Reading and Mapping the Territory

Creating and Organising an Itinerary

[name of presenter]

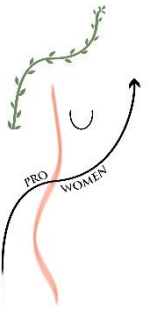
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[contact information]



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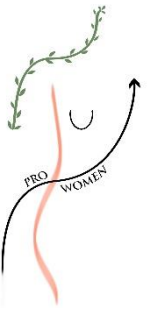
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## SOME POSSIBLE ROUTES / TOURIST ITINERARIES

**Tourist route** = transfer along a route, by foot or by train, during which one can see various elements: places, monuments, buildings, ancient artifacts, art works, etc...

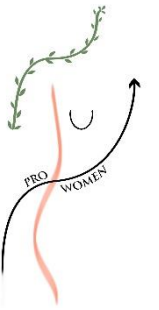
**Tourist itinerary** = tourist route including a Parish Map and useful information on, e.g., opening and closing hours, ticket price, presence of a guide, duration, etc...



## SOME POSSIBLE ROUTES / TOURIST ITINERARIES

Both the tourist route and the tourist itinerary can take up different forms

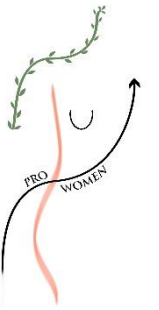
- *Artistic* (pictorial, sculptural, architectural);
- *Monumental* (obelisks , fountains, arches, ruins, necropolis);
- *Natural* (caves, waterfalls, springs , beaches, rivers, lakes, mountains, woods);
- *Gastronomic/Products* (typical restaurants, local producers, specific manufacturing);
- *Spiritual* (monasteries, churches, walks)



# THREE STEPS FOR THE CREATION OF A ROUTE

## *1. The idea*

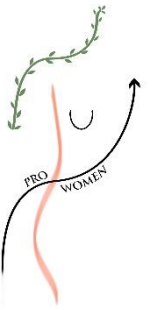
- The theme of a route can be built with what is around us: a celebrity from the past, a historic event, a typical local product, a natural landscape, an interesting place
- It is advisable to make connections and give the hypothetical route a name or title so as to offer an interesting charm but at the same time be explicative: : “the baroque buildings of ..., the road of wines to..., in the footsteps of...”



# THREE STEPS FOR THE CREATION OF A ROUTE

## 2. *The study*

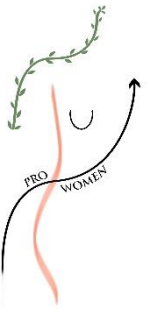
- Once the idea has been identified you need to develop it: how to link the various elements within an actual narrative plot.
- The analytic phase is the most complex, as is the creative one. This is the point where the ***cultural promoters for the territorial heritage enhancement*** can become the artists of storytelling
- The setting can be a museum or an art gallery, but also a town or an archaeological site.
- It is important to know the context well and therefore you should map it. A map, some photos or just even paper and pen can help to fix all the elements.



# THREE STEPS FOR THE CREATION OF A ROUTE

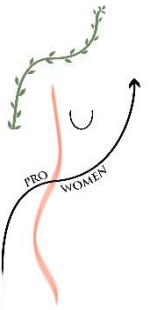
## 3. *The creation*

- It's recap time: Choose the information or the important elements for the narrative and create the various steps of the route, assigning each the task to sew together the different narrative elements.
- Always keep the target in mind and link all the elements together so as to build a fluid narration which is also adjustable.
- Don't forget that the ***cultural promoter for the territorial heritage enhancement*** is an interpreter of history, but above all the promoter has the task to work as a mediator in the communication between the visitors and the territorial heritage.
- Throughout the centuries the towns, monuments and natural areas have deeply changed their appearance. What you don't talk about often doesn't exist anymore therefore only the memory of it has been preserved. When faced with a context which has deeply changed in shape and dimension it is necessary to mediate the communication between what has been lost and what has been preserved.



# The five W-Questions

- **Who?** Get to know the traveler!
- **Why?** Why do they intend to carry out that specific trip? Work, tourism, relaxation, or leisure? Must they see something? Flexible hours? Do they wish visit something? Are they experts and want to deepen certain knowledge?
- **When?** Both the length and period of the trip influence the entire organization.
- **Where?** Up to some time ago the destination was fundamental, but today the reason for travelling often prevails. Today the first question asked is what does one want to do, why do the trip, and then where to go.
- **What?** Based on the previous considerations, you must streamline the project of the trip, what to do, and how to do it.

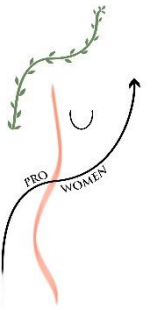


# Point 1 – Organizing a tourist itinerary

## You have to define:

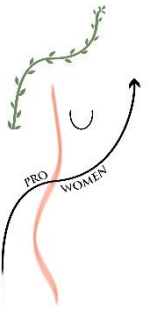
- who is the itinerary addressed to (different types of clients)
- the kind of itinerary (cultural, natural, gastronomic, or specify the eventual mix etc.)
- the length of the itinerary
- most favorable period of the year (according to the itinerary, the user, the climate)
- possible date(s)
- services to guarantee (guides, regular stops for resting, lunches/dinners, overnight stay/accommodation, transportation, etc.)
- the best route to follow
- the trip project: elaborate an itinerary complete with places/sites, duration, transportation, tours, stops, transfers, tickets, activities, insurance, etc.
- what material must be supplied (maps, guide books, catalogues, directories, forms, back pack, gadget, etc.)
- determine the cost and clearly specify what is included and eventual extra costs for the client





## Point 2 – Organizing a tourist itinerary

- You proceed with booking certified guides, who are able to accompany the client to visit museums and archeological sites, and to illustrate history and main characteristics.
- **A tour with eco sustainable transportation**  
The use of a segway is increasingly on demand, besides walking and hiring a bike!
- **To create an itinerary you need**
  - To know where the places are and how they are connected
  - To know the distances
  - To have an idea of the time required
  - To know what kind of transportation is available



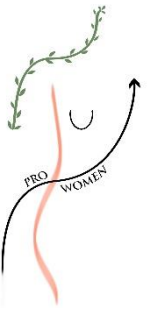
## Point 3 – Organizing a tourist itinerary

**An itinerary is made up of 2 parts:**

- A graphic itinerary
- A descriptive itinerary

For this reason the Parish Map method is a useful tool!

At the end of each tour, it's always considered worthwhile to make the clients fill out a questionnaire on their satisfaction to evaluate the strong and weak points of your itinerary.



## Point 4 – The choice of the target audience

- The choice of the target is fundamental for creating a tour, that is the most suitable “audience” to implement it.
- The profile of the most suitable “audience” is often traced by the theme or the technical characteristic of a tour. For example, if a tour is particularly complex or not accessible, old people or families with children are unlikely to be involved. On the other hand a tour suitable for families will hardly attract young people above a certain age.
- According to the theme, some tours will be more appreciated by women than men.