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ORGANIZATION OF TOUR GUIDING

Textbook

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The theoretical framework of the tour guiding organization in the world and Ukraine has been presented. The main trends in the tour guiding development have been elicited. The concepts of tour guiding and tourist guide, the approaches, objectives and tools have been considered. Particular attention has been paid to the students' ability to understand the essence, types and peculiarities of the development and conducting of excursions/ tours, methodical techniques of the demonstration and narration, the ability to provide differentiated services to certain target audiences, organize walking and bus tour guiding services, provide and ensure tourists' safety during guided tours.

For Bachelor's (first) degree students of speciality 242 "Tourism".

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Introduction

The topicality of the educational discipline "Organization of Tour Guiding" is defined by the demand to master and implement new approaches and standards of tourist services in the highly competitive modern tourism market. It is preconditioned by the necessity of the domestic and inbound tourism improvement and development, which ensures the growth of innovation and investment potential of the national economy.

Organization of tour guiding as a priority area of the tourism industry, within certain limits, forms economic, scientific, cultural, educational, environmental safety of the country, provides development of technologically related branches of the national economy. Moreover, tour guiding is an integral part of national and cultural revival of Ukraine as it presumes deep knowledge of history and ancient traditions of the Ukrainian people.

To increase attractiveness of the territory and country for local, national and international tourists, tour operators and tour agents should not only research and pay attention to the market demand but also develop existing local sightseeing facilities, cultural and natural heritage of the destinations, design new excursions and routes on the scientific basis taking into account the requirements of modern excursion methods and standards harmonized with the EU and world requirements.

The discipline study is based on the appropriate level of the general knowledge and skills acquired when students study general, humanitarian and special subjects. The academic discipline "Organization of Tour Guiding" introduces students to the theoretical and practical issues of tour guiding, its environment, management practices and skills as they engage in tour guidance frameworks. Students are trained to reflect on different events to become familiar with industry practice. Using the inquiry approach, they examine and evaluate the issues and explore the prospects for a sustainable future of the industry.

In the course of studies, students acquire the following competences: the ability to understand the essence, types and peculiarities of the development and conducting of excursions/tours, the methodical techniques of demonstration and narration, the ability to provide differentiated services to certain target audiences, the ability to organize the walking and bus tour guiding services; the ability to provide and ensure tourists' safety during guided tours.

Special attention is paid to the issues of contractual relations between different partners involved in the tour guiding service, namely, guided tour service contracts, contracts with transportation and catering companies. Rights, responsibilities and obligations of each party are described and explained.

In the textbook, a widespread paradigm of the student-centred learning is introduced which means that students take on the role of tourist guides to offer a themed, theoretically informed tour through the urban landscape of Kharkiv, Ukraine. The tour offers an enjoyable, challenging, rigorous yet flexible form of assessment that can be effectively transferred to a wide range of contexts. Feedback suggests that students are very positive about the tours both in terms of what they learn and as an experience.

The tours allow the students to take on the role of leaders of a guided walk and actively use the knowledge received during the lectures and field lessons. Special questionnaires help the students assess their own achievements in the discipline as well as comment on the classmates' progress concerning personally prepared tours.

Each chapter of the textbook has questions for consideration and individual tasks, which help to deepen students' knowledge of the subject. There are also case studies that provide practical training on the topics discussed. Students may work individually and in teams developing research, decision-making and communication skills that can lead them to professional hospitality careers in tourism, tour guiding, entertainment, resorts, tourist attractions, festivals and events, tourism businesses.

The academic discipline "Organization of Tour Guiding" is a fundamental academic discipline, obligatory according to the curriculum of Bachelor's (first) degree students of speciality 242 "Tourism".

Unit 1

The theory and history of tour guiding

Guided tours can be found at more or less all places where tourism exists.

Robert Orben

1. The concept of the excursion and tour guiding, its history, stages of development in Ukraine and the world

- 1.1. *The main definitions of tour guiding.*
- 1.2. *The concept of a guided tour and a tourist guide.*
- 1.3. *The history and evolution of guided tours.*
- 1.4. *The formation and development of tour guiding in Ukraine.*
- 1.5. *Tour guiding in the political context.*
- 1.6. *Tourist guide associations.*

1.1. The main definitions of tour guiding

Tour guiding is a multifaceted type of business activity that has certain peculiarities in different countries depending on their history and specifics of development. Therefore, definitions and notions of tour guiding as well as meanings implied by these notions may vary from country to country. In this paragraph, the definitions accepted in our country are presented.

Tour guidance is a unified scientific direction that encompasses any knowledge about tour guiding – general and specific, theoretical and practical, abstract and concrete. Tour guidance is a complex scientific discipline that reveals the essence of interrelated sectors of the tour guiding activity: theories, methods, practices and Organization of provision of tour guiding services at tourism enterprises – tour agencies and tour operators, and also studies the history of the tour guiding development.

Tour guidance belongs to the social sciences and is closely related to the sciences like local and regional history, museum studies, pedagogy, logic, management, marketing, tourism.

Researchers of the tour guiding seek to:

study the historical development of the tour guiding theory and practice and changes that evolved over time from a range of disciplines and what factors have contributed to this;

consolidate the knowledge of tour guiding and predetermine how current and future trends might impact the tour guiding research and practice;

critically examine the phenomenon of socio-philosophical meaning of tour guiding as a form of multifunctional activity;

identify the variety of practical forms and methods of tour guiding;

develop the methodological bases for the assessment of the tour guiding potential of territories (ranging from city streets to cultural heritage and natural tourism attractions, from luxury tourist lodging establishments to national park campgrounds, and from highly developed destinations to very remote ones in both developed and developing regions) and determine the potential demand for the tour guiding services;

forecast tour guiding development in conditions of market uncertainty;

identify the ways for improvement of the quality and efficiency of tour guiding;

Tour guiding theory is a set of views, ideas, methodology, functions, thesis and provisions, which are the basis of the tour guiding business in the country. It reveals the following concepts: a tour and its functions, main features and aspects; the methodology and technique; classification of tours; the tour guiding method; peculiarities of demonstration and narration; a differentiated approach to the tour guiding service; competences and professional skills of the tour guide. Some guidelines of the tour guiding theory are being further developed; others are replaced by more modern, relevant and sophisticated. The changes occur as a result of the change in the value and tasks of the tour guiding, the continuous expansion of the tour guiding service, the introduction of the new forms and the use of contemporary innovative technologies.

In the literal translation from the Greek, the word "theory" means observation, examination, investigation. This term is considered in several senses:

as a generalization of the experience of social life which reflects the objective laws of nature and society;

as a set of generalized positions, which form a science in general or one of its sections in particular;

as a system of ideas in one of the branches of knowledge;

as the highest, most advanced form of organization of scientific knowledge which gives a holistic view of the laws of the existing links in a certain area.

When we consider the tour guiding theory, we:
model how tour guiding should be performed ideally;
understand the mechanism of tours' influence on human consciousness;
comprehend the basic features and peculiarities of tour guiding;
define the quality criteria of tour guiding, the means to improve their effectiveness;
formulate theoretical foundations of tour guiding.

The development of the tour guiding theory in Ukraine, which was a part of the former Soviet Union at that time, was initiated in 1920, and continues nowadays. During the first periods of its development, it was based on the principles of the school of pedagogy. Classification of tours (excursions), their features and functions, the very process of sightseeing were determined and based on the tours for schoolchildren. At that time, scientists and methodologists based their investigations on the objectives and requirements of the secondary school. The exception was made for the museum tours where the tour guiding theory was understood as applicable to all excursionists (adults and children). However, until the mid-1970s the tour guiding theory was not developed when the first course of lectures "The theory and practice of the tour guiding" was created in the Central Research Laboratory for Tourism and Excursions for Tourism, Excursion and Tour Guiding Workers.

The development of the tour guiding theory was also associated with the expansion of the services, the changing role of traveling and tours, their transformation from purely recreational and entertainment into integral part of the ideological, educational and cultural work with the population.

Tour guiding methodology is a set of clear rules and requirements concerning the tour guiding. It is a sum of the methodical techniques of the guided tour/excursion preparation and running. Its main task is to accomplish the goals of the tour guiding process – to help the excursionists see, hear and feel visual and verbal materials. The subject of the tour guiding methodology is the purposeful study, systematization, formulation and application to practice of the methodical techniques by which the tour guides carry out their activity. The tour guiding methodology consists of several separate but related parts:
the technique (technology) of a new guided tour/excursion development;
the technique of a new topic development for a tour guide;
the technique of the guide's preparation for a new guided tour/excursion;
the technique of conducting a guided tour/excursion (variety and application of the methodical techniques);
the technique of the post-tour/post-excursion work.

It is worth mentioning that numerous researchers single out ***the tour guiding / excursion method of cognition*** which means a set of ways and perceptions of delivering knowledge about something. The fundamentals of this method are visual expression (demonstrativeness); an obligatory combination of two elements – demonstration and narration; an optimum interaction of three components – a tour guide, the excursion objects and tourists; movement of tourists along a certain route for the purpose of studying the objects in a place of their natural arrangement.

The purpose of the tour guiding/excursion method of cognition is teaching (transfer of a certain system of knowledge) and education (formation of a comprehensively developed person). Unlike educational institutions, the process of learning during a tour/excursion goes on in the process of communication with the excursion objects, through the guide's narration and his behaviour while demonstrating the objects. Through a story, the guide delivers certain knowledge, produces a certain approach to the explanation of natural phenomena, brings in the understanding of the course and logic of society, leads to the evaluation of historical events.

Tour guiding services are a specific type of services aimed at meeting the information and cognitive needs of consumers (tourists and sightseers) in the places of their temporary stay.

1.2. The concept of a guided tour and a tourist guide

In order to avoid any misinterpretation of the different professions and the confusion this causes within the tourism industry and to visitors/consumers of each country, the European Standardization Committee proposes to use only the official terms agreed and adopted by 27 European Union countries and Croatia, plus three countries of the European Free Trade Association (Iceland, Norway and Switzerland) in all official EU documents and offers the following definitions [47]:

a guided tour is a tour of a specified length covering the cited elements of the cultural or natural heritage of a city and/or an area, conducted by a tourist guide;

a tourist guide is a person who guides visitors in the language of their choice and interprets the cultural and natural heritage of an area, and who normally possesses an area-specific qualification usually issued and/or recognised by the appropriate authority;

a tour manager is a person who manages and supervises the itinerary on behalf of the tour operator, ensuring the program is carried out as described;

a tour escort is a representative of a tour operator providing basic assistance to travellers.

Thus, the term "tour guide" widely used in our and other non-European countries is considered as inappropriate, unflattering and a misnomer, as the term can refer to a book, a brochure or a robotic tour guide. This is why the term "tourist guide" rather than "tour guide" is used extensively throughout Europe and the United Kingdom.

In many countries, the term **tour guiding** is used to refer to the work undertaken by tourist guides, managers, leaders and escorts who move between destinations and who work beyond site- or area-specific guiding. As previously mentioned, a tourist guide is a person, usually a professional, who guides groups or individual visitors or tourists around venues or places of interest such as natural areas, historic buildings and sites, and landscapes of a city or a region; and who interprets the cultural and natural heritage in an inspiring and entertaining manner.

In many studies the term "tour guide" is used even though the guides may be working in a specific setting, for example in a city. The term **generalist guide** is used to identify guides who do not specialize in a particular tourism environment, setting or genre. The term **specialist guide** is used for guides who work in very specific settings and thus may require specialist knowledge and skills, such as heritage, adventure, eco-tour or nature guides (for example, Antarctic tour guide). It is acknowledged that there are subtle differences between all these terms and the use of certain terms often reflects the different tourism genres, guiding settings, countries and employing Organizations. Tour guides can be found at every tourism destination, and nearly everyone both within and outside the tourism industry is familiar with the term and the persona of a tour guide [20].

Whether employed by tour operators, resorts, lodges, attractions, theme parks, museums, protected area management agencies, zoos, visitor centres or self-employed, tour guides are often viewed by other stakeholders as an important part of, and sometimes as the key player in the tourism product and experience. However, it is only quite recently that scholars and researchers have turned their attention to the subject of tour guides and tour guiding.

Guided tours can be categorised using a number of different criteria, including the purpose, settings and environments, subject matter, length, types of clients and activity, reflecting the heterogeneity of the guiding industry.

Unfortunately, there is no agreed upon typology of guided tours based on these or any other characteristics. A number of types of guiding can be viewed as aligning with well-known tourism genres and settings Table 1.1.

Table 1.1

The tourism genre and type of tour guiding

Tourism genre	Setting	Type of tour guiding
General or mass tourism	Any (vary from one hour to day tours)	Generalist tour guiding
Group/package tours	Any (usually extended and overnight tours)	Tour escorting/extended tour guiding/driver guiding
Nature-based tourism	Natural environments both land and marine based, including wildlife attractions such as zoos (vary from one hour to day and overnight tours)	Nature-based/eco-tour guiding
Adventure tourism	Natural environments, both land and marine based (day and overnight tours)	Adventure guiding
Heritage/cultural tourism	Heritage and historic sites. Heritage attractions and museums. Indigenous sites and host communities (vary from one hour to day tours)	Heritage interpreting/guiding
City/urban tourism	Cities, towns, shopping areas, tourist attractions, industrial sites (vary from one hour to day tours)	City guiding

This typology aims to reflect a contemporary picture of tour guiding; however, it is important to acknowledge that an *individual tour guide does not necessarily work in just one genre nor undertake just one type of guiding*. It is difficult to group some guides into specific categories as their roles and responsibilities are complex and may vary with a number of variables, such as the site, the season or employment.

The diversity of guides in this typology reflects a number of factors, such as the increasing segmentation and specialization of the tourism sector changing visitor/tourist motivations and demands, the increasing demand for tourism professionals (particularly guides) *and the recognition that guides play a key role in the visitor experience* [20].

Many scholars [16; 17; 18; 20; 32; 35] have argued that the tourist guide plays a pivotal role in the experience of visitors or tourists who join a guided tour, potentially making or breaking the tour and the experience. Researchers acknowledge the instrumental role of the guide in ensuring that the tour runs smoothly and is a safe, logistical success, but increasingly emphasise the many mediatory and interpretive aspects of guiding. This in turn has drawn attention to the importance of the communicative competency of guides, including the application of best practice principles in interpretation and intercultural communication. The guide's role in fostering sustainability has also come under scrutiny, particularly in influencing and monitoring visitors' behaviour in contexts such as ecotourism and nature-based tourism and in delivering messages that impact post-visit attitudes and behaviour.

Research has also begun to explore and measure the influence of these and other aspects of guiding on visitor satisfaction. In part, to maintain and improve satisfaction but also to contribute to sustainability, the academic literature on tour guiding has examined the strengths and weaknesses of guide training and education initiatives and has evaluated training approaches that can further enhance the performance of tourist guides. Finally, professional associations, professional certification, licensing and codes of practice have been researched for their potential to achieve quality assurance outcomes and to ensure that guides are recognised and rewarded for achieving these outcomes.

1.3. The history and evolution of guided tours

Some scientists call guiding one of the world's oldest professions, which goes back to pathfinders and ciceroni (an old term for a guide, one who conducts visitors and sightseers to museums, galleries, etc., and explains matters of archaeological, antiquarian, historic or artistic interest. The word is presumably taken from Marcus Tullius Cicero, as a type of learning and eloquence), who were antecedents of the contemporary guide. Herodotus

(5th century BC), for example, was an active traveller and writer, and largely depended on guides who could interpret his speeches in different languages.

Although Herodotus was critical of some guides, they were essential "at a site such as Olympia, where there was a ... forest of statues... the accumulation of hundreds of dedications ... a tourist was helpless without a guide" [20, p. 11].

Most scientists believe that the origins of the contemporary tour guiding were in the 17th and 18th centuries with the beginning of the so called "Grand Tour". This new form of tourism emerged as a direct response to the demands for learning that followed on from the Renaissance period. British young male aristocrats were encouraged to travel as part of their education. This form of tourism involved visiting the major cultural centres of Europe accompanied by a tutor or guide and frequently took two or more years. These tours were the predecessors of the modern study tours that are most often organized by educational institutions and led by expert guides.

The 19th century saw the development of group pleasure travel through the initiatives of Thomas Cook, who was the tour guide/tour manager of many of these excursions. Cook's concept of group travel, together with improved transportation and other social and technological developments, marked the start of mass tourism. This development brought with it the need for service personnel in all aspects of the tourism industry, including hotels, restaurants, tour operations, attractions and transport services. These personnel included tour guides who were responsible for escorting groups and individuals, and interpreting the natural and cultural heritage of the area. This was the birth of the modern tour guide, and as such Cook is sometimes referred to as the "patron saint of modern tour guides" [20, p. 11].

In the early 20th century, nature guides like Enos Mills (an American naturalist, the author and the main figure behind the creation of Rocky Mountain National Park) were leading visitors through the North American wilderness and laying the foundations for the profession of interpretation. Mills did not believe his only role was to guide people through the wilderness safely: "A nature guide is not a guide in the ordinary sense of the word, and is not a teacher. At all times, however, he is rightfully associated with information and with some form of education. But nature guiding as we see it, is more inspirational than informational" [20, p. 12].

The first licensed guides in the United States were guides who escorted friends and relatives around the battlefield of Gettysburg. Licensing of these

guides started in 1915 under the War Department and continues today under the National Park Service. These guides are renowned for being professional and well trained.

Recently guided tours have been viewed as a means of visiting a destination or experiencing a place economically, efficiently and safely, particularly for inexperienced travellers. Guided tours are often stereotyped as being highly choreographed experiences involving passive group members who have little or no say in the tour itinerary and style. Many guided tours today continue to be offered as predefined experiences, appealing to some visitors who want a safe, cheap and quick way to "see the sites and sights" [36]. They may be particularly attractive when visiting a destination or undertaking an activity for the first time, or when going somewhere (such as Antarctica) or doing something that requires specialist transportation, equipment or skills (such as whale watching). Sometimes a guided tour is the only way to experience a site or destination, for example one cannot swim with wild dolphins or visit the Galapagos Islands without a guide, and Chinese visitors cannot travel outside China on an approved destination status (ADS) tour without a local guide.

However, as tourism has become a more globalised phenomenon, contemporary guided tours have developed into diverse, multifaceted, context-specific and adaptable products, offering benefits beyond safety and convenience. For example, individuals and groups of visitors can arrange a personalised guided tour by hiring a taxi-driver guide, and tour clients can plan their own itineraries and choose their own guide as part of a personal, business or conference trip. Guided tours can have opt-in and opt-out segments, for example guided coach-based tours may include optional shopping or walking tours. The educational component of a tour can also be variable and can be customised to particular market segments and even to individuals, using technology such as smartphones and headsets that allow individuals to listen (or not listen) to commentary, choose the commentary language and in some cases interact with the content. Finally, tour clients can choose a guided tour not to buffer but to facilitate engagement and a more authentic experience with a destination, its environment and its host population.

Importantly, guided tours are now differentiated in terms of both product and market, ranging from very inexpensive to very expensive, and catering to first-time through to very experienced travellers. With the introduction of technology such as wireless internet, Geographic Information Systems and

Global Positioning Systems there is now a blurring between guided and non-guided tours as visitors move between one and the other during their holiday.

1.4. The formation and development of tour guiding in Ukraine

National and cultural revival in Ukraine, in particular in the Western Ukrainian lands, observed during the 19th century and accompanied by the growing interest of the educated part of the population in the language of its people, its history, cultural heritage, etc., contributed to the emergence of tourism as a form and way of learning and understanding their land. By that time, travels, trips and excursions had become widespread. Young people, mainly Ukrainian students, who felt the need to study the sources of national identity, folk customs, folklore, and cultural heritage in depth, actively participated in these types of activities. According to the numerous materials, such famous people as Yakiv Holovatskyi, Ivan Vahylevych, father and son Mykola and Kornilo Ustianovychi, Ivan Franko and Ivan Nechui-Levytskyi attended these events. There is no doubt that trips and excursions of this type played an important role in the national upbringing of the youth during that period. The history of the tour guiding in Ukraine dates back over 200 years. It is an organic part of the history of national culture as a whole. The process of the tour guiding formation and development in Ukraine can be divided into 9 stages.

The first stage falls on the second half of the 18th – the first half of the 19th century. This was a period of emerging entrepreneurship in the Russian Empire, the ideas of liberation and freedom were growing.

In Kharkiv, one of the oldest universities in Eastern Europe was established in 1805. It is the second oldest in modern Ukraine after Lviv University, which in the format of a classical university exists since 1784. The steps towards development of education accompanied by an increase of people's interest to the environment, the history of their native land were made during this period. At this time, the teachers-educators initiated the first tours and excursions, especially nature tours for student groups.

Thanks to progressive educators and methodologists, the recommendations for conducting school trips were provided in the Charter of the People's Schools (1786); and the School Charter (1804) recommended not only walks (tours) in nature, but also to landowners' manufactories, workshops of artisans and other businesses.

The second stage (the middle – the end of the 19th century) took place in the conditions of revival of the socio-political movement, the appeal of intellectual circles to the interests of the people, their life. Therefore, during this period, much more importance was given to the excursions and tours of the scientific and educational nature.

The development of educational excursions and tours in Ukraine was greatly facilitated by the study of the best examples in a number of European states: Germany, France, Switzerland, Austria-Hungary, etc., works of the prominent educators and teachers of the past: Montaigne, Comensky, Rousseau, Ushinskyi. They considered tours and field trips an important form of learning. Thus, the basis of the pedagogical system of the famous nineteenth-century Russian teacher Kostiantyn Ushinskyi was the demand for the democratization of public education and the idea of public education, the development of students' ability to observe the surrounding reality. He recommended going beyond the usual scholastic lesson. And the excursion (guided tour) became a way out of the conventional education in the classroom.

The third stage (the 90s of the 19th century – 1918) was marked by the emergence of organizational principles in the development of the tour guiding and excursion movement. The first local tourist associations, clubs, camps, etc. played an important role at that time. The specialized excursions – botanical, geological, archaeological – were used with the education aims.

At the turn of the nineteenth and twentieth centuries, the commercial structures created by private entrepreneurs are beginning to play a certain role. The growing number of cooperatives performed cultural and educational functions: they financed Ukrainian holidays, anniversaries, in particular, the anniversary of Taras Shevchenko's birth, organized lectures, promoted the Ukrainian books, conducted tours and excursions to the prominent historical sites of Ukraine. Local history, tourism and sports societies, such as *Plast*, *Chornohora*, *Sokil*, and *Sich* were organized in Western Ukrainian lands.

The specialized excursions and tours of various thematic directions for students of the civil, military and spiritual educational institutions become more and more widespread. Excursions into nature were the most popular excursions all over Ukraine, organized in high schools, colleges and secondary schools under the guidance of the nature study teachers and lecturers. Historical excursions, mostly conducted by history teachers, were of great importance as well. They attracted students' attention to the historical monuments, architectural features of big cities (Kyiv, Kharkiv, Lviv, Odesa, Yalta and so on).

As far as religious and moral education of young people was very important in the late 19th – early 20th centuries, the pilgrimage tours were also organized. The churches, cathedrals, monasteries became the objects of such excursions. At the beginning of the 20th century, the first attempts were made to organize and conduct literary and art historical excursions, where the teachers of literature and drawing were usually the guides. Due to the enormous shifts in industrial production that took place after the reform of 1861, the production tours to factories, mines, telephone stations, telegraphs, typography, etc. were gaining popularity. The teachers of physics, mathematics, and chemistry insisted on the organization of this kind of tours. In 1909, the Self-Educational School Community started operating in Ukrainian high schools whose task was to organize tours and excursions for students and pupils.

Thus, excursions in the late nineteenth – early twentieth century turned into an effective tool for education and upbringing of high and secondary school youth. Sports societies also demonstrated considerable interest in travelling and guided tours. The first Sich Sports and Fire Society was established in Stanislaviv (Ivano-Frankivsk since 1962) in 1900. It organized excursions, hiking tours, short trips during which young people learned how to navigate the terrain, draw the sketch maps, put up the tents, light a bonfire and so on. In 1911, a youth society Plast emerged, whose members developed the skills of living in camps, carrying out rescue operations, etc. during the hiking tours and trips.

The first "plast" Organization was founded in Lviv by P. Franko (the son of Ivan Franko) and I. Chmola in 1911, but the official beginning of the Plast movement is considered to be the day of the first oath of its members at the Academic Gymnasium in Lviv on April 12, 1912, organized by O. Tysovskiyi. A comprehensive, systematic ethnographic study of the Ukrainian lands, mainly of the Western Ukrainian lands, through the organization of scientific tours during 1900 – 1905 years was carried out by famous scientists, cultural figures V. Hnatiuk, F. Vovk, I. Franko.

It is important to mention that scientific societies offered their scientific tours not only to members of the societies, but also to their families, guests of the city, etc. Tour guiding business did not cease to exist even in the tumultuous years of revolutions and national liberation competitions. Excursions had become an important tool of cultural and political life. Thus, in the circular letter dated November 16, 1917, signed by the Secretary General of Public Education, and from January 1918, the first UPR Minister of Education Ivan

Steshenko, the headmasters were assigned a task of national education in schools. The Ukrainian intelligentsia took care of raising the national consciousness and one of the most effective means in this case was the so-called excursion method. The trade unions in the UPR were also engaged in excursions and tour guiding, which aimed to promote the cultural development of their members.

Thus, from the end of the 18th century to 1918, the excursion activity had overcome a difficult way from its emergence to the development of certain organizational forms, fully announcing its existence in the circle of other areas of social movement. The excursion method was closely connected with the development of the cultural, social and political movement of this difficult period of national history, complicated by the revolutionary events, national competitions, and so on.

Some researchers of the tourism history call the fourth stage (1919 – 1927) the "golden decade" of the development of the tour guiding and local history, because at this time there was a massive scientific movement in this field, which contributed to the development of domestic traditions of tour guidance. Since 1921, scientists began to hold conferences and meetings on the issues of tour guiding and excursion activity.

In 1919 – 1922, the excursion activity was under the tutelage of the excursion, exhibition and museum department of the People's Commissar of the USSR, and with the creation of the Main Political and Educational Committee of the USSR in 1922, the scope of excursion work was expanding. Excursions acquire a mass nature. According to the recommendation of the Main Political and Educational Committee, "scientific-and-revolutionary and industrial" excursions were developed in order to increase the ideological content of all activities in the field of tourism and excursions.

The policy of ukrainization, pursued by the Bolsheviks in 1923 –1933, contributed to the national and spiritual revival of Ukraine. In fact, during that period there was a strong development of the Ukrainian language, education, literature, theatre, press, local history. These processes took place against the background of the Ukrainian intelligentsia's hopes for the opportunity to develop Ukrainian culture, to bring knowledge, education to the people in new conditions. That is why Ukrainian artists, scientists, local researchers, in their works, demonstrated high dedication, sacrifice, enthusiasm.

During the national and cultural revival in Ukraine, the tourist and excursion activity gained considerable weight. Excursions were considered as an important

tool, a method of educational, cultural and cognitive work among all levels of population.

Famous scientists, local historians – M. Hrushevskiyi, D. Shcherbakivskiyi, M. Biliashivskiyi, S. Rusova and many others tried to enlighten the people, to revive their historical memory, to deepen their historical knowledge, to put in the consciousness of numerous excursionists the need to preserve the monuments of the past, the national and cultural heritage, that is, to promote the spiritual development of the people with the help of a wide use of excursions. The development of historical and revolutionary themes was carried out in accordance with the Lenin Decree of 1918 on the monumental propaganda, and lists of enterprises, where one could see the advantages of socialist methods of management, were also specified. Tourism and excursion activity became one of the priority areas for the regional educational authorities. The general rise of the excursion activity in the 1920 – 30s had a positive impact on the state of museums in all the regions of Ukraine, as well as conservation of monuments and statues. Local history experts and scientists of Kyiv, Lviv, Kharkiv, Odessa, Yekaterynoslav, Kherson, and other administrative and cultural centres of Ukraine worked hard to create special literature: tour guides, essays on history, reviews, albums and so on.

The main objects of historical and revolutionary excursions and places of interest of this period are closely connected with the underground revolutionary activities of Bolsheviks, prisons, graves of fighters, etc. Since 1924, the Lenin theme of excursions, his life as the leader of the revolution and his associates began to develop very actively. With the construction of monuments and the creation of museums dedicated to V. I. Lenin and revolution, these topics of excursions were further expanded.

In the 1920 – 1930s, the cycle tours (in agriculture, biology, chemistry, light and heavy industries) were developed and widely used in order to study more deeply the areas of national economy.

Ukraine's first state-owned historical and cultural reserve was established in 1921 at the site of an archaeological survey of the ancient Greek city of Olbia. Among the sites that became reserves in the 20s were the tomb of T. H. Shevchenko on Chernechia Hora (Hill) near Kaniv (1925 p.), the territory of the Kyiv-Pechersk Lavra (1926), the castle-fortress in Kamianets Podilskiyi and the Barefoot Carmelite Monastery in Berdychiv (1928). In 1929, the status of reserve was granted to St. Cyril's Church in Kyiv, the former castle of Princes of Ostrozhskiyi in Starokostiantyniv, Alexandria manor park

in Bila Tserkva (1922) and Sofiivka in Uman. A reserve in Chernihiv and Novhorod-Siverskyi were also created.

In the period 1925 – 1926, the central excursion bureau of the Kharkiv District was established. It was immediately assigned the general management of the excursion and museum activity of the region. The bureau carried out its work not only in Kharkiv and neighbourhoods, but also at the national and all-Soviet Union scale. It hosted and served excursionists from Kyiv, Odesa, Moscow, Rostov and other cities. It also maintained contacts with the tour bureaus of Moscow, Leninhrad, Crimea, the Caucasus, from which it received materials about excursion routes. The activity of the bureau was mostly aimed at creating cycles of industrial excursions with the involvement of all excursions of industrial enterprises of Kharkiv. Out of the total number of excursions of the 1925 – 1926 operating year, production excursions made 65 %, agricultural – 20 %, exhibitions and museums – 15 %. 73,624 excursionists were involved in these excursions, including: 40 % of workers, 14 % of peasants, 14 % of employees, 20 % of schoolchildren, 12 % of the Red Army men. The bureau hosted a dormitory for 25 people, where visitors could stay for free.

Considerable attention was paid to the organization of tours and excursions. Kharkiv State Educational Inspectorship compiled the Instruction on Conducting Agricultural Excursions, which was sent to all district villages with the recommendation for use. This instruction directed the excursion work to conduct local excursions using local excursion sites. According to the agricultural theme, the demonstration objects were: agricultural communes, co-operative craft societies, dairies, grain-cleaning points, etc.

The fifth stage (1928 – 1941) is marked by the formation of the first Soviet tourist organizations: the Ukrainian Joint Stock Excursion Company (1928 – 1930), the OJSC Intourist (1929), the joint-stock company Ukrture (1930 – 1935), the Central Children's Excursion and Tourist Station (1930), the Excursion and Exhibition Department of the People's Commissariat of the USSR (1926 – 1938), Radtur (1928 – 1930). Various types of public transport were widely used for mass excursions. The theoretical issues and methods of excursion activity and tour guidance organization were improving. The necessity to conclude contracts for excursion and tour guiding services between sightseeing tour organizations and factories, plants, enterprises, institutions, schools was ascertained and implemented.

In Ukraine, the first steps were undertaken to create the tourism infrastructure. During this period the tourists' houses and camps in Kyiv, Kharkiv, Kaniv, Dnipropetrovsk, and Zaporizhzhia were opened. Some attention was also paid to the development of the hotel industry.

While tourism in the territory of the USSR was increasingly subjected to the administrative and command system of managing, in Western Ukrainian lands, which were under regulation of Poland, Czechoslovakia, and Romania the processes were similar in content but different in form. The creation of local historical tourist societies Chornohora, Plast, Podilskyi, Plai, Sich significantly revitalized the tourist excursion movement there. In 1921, the Club of Lviv Lovers was founded by the famous historian I. Krypiakevych. Initially, its members organized excursions, or the so-called passages through Lviv, later on the excursion routes expanded to the outskirts of Lviv. In 1932, I. Krypiakevych's guide "The Historical Passages in Lviv" was published.

The events of World War II slowed down the development of tourism and excursions for some time. Only after the end of the war, touristic institutions and Organizations resumed their activities.

The sixth stage (1946 – 1968) is characterized by the reconstruction of excursion establishments, the growth of their material and technical facilities, the expansion of the network of excursion objects (reconstruction and construction of new cities, reconstruction of historical sites after World War II, construction of residential, public and industrial buildings, creation of memorial complexes, monuments of wartime military glory, etc.). Excursions become an indispensable part of school education and acquire mass character.

After the Second World War, the western regions of Ukraine in general and tour guiding activity in particular experienced the increased ideological pressure. Tour guides from Lviv region and other western Ukrainian lands were required to conduct excursions without any manifestation of nationalism.

During the post-war period, the tour guiding activity was supervised by the Republican Tourism Council, the OJSC "Intourist", the Suputnyk of the Central Committee of the Leninist Young Communist League of Ukraine, the Republican Children's Excursion and Tourist Station (RDETS), the Society "Znannia", the Ukrainian Society of history and culture protection. Since 1963, trips and excursions for youth and students were organized by the Suputnyk. Excursions included the display of historical and revolutionary monuments and memorials, plaques honouring the frontrunners of the Five Years and the

winners of the socialist competition, showing the achievements of the Soviet regime, the contribution of the Komsomol members and youth in fulfilling the tasks of the five-year plan, etc. The excursion material was supplemented by political information, presentation of the achievements of the domestic mechanical engineering, factories, the shock-work Komsomol constructions, higher educational establishments, research and design institutions, health care organizations, culture, etc. Methodological manuals were developed to assist the interpreting guides in conducting the excursions; methodological tips and recommendations were developed. In 1979, the republican Methodist School was established which provided considerable methodological assistance to all units of the tour guiding Organizations. However, under the totalitarian regime, there were restrictions on subjects, and the objects of display, which were carefully selected by the administration of the departments and approved by the regional committees of the Communist party, the lists of objects of display were reviewed annually and only those that had a decent appearance were selected. Thus, in the post-war period, state and public structures were involved in the excursion process, all of them seeking one goal – to educate the population in the communist spirit. In accordance with these goals, the objectives and aims of the excursion and tour guiding activity were developed and presented in the topics of the excursions.

The seventh stage (1969 – 1986) is a period of intensified excursion work, caused by the conditions of social and political life of Ukraine, in which serious changes were taking place. The 60s of the 20th century are characterised by the ideological dissension, destruction of the ideological monolithism of the state and political structures. The ties of the Soviet Union, including Ukraine, with the West were strengthening. The isolation of the Soviet Union and Ukraine in the world was weakening. While traveling abroad Soviet youth were getting acquainted with the lives of people from other countries. In 1969 in order to enhance the excursion activity, the Central Committee of the Communist Party of the Soviet Union, the Council of Ministers of the USSR adopted the resolution "The Measures for Further Development of Tourism and Excursions in the Country".

According to this resolution and some other documents, the Central Council on Tourism and Excursions was created in the early 1970s. The Ukrainian Republican Council on Tourism and Excursions was also reorganized because the requirements for tour guiding activities were increasing, including

demands to the level of excursion services. In the second half of the 1970s – early 1980s, the excursions were aimed at the atheistic education of the population. The scientific practical and methodological conferences were held on this subject. Among the new developed excursions were the following: "Behind the screen of holiness", "From religion to atheism", "Religion and modernity", "Under the vaults of churches and domes" and so on. However, since the middle 1980s, tour guiding organizations begin concentrating on the historical and religious aspect of such excursions, making them more scientific rather than ideological.

The eighth stage (1987 – 1990s) is defined as a transition period. The year 1987 proved to be particularly difficult, a watershed period for excursion services. The demand for tourism and tour guiding was reducing. Tour agencies and excursion bureaux were shifting to self-financing and self-accounting. In the new conditions of management, new trends in organizational and economic work were determined. Traditional services were changing and new forms of service were introduced. Most of the excursion organizations began to refocus on a qualitative change in the content of the excursion-financial plan, finding reserves for providing additional services to the population. Mass tour guiding and excursion services were organized during the industrial and public holidays, weekends, family vacations.

Since 1991, tour guidance was going through a "great ruin". The school-children were the main contingent of excursions. At the same time, it was the rethinking; tourism in general and tour guidance in particular were changing the principles of work. The excursion topics changed as well. There was a complete break with the traditional historical and revolutionary, Leninist, Communist party, Komsomol, atheistic subjects, significant reduction of the demand for the military and patriotic topics and the rise of the historical, ethnographic, regional, religious studies. Little-known or unknown pages of national history become of great interest and popularity, namely the national revival of Ukraine, insurgent movement in the name of the Ukrainian People's Republic, Holodomor, the old and new myths about Stephan Bandera and the Soviet Blitzkrieg of 1939, the stories of the punitive system in the USSR, the Gulag and the end of the empire of terror, the Chernobyl explosion as a tragedy that could have been avoided, the problems of Ukrainian-Polish and Ukrainian-Russian relations and numerous other topics.

The State Committee of Tourism, established in 1992, demonstrated interest in the development of the tour guiding activity. Unfortunately, there

was no coordinating centre concerning exclusively the tour guiding activities, therefore the methodological and methodical work was not developing systematically.

The late 90s of the 20th – early 20th century (current stage) were marked by some changes in the field of the tour guiding activity in Ukraine. The joint stock company "Ukrproftur", established in 1991, was intensifying the tour guiding activity. In the practical sense, it was the only tourist structure that managed to preserve some traditions of the excursion-methodical school while the Ukrainian Youth State Tourism Centre (the successor of the Republican Children's Excursion and Tourist Station), the JSC "Suputnyk – Ukraine" (the successor of the Suputnyk of the Central Committee of the Leninist Young Communist League) lost their priorities in this area. At the beginning of 2002, based on the tasks defined by the board of directors of "Ukrproftur", most of the regional private limited companies, subsidiaries and their branches made meaningful practical steps to revive and intensify the excursion and methodological activity. The organizational principles of the tour preparation and guide training also improved and diversified.

The protection of the Cultural Heritage Act, adopted by the Verkhovna Rada of Ukraine in June 2000, directly relates to tourism. The ancient history of Bilhorod-Dnistrovskiy, going back 2500 years, of Liubech, Dubno, Novhorod-Siverskyi and Kamianets-Podilskyi, Chersonese and Kerch, Olbia and Ostroh, the hetman capitals – Baturyn, Chyhyryn, Hlukhiv and dozens of other cities was reconstructed.

The resolution about the licensing conditions for the organization of foreign and domestic tourism and tour guiding activities No. 7/6217, as approved by the Order of the State Committee for Youth, Sport and Tourism, dated January 1, 2001 was also extremely important.

Nowadays in Ukraine, there are over 140 thousand immovable monuments of history and culture under the protection of the state, namely:

more than 64 thousand of archaeological monuments;

more than 54 thousand of historical monuments;

about 7,000 monuments of monumental art;

about 15 thousand monuments of urban planning and architecture.

The blank pages of the centuries-old history of the Ukrainian people are disappearing one by one. Tour routes play an important role in returning the nation to its historical national memory. Excursion is an important means

of studying the history of the native land, of involving broad layers of population, first of all, schoolchildren and students, young people in the study of the historical and cultural heritage left by previous generations. The objective and comprehensive study of history, historical and cultural heritage should become the basis for the organization of excursions and tour guiding in Ukraine at the present stage. The interest of the population in the national history, the historical and cultural heritage is growing. The tour routes "Kozatska Sich", "Fortresses and castles of Ukraine", "Monasteries of Ukraine", "Hetmans' capitals", "Koliivshchyna" and others are in great demand among young people. The tourist routes to the ancient cities of Bilhorod-Dnistrovskyi, Kyiv and Chernihiv, legendary Chyhyryn, Baturyn, Pereiaslav-Khmelnyskyi are very popular as well. Every Ukrainian city, town or even village is trying to attract tourists by creating unusual tours – "Little Israel in Uman", "Hohol fest in Mariupol", "Evening parties in Horodske village – rituals for a happy marriage and a strong family", "Balzak fest in Verkhivnia village", "Ukrainian Paris in Chernivtsi", "Art-retreat in Busha", "Totoha – the celebration of summer solstice in Buchak", "Adventures of Kharkiv monuments", "A crazy day. An excursion to a psychiatric hospital in Kharkiv" and numerous others.

The tourist routes connected with the formation and development of Kyivan Rus (for example "The necklace of Slavutych") are of great interest among different types of tourists. Each and every year, the thematic range of tours expands, their content is updated, which contributes to the true coverage of national history.

1.5. Tour guiding in the political context

In addition to moving with the times, guided tours are embedded in the social, cultural and political contexts in which they occur, and thus may look very different one from another. Up to the present "the phenomenon of guiding has been connected to a variety of questions through its intimate relations to innovation, politics and economy, social interactions and power relations, culture and indigenous tourism and local versus global" [20, p.15]. The role that individual tourist guides sometimes choose to play, either consciously or unconsciously, as political instruments is also discussed nowadays.

For example, there are many studies concerning the political context and politicizing of tour guiding by government of tourist guides as vehicles

for the creation of the government's desirable image of Malta. These ethnographic research efforts revealed the role of guides as being less about communication and more about promotion. Guides were trained and more or less compelled (via compulsory licensing) to present images of Malta that "perpetuate national claims to Europeanness" [22, p.14]. These included privileging cultural and social elements of the past such as food, architecture, modes of transport and religion that depict Malta's links to Europe, thereby promoting its inclusion in the European Union (Malta became a British colony in 1815, the British Parliament passed the Malta Independence Act in 1964. The country became a republic in 1974. It joined the European Union in 2004; it became part of the Eurozone monetary union in 2008).

Although such highly politicized tour guiding policies and practices may be relatively rare, they exist elsewhere. Direct force by policing and law enforcement, and indirect force through mechanisms such as training and licensing, can influence and create uniformity in the way that guides arrange their tours, select objects and places of interest, and deliver their tours.

The same goes for Indonesia. Tour guiding in Indonesia under Suharto's New Order regime, revealed the use of Indonesian tour guides by government policies to extol particular state ideologies (Suharto was the second president of Indonesia, holding the office for 31 years, from the ousting of Sukarno in 1967 until his resignation in 1998). Guides were government trained to present an official authorised narrative. For fear of losing their jobs, guides kept visitors away from the "backstage" of undesirable aspects of a destination, so guides played an important role in constructing local identity and limiting opportunities for visitors to meet local people.

The Suharto government also regulated tour guiding through licensing, certification, training, pay and benefits. For example, the content of training focused on state ideology, national culture, history, language, defence and national security. Finally, tours were marketed and managed in ways that controlled how guides could conduct their tours and the content of their commentaries. The government-sanctioned "ideal" guide was more of an information giver than an interpreter, with guides operating standardized and carefully staged tours with little or no consideration of the needs and interests of visitors.

In another part of the world, there are differences in perspectives of Palestinian and Israeli guides. While guides in Israel are, in theory, free to construct and modify their narratives depending on the group, the Israeli

government influences the actions and commentary of the guides in subversive and indirect ways. The Israeli guides are privileged through regular training offerings, while Palestinian guides have limited access to training and licenses. Both types of guides have to tailor their commentaries and tours to accommodate the nationalist vision to what visitors want to see and hear. The Israeli guides build up sympathy for their cause in their commentaries and the places they take visitors, portraying Palestinians as dangerous terrorists, in part to increase the dependency of visitors on Israeli guides. They avoid the Palestinian areas and contact with Palestinian people.

In contrast, the Palestinian guides are limited in how they can present their points of view and that of Palestine. If they talk about the politics of the region, they may be reported and lose their licence, so they tend to veil their Arabic or Palestinian identities. In contrast to the Israeli guides, they try to expose visitors to the Palestinian areas, though, they avoid making any commentary for fear of losing their licence.

In the previous paragraph, the similar situation with Ukraine as a part of the former Soviet Union was described. By different decrees of the Soviet government, excursions were positioned not only as a means of raising the cultural level of the population but also as an important ideological and political tool of educating citizens loyal to the revolutionary, combat and labour traditions of the country. The notion of "excursion propaganda" appeared in the early 80s after government's recommendation to strengthen the control over the ideological content of the tourist and excursion work by the party bodies, to pay more attention to the selection, ideological and political education of the staff of the tourist and excursion establishments as the promoters of the country's achievements in economy, science, culture and other spheres of life.

1.6. Tourist guide associations

The World Federation of Tourist Guide Associations (WFTGA) is a non-profit professional organization dedicated to the promotion of high standards of training and ethics within the profession. It is registered in Vienna, Austria, the official language used by the Federation is English. WFTGA came into being as a result of proposals put forward at the first International Convention of Tourist Guides, in February 1985. At each international convention the WFTGA grew and today the organization has members from more than

70 countries, representing well over 200,000 individual tourist guides, WFTGA has established an international network of professional tourist guides and today is the only global forum for tourist guides and continues to grow with the changes of this industry. The Federation is not engaged in political, religious or racial activities [48].

Its logo is presented in Fig. 1.1.



Fig. 1.1. The logo of the World Federation of Tourist Guide Associations (WFTGA)

The *aims* of WFTGA are to:

establish contact with tourist guide associations, individuals, tourism training institutes throughout the world and reinforce their professional ties;

represent professional tourist guides internationally and promote and protect their interests;

enhance the image of the profession and promote the use of area specific local tourist guides in all regions;

promote a universal code of ethics and skills;

raise, encourage and establish the highest standards of professionalism;

develop international training, and improve the quality of guiding through education and training;

facilitate the exchange of information between its members [51].

WFTGA organizes:

International conventions every two years bringing together tourist guides and industry partners;

International Tourist Guide Day (ITGD) on 21 February each year with member associations (in 2019 the theme of ITGD was "Tourist Guiding in the Digital Era");

training courses such as "Hands-On Tourist Guiding", "Train the Trainer", "Site Guide Training" and "Cruise Guide Training" in various countries;
website offering information both for tourist guides and the industry;
publications such as Guidelines, published quarterly on the website, Checklist for tourist guides and Handbook for tourist guides [48].

The WFTGA *Code of Guiding Practice*. Adherence to the WFTGA Code of Guiding Practice provides an assurance of the high level of professionalism and a value-added service offered by the individual guides to their clients.

Tourist Guide Associations which belong to the World Federation of Tourist Guide Associations accept, on behalf of their members, WFTGA's principles and aims:

- to provide a professional service to visitors, in terms of care, commitment, and providing an objective understanding of the place visited, free from prejudice or propaganda;

- to ensure that, as far as possible, what is presented as a fact is true, and that a clear distinction is made between this truth and stories, legends, traditions, or opinions;

- to act fairly and reasonably in all dealings with all those who engage the services of guides and with colleagues working in all aspects of tourism;

- to protect the reputation of tourism in our country by making every endeavour to ensure that guided groups treat with respect the environment, wildlife, sights and monuments, and also local customs and sensitivities;

- as representatives of the host country, to welcome visitors and act in such a way as to bring credit to the country visited and promote it as a tourist destination.

WFTGA has also signed up to the UNWTO Global Code of Ethics.

The Ukrainian Tourist Guides Association has been a full member of The World Federation of the Tourist Guide Associations since 2016.

The European Federation of Tourist Guide Associations (FEG) was founded in 1986 in Paris to represent the profession at the European level, to publicize and improve the quality of service offered to all visitors to Europe and to bring together and strengthen professional tourist guiding links across Europe.

FEG is the voice of professional tourist guides in Europe and is recognized as an advocate of high standards and quality in tourism. It is an active member of several European organizations and groups and a participant or observer in key European forums.

The current full members are:

Austria, Cyprus, the Czech Republic, Denmark, France, Germany, Greece, Ireland, Italy, Latvia, the Netherlands, Portugal, Russia, Spain, Sweden and the United Kingdom.

The associate members are: Albania, Estonia, Hungary, Iceland, Kosovo, Luxemburg, Malta, Montenegro, Poland, Romania, Slovenia and Ukraine [46].

FEG is the Professional Tourist Guides voice in Europe (and especially the EU). It is respected and it is consulted. Its logo is presented in Fig. 1.2.



Fig. 1.2. The logo of the European Federation of Tourist Guide Associations (FEG)

FEG works for professional tourist guides in Europe and sees its tasks in the following:

- FEG provides expertise where needed to ensure that the Tourist Guide's role is understood and promoted;
- FEG knows where to go and whom to speak to about Tourist Guiding issues;
- FEG is best placed to speak for Tourist Guides on such issues as equivalence of professional qualifications, standards in tourist guiding and tourist guide training. It is well placed to establish common criteria in all areas of tourist guiding;
- FEG can achieve a common approach to professional issues. It is able to help the industry and consumers' better understanding of what they can expect of a professional tourist guide in Europe;
- FEG provides an opportunity for association and individual networking through its meetings, seminars and the website [46].

The FEG *Code of Guiding Practice* coincides with the WFTGA Code of Guiding Practice and adherence to it provides an assurance of the high level of professionalism and a value-added service offered by the individual guides to their clients.

The Ukrainian Tourist Guides Association. Legally qualifying requirements for the guide's profession were developed to meet the requirements of Article 5 of the Tourism Act, No. 1282-IV (as amended), dated November 18, 2003 for the purpose of further development of activity related to the provision of the tourist escort services and are given in the "Regulation Procedure for Issuing Permits to Provide Tourist Escort by Specialists in Tourist Escort". This Regulation defines:

- the procedure for issuing permits for the right to provide tourist escorting;
- the list of documents provided by specialists of tourist escorting to the Accreditation Commission to obtain a permit for the right to carry out tourist escorting;

- the procedure for control and revocation of the permit for the right to carry out tourist escorting.

To date, this regulation is suspended and in fact is not being fulfilled. There are no mechanisms for regulating tour guiding and excursion activities, there are no procedures for licensing, accreditation or certification of the excursion services. However, in the context of deregulation and free competition, the market independently came to understand the need for self-regulation and association of professionals in this field, which resulted in the creation of the Ukrainian Tourist Guides Association. It was organized in late 2014 in the form of a public union legalized in 2016. Its logo is presented in Fig. 1.3.



Fig. 1.3. The logo of the Ukrainian Tourist Guides Association

The main *purpose* of the Ukrainian Tourist Guides Association is to unite specialists of the tourist escorting and to create favourable conditions for the development of the national tourism market by creating a quality excursion product, improving the level of professional skills of the tourist escorting specialists, specifying their role and place in the educational process, enhancing the credibility of the tour guiding profession. One of the areas of its activity is to promote professional training and professional development of specialists. This task is solved by providing organizational and methodological assistance for conducting courses on training and advanced training of tourist guides, guide-interpreters, museum workers in all regions of Ukraine. In the future, it is planned to regularly conduct methodological seminars and workshops with the involvement of leading experts.

The Ukrainian Tourist Guides Association initiated the implementation of the European Standard EN 15565: 2008 "Tourism Services – Requirements for the Provision of Professional Tourist Guide Training and Qualification Programmes" in Ukraine and the creation of a register of specialists in tourist escorting. In the name of the organization, the word "guide" is used, but in fact this term denotes all kinds of tourist support.

The questions to consider:

1. Explain the concepts of tour guidance, tour guiding theory, tour guiding methodology.
2. Analyse the difference between the notions "tour guide" and "tourist guide".
3. Describe the specifics of the generalist guide and specialist guide. How do the roles of tour guiding change depending on the tourism genre?
4. Give a short overview of the history and evolution of guided tours.
5. The history of tour guiding and excursion activity development in Ukraine. Classification of periods.
6. The features of the tour-guiding and excursion business development at the present stage.
7. The legal foundations of the tour guiding in Ukraine. Functioning of the Ukrainian Tourist Guides Association.
8. Comment on the tour guiding in the political context. Can you give some contemporary examples?
9. Explain the importance of the World Federation of Tourist Guide Associations and the European Federation of Tourist Guide Associations.
10. Analyse the Codes of Guiding Practice of WFTGA and FEG. Does the Ukrainian Tourist Guides Association adhere to this Code?

The individual task:

Study the history of Kharkiv and prepare a report on one of the topics:

1. Kharkiv: from the past to the present.
2. The main monuments of Kharkiv, their connection with its history, their characteristics.
3. Kharkiv theaters, their specialization and features.
4. Kharkiv city parks, their characteristics, the public transport the visitors can use to get there.
5. Kharkiv religious, its main cathedrals and temples.
6. Kharkiv as a city of knowledge and science.
7. Kharkiv as the first capital of Soviet Ukraine.
8. Peculiarities of the literary Kharkiv.
9. The features of the architectural constructions of Kharkiv.

2. The objectives and tasks of an excursion

The real voyage of discovery does not consist in seeking new landscapes, but in having new eyes.

Marcel Proust

- 2.1. *An excursion as a tourist service.*
- 2.2. *Themes and contents of excursions.*
- 2.3. *Some special elements of tour guiding.*

2.1. An excursion as a tourist service

An excursion (from the Latin *excursio* – trip) is a comprehensive tourist service aimed at the introduction of tourists and sightseers to the excursion objects, up to 24 hours in duration, obligatory guided by a tourist guide, carried out according to the pre-approved route and excluding accommodation services.

Organization of the excursion services is represented by four main forms:

1. *An excursion as an independent form of tourist services.*

The organization of excursion services as an independent type of services of tourism excursion enterprises is performed in two forms:

- organization of one independent excursion (overview or thematic);
- organization of an excursion cycle.

The essence of the excursion cycle is to combine from four to ten excursions in order to provide a system of advanced knowledge. Each excursion is a continuation of the previous one and does not repeat its content. All excursion cycles can be divided into the following types:

general education (mostly designed for a mixed group without taking into account participants' education, age and interests, and consisting of various topics);

thematic (formed on the topic-based classification of excursions);

designed for a specific group of sightseers (formed on the basis of requirements of a differentiated approach to the service of separate groups of sightseers).

2. Excursions that are included in the tour programs and are an integral part of them (i.e. an excursion is a component of the tourism product).

Tourist enterprises provide the excursion service in their administrative territory (city, district). That is, the local guides who work in the places of tourists' stay carry out the excursion service in tours. For this purpose, the tourism-excursion enterprise – the organizer of the tour – concludes appropriate agreements on the quantity and quality of excursion services along the whole route of the tour. Tours are organized in the following forms:

there are obligatory excursions in the program of the tour, which are included in the total cost, the rest of the excursions are selected and paid for by the tourist as desired;

there is a stated cost of the tour and the tourists choose from the available list of excursions only those they are interested in;

a list of alternative excursions is added to each of the planned excursion. In this way, tourists have the opportunity to visit a planned amount of excursions in accordance with their own preferences.

3. The road excursion information.

Road excursion information is one of the forms of excursion, which is fundamentally different from the excursion both in content and in the method of presenting information. This form of the excursion service is used when a tourist guide or a tour leader escorts a group to the planned excursions or while moving from one to another point of the tour route. Road excursion information differs from excursion in a number of ways:

domination of the narration over display;

there is no access to the objects;

the content of the information is not always completely relevant to the topic and is fragmentary (in most cases some interesting historical or informational background about prominent personalities whose lives and activities are related to the routes is presented).

The main requirement to the road excursion information is not to repeat the material of the excursions that will be conducted at the objects. An important point of the road excursion organization is to control the quality of its content by preparing control texts and periodically checking the excursion information on the routes.

4. Providing the services of tourist guides, guide-interpreters, tour leaders or tour managers.

Tourist guides, guide-interpreters, tour leaders, tour managers and other professionals of tourist support are the individuals who carry out activities related to the tourists' escorting. The list of positions of specialists of the tourists' escorting and their qualification requirements are determined by the central body of executive power, which ensures the formation of state policy in the sphere of tourism and resorts, in agreement with the central body of executive power, which ensures the formation of state policy in the sphere of labour relations. Tourist guides, guide-interpreters, tour leaders, tour managers and other professionals are allowed to conduct excursions if they have certificates of qualification.

Thus, nowadays the tour/excursion is considered in the following aspects:

- as an independent form of education (patriotic, labour, aesthetic);
- as a form of personal and social education;
- as a form of work with a mass audience;
- as one of the stages of acquiring knowledge;
- as a form of interpersonal communication;
- as a form of dissemination of scientific knowledge, ideological education;
- as a form of cultural leisure organization;
- as an integral part of organized tourism.

2.2. Themes and contents of excursions

There are no identical excursions, they differ, first of all, according to their themes and contents. The word "theme" (from the ancient Greek *thema*) means the main subject of something; the central topic; something that is put

into the basis. The theme represents the concept concerning something. This concept contains the following angles:

to which circle of the phenomena the given topic is devoted;

what the author's objective is (to attract attention of the readers, listeners, spectators, to aspire);

what exactly, to what extent and from what positions the author wishes to represent the topic.

Each excursion should have a *precise theme*. The theme of the excursion is the subject of display and narration. The theme represents a brief and concentrated statement of the basics of excursion. The theme of the excursion reflects its connection with a certain field of science in society or nature and is a basis for the excursion classification. Every excursion should also have an objective, which may be reflected in the theme.

An idea is the main thought of an excursion. The theme and idea make an ideologically thematic basis of the product (excursion).

Preparation of a new theme of the excursion is months-long intense work of a team. The peculiarity of each excursion theme is that it should be closely connected with the objects of display and with the excursion material, which makes the content of the excursion. This material should be presented in the volume which can help tourists easily understand and perceive the information about the objects displayed.

The theme is essential for integration of locally separated objects of the excursion into a single whole. It is the theme of the excursion that defines how to show the object, what pieces of information to present to the tourists in each certain case or situation.

Thus, the same objects of demonstration may be presented in several excursions. For example, three Kharkiv cathedrals (Annunciation, Assumption and St. Basil) may be shown during architectural, overview, religious and sightseeing tours. However, in each case different volume of information about the same object is given, only certain relevant aspects are revealed, definite foreshortenings are covered.

The consistency of an excursion theme is also of great value. The narration and display should "work" on its basic theme. Along the route, the tour group can come across the objects that are located on the given route, but do not belong to or concern the chosen theme. Information about these objects can be extremely interesting but minor to the theme particularly

considered on this route. Therefore, the guide can provide the tourists with some information on these objects only in the form of answers to the questions.

Each theme represents a set of sub-themes, which have to be complete and logic. The sub-themes should not sound isolated, but present a composition together with other sub-themes. The leading sub-theme is a compositional centre of an excursion around which the excursion narration is developing. It promotes deeper presentation of the excursion, makes it convincing and memorable.

The composition of an excursion is the arrangement, sequence and balance of sub-themes, basic issues, introduction and a final part of the excursion.

The excursion title is the language expression, in the direct and indirect form of the content. The title of an excursion should express the sense. It should be exact, avoiding double interpretation. At the same time, the title should be marketable, attracting the tourists' attention. Nowadays, the excursion bureaus / travel agencies and individual tourist guides are trying to name excursions in a creative, memorable way to stand out from the mass tourism offers.

2.3. Some special elements of tour guiding

The elements of pedagogics in tour guiding

Pedagogics is the science of the laws of education and training of the younger generation and adults. Considering the functions and tasks of a tour/ excursion, it is clear that in the process of preparation of tours/excursions the elements of pedagogics are used. It is worth mentioning that excursions are a widespread tool and a component of the pedagogical process. Excursions were actively promoted by the innovative teachers as the most evident and effective means of comprehensive study of native land and natural sciences. The application of the major elements of pedagogics during the excursion makes it possible to define it as a pedagogical process.

Similar to any pedagogical process, there are two parties who participate in the excursion: the knowledge provider, that is a guide, and the knowledge receiver, that is an excursionist. The active interaction of these two parties is the basis of the pedagogical process, and the effectiveness of the tour/ excursion largely depends on the level of this activity. In this case, the tourist guide applies the pedagogical technique – a set of knowledge, skills and competences.

The components of the pedagogical techniques are:

1. Language skills – the ability to speak well, clearly, eloquently, to be articulate and verbally express certain feelings.
2. Mimic and pantomime expressiveness: precise gestures, expressive looks, appropriate smile.
3. The ability to manage the emotional state – always be friendly, confident, tolerant, hide negative emotions.
4. The elements of directorial and acting skills.

The activity of the excursionists is mostly internal. In the process of obtaining information, the excursionists ponder over what they have just seen and heard. There are various mental operations in their minds – comparison of a particular object with the others, defining of the main and minor, generalization, drawing conclusions. This activity is difficult and manifested through the excursionists' attention, remarks, comments and questions. Depending on the excursionists' reactions, the tourist guide should give a response – use pauses, change pace, deepen or reduce the presentation material.

The excursion technique is based on the teaching methods of pedagogics: verbal, visual and practical. In the guide's narration, the verbal methods are used: oral presentation of the material, conversation, explanation, retelling the contents of the resources, explanatory reading, etc.

During the demonstrations, visual materials are used: the objects that are being studied, in reality or as an element of "the guide's portfolio"; practical methods – reviewing the objects, observations, memorization.

The guide, similar to the teacher, performs four components of activity: constructive, organizational, communicative and cognitive.

The constructive component is the ability to select and correctly design the excursion material, reconstruct the excursion plan, the itinerary, the methodical techniques, the content of the excursion information.

The organizing component is the ability to ensure implementation of the service programs, lead and manage the group, direct and keep the excursionists' attention.

The communicative component is the ability to establish relationships with a group, a bus driver, employees and colleagues.

The cognitive component is the guide's ability to convey his or her own knowledge; improve the content of excursions, the methodical techniques of the demonstration and narration, the techniques of conducting the excursions.

This is the most important component, because knowledge received during the excursion should cause the emotional feedback, activate the excursionists' moral, intellectual, aesthetic feelings. To reach this effect, the guide uses appropriate methodical techniques and supports the material with facts, examples, etc.

In addition, the excursion information needs to have a component of novelty, which expands and supplements the excursionists' knowledge, contributes to deeper perception of the material and prompts further independent study and elaboration of the excursion theme. That is why at the end of the excursion, the guide draws certain conclusions, provides the excursionists with tips on how to proceed with self-education, invites them to the new excursions that can complement and enhance the content of the previous excursion.

Thus, the excursion is a pedagogical process, and the guide performs two pedagogical tasks during the tour/excursion: the didactic task – providing the excursionists with knowledge and the educational one – broadening the mind views, improving the behavioural and linguistic etiquette.

The elements of psychology in tour guiding

Psychology is an integral part of the guide's general knowledge and skills, as well as an indispensable element of the methodical guidelines development because it takes into account the psychological characteristics of different groups of excursionists. Psychology is the science about psychological phenomena and facts, which includes:

psychological processes: thinking, perception, memory, feeling;

psychological states: cheerfulness or depression, working capacity or fatigue, attentiveness or carelessness;

psychological qualities of the individual: temperament, character, abilities, beliefs.

When targeting a specific audience with certain demands, interests, features of thinking, the tourist guide should be able to use the following components of the group psychology:

social needs and interests (material and spiritual) that are the motives for taking part in the excursion;

social feelings, emotions, moods and tempers that characterize the audience;

character, content of attitudes and mind-sets, values, life plans of the social groups;

excursionists' cognitive abilities based on the available knowledge, experiences that determine the readiness to perceive the excursion information; beliefs, views and evaluations specific to this social group.

In the course of a tour/excursion, the guide orients to a certain group because the material presented largely depends on the psychological state of each of the participants.

A psychological state is a certain level of psychological activity that is manifested in the individual's activity. The basis of the different psychological states are specific conditions in which the guide and excursionists appear: living and working conditions; microclimate in the team; health (the physiological factor); atmospheric processes (weather, pressure, etc.).

There are several types of the psychological state of a person – the general psychological state that is the basis of perception, the emotional state (mood), the intellectual (creative), volitional state (readiness for action).

During the excursion, a person is in a state of active logical and sensual perception of reality. The excursion as a process of knowledge development is a visual practical activity of people. The meaning of cognition is that its process assimilates a certain truth. It is the process of interaction of the subject (an excursionist) and the object(s) in the course of which the subject acquires some certain knowledge. Cognition is accomplished through cognitive psychic processes: feelings, perceptions, thinking, imagination.

The process of cognition begins with the contact of the person's senses with an object. Observation of objects leads to the appearance of certain sensations – images. Therefore, *feeling* is a psychological process that reflects certain properties of objects and phenomena in the human brain. *Feelings* provide for reflecting in a person's mind such properties, qualities and phenomena of objects as their size, shape, sound, temperature, smell, speed, hardness, gravity and so on.

Perception during the excursion is the result of the influence of the object and information about it on the excursionist's senses. With the guide's help, the excursionist understands and becomes aware of the holistic image of the object based on the information provided and combination of the different kinds of sensations (visual, auditory, tactile, olfactory, taste), excursionists' previous experiences and integrates them into a general perception.

The perception of the excursion material is based on a combination of three varieties of mental processes: cognitive (feeling, imagination, thinking); emotional (experiences); volitional (efforts to keep the attention, memory activation).

These processes are interconnected. Their effectiveness is determined by the external influences to which the person is exposed, his or her mental state.

For effective perception of the objects, the tourist guide directs the tourist how to observe certain details, their features, environment, events and facts related to the object. These directions are manifested through the tourist guide's speech when he makes the appropriate organizational remarks on how to perceive (e.g. "remember", "pay attention to") or how to behave (e.g. "get closer", "turn right"). These guidelines help to manage and direct the participants' activity, organize a proper observation, study and research the sightseeing objects and sites.

The psychological climate of the excursion group plays an important role in the material perception. The psychological climate of the tour group is the predominant and relatively stable mood of its participants. The signs of a favourable climate are optimism, cheerfulness, enthusiasm. One of the tasks of a tourist guide is the formation and support of a favourable psychological climate through active casual communication, attention and respect for all members of the group, keeping the rules of the adequate information volumes, and, if possible, meeting personal needs of the participants.

Imagination is a sensually visual image of objects or phenomena of reality that is stored and reproduced in the mind of a person beyond their direct influence on the senses. Unlike feeling and perception, it contains more generalizations. Imagination is not determined solely by what the excursionists are observing at the moment. Imagination enables the excursionists to compare, by combining in their minds, the previously displayed images with what they are watching now.

Imagination is related to thinking and is a link between the sensual and the logical perception. Thinking provides an understanding of internal laws, obligations, and the relationship between the objects and phenomena of reality, it is the highest level of human perception. In the process of thinking, the excursionists compare and juxtapose, analyse and synthesize, draw conclusions, abstract.

The result of thinking is formation of concepts. A *concept* is a set of thoughts about the most common and essential features, patterns and relationships that distinguish the observed object or phenomenon from other objects. In the tour guiding a concept is a summation of knowledge about an object or phenomenon, it is formulated by a tourist guide when he draws conclusions on a subtopic or its separate issues.

Such conclusions should be accessible for the excursionists' understanding, concise and unambiguous. It is under these conditions that the main goal of a tour is achieved – acquiring the knowledge on a particular topic/theme.

Memory is also very important for the process of cognition. Memory is a property of the nervous system that provides an individual with the ability to remember information. Everything that the excursionist has seen and heard, what he/she has been thinking or has gone through is stored in his/her memory. The main memory processes are remembering, saving, reproduction, cognition, recollection.

There are many memory types among which are non-declarative or implicit, arbitrary and involuntary, immediate and indirect, short-term and long-term. Special memory types are motor, emotional, imaginative, sensory, declarative, procedural, verbal and logical.

The perception of the material during the excursion is mostly related to the visual (impressions), auditory (narration) memory, and is based on the conscious memorizing of material. Successful memorization is facilitated by the instructions made by the tourist guide.

It is important for the tourist guide to present the information in the consolidated and organized way. It will then be stored in memory and reconstructed. The success of memorization depends on the individual intellectual features; on the meaningfulness of the material; on the degree of its importance to the individual; on the guidelines proposed by the guide.

Attention is the focus of human psychological activity on a particular moment, object or phenomena, which are of special importance for a person, while abstracting from others. This results in their fuller, clearer, deeper presentation. Attention on the excursion is the focus of the thoughts, sight and hearing of the excursionists on a particular demonstration object. Success of the excursions depends on such properties of attention as activity, focus, width, intensity, stability.

There are three types of attention: involuntary, arbitrary and post-production.

Involuntary (unintentional) attention is characterized by passivity; in this case an object is not pre-selected and is observed without any purpose. It does not require any wilful efforts. This kind of attention is not recommended for the excursion.

Arbitrary (conscious, deliberate) attention is characterized by activity, it requires volitional efforts of the person. During the excursion, this kind

of attention is activated by properly constructed narration and thanks to the appropriate choice of the objects. Arbitrary attention is formed due to the excursionists' interest. That is why it is extremely important to arouse interest in the topic of the excursion at the very beginning.

Post-production attention is characterized by the fact that it captures the interest of excursionists and does not require the person's wilful efforts. Based on the interest that has arisen due to the demonstration and narration, it develops active mental activity.

While preparing an excursion, it is quite important to take into account such a notion as the volume of attention. The volume of attention is the number of objects that can be perceived and reflected by a person in a relatively short period of time.

When demonstrating the objects, consideration should be given to the excursionists' ability to pay attention to several objects which are within their sights, to distribute their attention between these objects and properly dose it in order to better absorb the excursion material.

Switching of attention is the ability to transfer it from one observed object to another, shifting attention of the excursionists from one narration to another, change activities.

The guide should also take into account such a feature of attention as its easy distraction. This is important in the process of live excursions through the city streets where participants are constantly distracted by different objects, that are not the objects of demonstration (transport, passers-by, the unexpected appearance of a fire fighter or a police car).

The success of the excursion depends on the attention concentration level. Concentration of attention even among the excursionists of the same group is different, some are fascinated by the topic, interested in the subjects and the guide's narration, others do not pay attention to what is presented and narrated, distract others, prevent them from focusing.

The guide's job is to generate audience's interest in the subject and the main issues of the excursion. This is done through psychological guidance, the thoughtful preparation of the excursion text, well planned route and alternation of the excursion objects.

Knowing the laws of psychology allows the guide to attract the group's attention throughout an excursion by effectively influencing the consciousness and feelings of the participants.

Emotions during the tour/excursion. An emotional side of the excursion process is of great importance for the excursion success, learning and remembering the excursion material. Emotion, at the mental level, is the state of arousal or excitement, which is characterized by strong feelings and usually impulse towards some form of behaviour.

During the tour/excursion, the tourist guide emotionally influences the excursionist through the narration, its content, properly selected intonations and accents of the speech.

Active emotions are also caused by the visual sequence of objects – buildings, constructions, historical places related to landmark events, plaques, exhibits in museums. They can also be related to the guide's emotionality, but in this case, the principle of dosage must be followed in order not to exceed a certain emotional level, not to cause a sense of insincerity and "overaction".

The most important for understanding and learning the excursion material is the guide's ability to excite a state of empathy for the participants in the event, explain the creative intent of the author by explaining his/her emotional state and life circumstances.

In many ways, the level of the excursionists' emotional state depends on their satisfaction with the information received during the excursion.

Taking into account the elements of psychology in the tour/excursion, the guide's work can be divided into two phases:

- 1) pre-communicative (preparation of the excursion);
- 2) communicative (working directly with a group on excursions).

Each phase is characterized by its own tasks. Thus, the pre-communication phase includes:

learning about the composition of the tour group (age, profession, schoolchildren or students, local residents or newcomers) to identify the level of readiness of the excursionists to perceive the topic;

determining the ways of the theme development, construction and scope of the excursion material within the sub-themes, considering the use of methodical techniques.

In the communication phase, using the knowledge of psychology, the guide:

- establishes contact with the group and further manages it;
- generates and maintains interest in the topic;
- organizes the excursionists' attention;
- observes the excursionists' feedback.

The elements of logic in tour guiding

Logic is the science of the laws and forms in which human thinking flows; it is the systematic study of the forms of inference, the relations that lead to the acceptance of one proposition, the conclusion, on the basis of a set of other propositions, the premises.

Knowledge of the laws of logic is required at all stages of the excursion creation and in the process of conducting the excursion. Knowledge of logical laws allows methodologists and guides to successfully perform the following tasks:

- to prove the excursion material through convincing arguments and skilful use of visual arguments;

- to define the logical sequence and continuity in the presentation of the excursion material;

- to compose the excursion: select and put in sequence the individual subtopics and questions. The composition is defined as the logic behind the theme development according to the methodological plan;

- to logically choose the use of each methodical technique of the presentation and narration;

- to formulate conclusions that unite an excursion into a single verbal and visual range.

The methodologists and tourist guides should take into account the basic laws of logic: identity, non-contradiction, excluded middle and sufficient reason.

The law of identity: every thought must be clear in scope and content and remain unchanged in the process of the same reasoning.

During the tour/excursion, this law reveals itself in the fact that the guide's narration should not be fuzzy, vague, imprecise or ambiguous.

The law of non-contradiction: two judgments expressed at the same time cannot contradict each other.

This means that any opinion in the guide's narration cannot change the content throughout the excursion (i.e. no statement can be both true and false at the same time), that is, the contradictions are not allowed in the interpretation of historical events and their assessment, thoughts on the same issue.

The law of the excluded middle: one of any two contradictory judgments is certainly true, another is false, and there cannot be any third one.

That is, the guide's story can be either a statement or objection, but there is no third variant. If one opinion affirms, another one denies, then one of these thoughts is true, and there is no other third opinion. If there are several different

opinions about one event or object, the guide chooses the preferred option, thus approving its truth. In addition, a negative relation to another option is expressed.

The law of sufficient reason: only one opinion, the truth of which is sufficiently substantiated, should be considered as valid.

Any valid opinion must be confirmed by other opinions, the truth of which is indisputable, that is, proved. The guide's narration should be void of vociferous, unsubstantiated thoughts. Any thought or idea should be duly substantiated.

The questions to consider:

1. Characterize the tour/excursion as an independent form of tourist services.
2. What are the features of excursions that are included in the tour programs?
3. Explain the notion of the road excursion information.
4. What are the main aspects of an excursion?
5. What is an excursion theme? How is the consistency of an excursion theme defined?
6. How are the excursion sub-themes connected with its composition?
7. Explain why tour guiding is closely related to pedagogics.
8. What elements of pedagogical technique should the guide know?
9. Explain the value of psychological knowledge for the guide's activities.
10. How can the guide influence the psychological climate in the group?
11. What main properties of memory should the guide pay attention to while working with a group?
12. What properties of attention should be taken into account while working with a group?
13. Why is imagination important for the excursion?
14. Describe the emotional side of the excursion process.
15. What are the laws of logic used in tour guiding?

The individual task:

The students organize a visit to a museum, an art gallery or participate in the city tour. The students' task is to evaluate the work of a tourist guide, his/her professionalism, organization of an exposition in a museum/art gallery,

quality and logics of the material presented on a 5-point scale (where 5 is "strongly agree", 0 is "strongly disagree"), put "+" or "-" (if the question presupposes a "yes-no" answer) and fill in Table 2.1 during the excursion/ tour. The students have to write the follow-up reports, which summarize their findings.

Table 2.1

The student excursion/tour assessment feedback

No.	Statement	Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1	The tourist guide presented himself/herself and the topic of the tour, announced the time of the tour duration					
2	The tour had an introduction, the main part, the conclusion					
3	The material presented responded to the age, knowledge and demands of the target audience					
4	The aims and intended learning outcomes were clear					
5	The tour's composition was logical, the sub-themes made a clear composition					
6	The tourist guide's speech was distinct, understandable, articulate, well-heard					
7	The tourist guide's behaviour was professional, the mimics and gestures were appropriate					
8	The group management was effective, the tourist guide effectively kept and attracted the tourists' attention					
9	The tourist guide answered the questions in a stated time					
10	I found the tour an effective way of learning about ____ (title, topic of the tour)					
11	I enjoyed the tour					

3. The types and the content of an excursion

One's destination is never a place,
but a new way of seeing things.

Henry Miller

3.1. *Classification of excursions depending on the content.*

3.2. *Alternative classifications of excursions.*

3.3. *An overview of the typical tourist guide services and responsibilities.*

3.1. Classification of excursions depending on the content

Classification is the distribution of objects, phenomena, concepts into classes, categories, groups in accordance with their general attributes.

The issue of classification of excursions has always been in the centre of the tour guiding professionals' and scientists' attention. The first attempts to solve this problem were made at the end of the 20th century. The scientist A. Gerd was the first to propose his classification of the forms of excursion work – the basic purpose is the division of excursions into groups and sub-groups which have a general nature of conducting excursions and which help a tour guide to solve all the issues of the excursion development.

Excursion service (tour guiding) is an independent activity (for example, at the resorts, universities, schools), and a part of a complex of tourist services (in travel agencies). At the moment, the excursions are classified according to:

- 1) the content;
- 2) the type and quantity of the participants;
- 3) the location;
- 4) the means of travelling;
- 5) duration;
- 6) the form.

Each group has inherent in it components, specificity and features.

1. Depending on the content excursions can be subdivided into the ones that give an overview of the object/objects (multidisciplinary) and thematic.

As a rule, *overview excursions* are polythematic and they are called multidisciplinary. Historic and modern materials are used. During the overview excursions, events are described in general. This gives an idea about a town, area, region, republic, state as a whole. The chronological timeframe of this type of excursion ranges from the date when the town was first mentioned until now and the perspectives of its development.

A *thematic excursion* is dedicated to one theme and, if it is a historic excursion, one or several events are connected to one theme or some periods of time can form a basis for such an excursion. If the theme of an excursion is architectural, then the demonstration objects are the most outstanding pieces of architecture located in the streets and squares of the town while for bigger cities, it can be architectural complexes of the past centuries. Thematic excursions can have a historical, industrial, naturalistic (ecological) purpose, as well as they can be focused on fine arts, literature, architecture and town-planning (Table 3.1).

Table 3.1

Classification of excursions depending on the content

Type of excursion	Subtype of excursion	Examples
1	2	3
Historical excursions	Historical study of the local area, local history studies	The history of Kharkiv; Kharkiv as the first capital of Ukraine; From the history of the Kyiv Pechersk Lavra, etc.
	Archaeological	An excursion to Chersonese with the display of the material of the historical source – excavation; a visit to the Donetsk site of the ancient settlement – a multi-layered monument of archaeology located on the promontory of the right bank of the river Udy (the Little Donets) on the north-western outskirts of the Pokotylivka village, Kharkiv district, etc.
	Ethnographic	Telling about the customs and traditions of the different nations and nationalities: the regional network "Welcoming farmsteads of Kharkiv Region" (37 farmsteads) which is a member of the all-Ukrainian network "Ukrainian welcoming farmsteads",

Table 3.1 (continuation)

1	2	3
		proposes ecological food and accommodation, as well as the possibility to immerse into a unique atmosphere of the Ukrainian natural mode of life, household activities, to participate in the traditional celebrations and ceremonies; to observe the national attire, household utensils, everyday routine connected with farming and animal husbandry
	Military and historical	The places of fighting glory: the memorial complex Konev's Height in Kharkiv region, the National Military History Museum of Ukraine, Kyiv, Poltava Battle Museum
	Historical and biographic	The places of life and activity of famous people: T. Shevchenko Museum, Kaniv; I. Repin Museum, Chuhuiv; M. Hohol museum, Poltava; M. Bulhakov museum, Kyiv, etc.). This type of tours are conducted with or without visiting the museums, hence the whole atmosphere of the place may be connected with a definite personality (O. Beketov's buildings in Kharkiv)
	Excursions to historical museums	Kharkiv Historical Museum, Kharkiv Archaeological Museum, etc.
Industrial excursions	Industrial and historical	Demonstrations of how a definite industry worked years back – hand-made paper or soap, the operation of flour or oil mills
	Industrial and economic	The activity of banks or stock exchanges, the market of a real estate
	Technological	Visiting the Turboatom plant, the Rogan brewery, the Ranok printing house, Kharkiv confectionary, the Rud ice-cream plant, the Christmas Tree Toy Factory with the toy painting master classes in Kupiansk, etc.
	For the advanced training of personnel	For employees of the same or adjacent industry to improve, update or refresh their knowledge in the professional field
	Professionally oriented	To any plant, factory, enterprise interested in the graduates of a definite speciality; to universities or colleges for schoolchildren to choose a future profession
Art criticism excursions	Historical and theatrical	From the history of Kharkiv theatres; The backstage of KhNATOB, etc.
	Historical and musical	K. Shulzhenko Museum, Kharkiv; Kharkiv musical; I. Dunaievskiy – a successful film composer and conductor

Table 3.1 (continuation)

1	2	3
	National art crafts	Motanka dolls; Painting Easter eggs; The art of pottery, etc.
	The places of life and activity of art workers	K. Shulzhenko (L. Hurchenko) in Kharkiv; Leonid Bykov as a symbol of Kharkiv, etc.
	Picture galleries and showrooms, museums, workshops of artists and sculptors	Kharkiv Museum of Fine Arts, Kharkiv Municipal Gallery, the Gallery AVEC, the Information Exhibition Centre "Buzok", the centre of contemporary art Yermilov-Centre, etc.
Literary excursions	Literary and biographic	The places which keep the memory of life and creativity of a writer, a poet, a playwright, etc.: Basni Kharkivskiya Hryhoriia Skovorody (Kharkiv fables by Hryhorii Skovoroda); Kharkiv period of Hryhorii Kvitka-Osnovianenko; The legacy of B. Chichibabin, etc.
	Historical and literary	Concentrating on certain periods of development of the country's national literature: Kharkiv literary in the 20s of the 20th century; The role of the house "Slovo" and its occupants in the literary heritage of Kharkiv; Hamlet – an urban crazy or a poet?
	Literary and art	Poetic-text excursions or excursions in the places described in the works of a certain writer: Kharkiv poetic; In the footsteps of O. Honchar heroes; Kharkiv in the works of Ukrainian writers, etc.
Architecture and town-planning excursions	The features of the architectural constructions of a given city	Kharkiv churches and cathedrals; Kharkiv – the city of grey buildings and red houses; Gothic buildings of Kharkiv, etc.
	Architectural monuments of a certain historical period	The Derzhprom (the State Industry Building) as a showcase project of Kharkiv as the capital of the Ukrainian SSR; 19th century buildings; Art-deco in the Kharkiv buildings of the 30s
	The works and creativity of one architect	O. Beketov's legacy; A. Hinsburh's legacy; O. Rzhepishevsky's legacy; P. Yaroslavskiy's legacy etc.
	City planning and building under the city general plan	Excursions to the construction sites or exhibition halls presenting architectural models of the city
	Modern architecture	Excursions to new buildings, unique in design, construction, etc.

Table 3.1 (the end)

1	2	3
Natural excursions	Landscape	Acquaintance with unique natural complexes, landscapes, national nature parks, reserves
	Geological and geomorphological	Acquaintance with the picturesque rocks, cliffs, canyons and bizarre landforms, caused by the peculiarities of the geological structure of the terrain, caves and other forms of karst
	Hydrological	Inspection of lakes, rivers and river valleys, waterfalls due to their uniqueness
	Zoological	Acquaintance with the unique fauna of the area
	Botanical	Acquaintance with the unique flora of the area
Cult and religious excursions	Educational	General examination of the sacred monuments of architecture, features of a certain religion, its moral and ethical foundations, the content of their rites and traditions, etc.
	Scientific	Deep study of a certain religion, its history, the design features of the internal and external parts of the sacred buildings; understanding the differences and parallels with other religions, etc.
	Pilgrimage	Frequently, involving a journey or search of the moral or spiritual significance to particular places of spiritual importance. Typically, it is a journey to a shrine, monastery or other location of importance to a person's beliefs and faith
Adventure excursions	Fairy-tale	Specially created for children: The residence of St. Nicholas in the Great Lavra Bell Tower
	Film production locations	In Kharkiv: "Dau" about L. Landau; "The Match" about the famous "deadly match" between the players of Dynamo Kyiv and German officers, etc.
	Extreme	Either connected with the extreme sports or dangerous and abundant places: Chernobyl exclusion zone, Kharkiv vaults and catacombs

It is necessary to note, that thematic excursions of one or another kind seldom exist isolated, independently of each other. For example, the historical material is used in the excursions on architectural and town-planning themes;

the elements of natural excursions find their place in the excursions of almost each group of thematic excursions. All depends on the particular conditions of the excursion, resources of the city or region, etc.

2. Depending on the type and number of participants, excursions are divided into mass and individual, for locals, tourists, adults and school pupils, etc. The peculiarities of perception of information are different in every mentioned group, therefore the content, methodology, technique as well as duration of excursions should be changed according to the target group.

3. Depending on the location criteria, excursions can be conducted in the city or town, suburban area, industrial area, museum or it can be a complex excursion combining several locations (with the elements of several locations).

4. According to the means of travelling, excursions can be walking or by some means of transport. The preference of a walking tour is that it allows the guide to choose an appropriate pace and provides favourable conditions for showing around and telling a story.

Excursions with the use of transport (mainly buses) consist of two parts: analysis of the excursion objects (e.g. historic and cultural monuments) during the bus stops and a description of the monuments and memorable locations while on the road between the objects.

For some excursions, trolley buses, trams (the excursion tram "Annushka" in Kharkiv), river and sea motor ships, helicopters, etc. are provided.

5. The duration of an excursion ranges from one academic hour (45 minutes) to one day. Short tours (from one to 3 – 4 days) are called weekend routes, which may consist of several excursions of different length.

6. Excursion forms are various and can be presented as:

a group excursion, when participants follow the route simultaneously on 3 – 7 buses with a tourist guide in every bus;

a walk excursion which combines educational elements with the stops for rest in a forest, park, at the sea or river side;

a lecture excursion (where description prevails over demonstration);

a concert excursion dedicated to a musical theme with listening to music pieces or compositions;

a play excursion which is a form of literary and art excursion prepared on the basis of a certain piece of fiction;

a consultation excursion which gives illustrative answers to participants' questions and is one of the ways of upgrading qualifications;

a demonstration excursion being the most illustrative form of familiarization of the group with the nature phenomenon or production processes;
a lesson excursion as a form of educational process carried out in accordance with the syllabus of an educational discipline;
an advertising excursion (familiarisation tours).

A correct classification of excursions provides conditions for better Organization of a tourist guide's work with the clients, turns learning into a specialised process and makes it easier, creates a methodological basis for making excursions. The use of excursion rules, which are tailored for a certain group, helps to actually get the excursion prepared and effective.

3.2. Alternative classifications of excursions

Since in the foreign scientific literature the only term "tour" is used to identify different types of tourism activities, it is worth mentioning a few alternative classifications of tours accepted in different countries and by different tour operators. These classifications do not exactly coincide with the notions and meanings accepted in the Ukrainian tour guiding, nevertheless, the specialists working in this sphere have to be aware of the features of other classifications. Different tour operators, travel agencies and cruise lines propose hundreds of different travel tours and excursions. While every travel company has a different term for an excursion or a tour that is offered, most of these trips or tours provide approximately the same types of experiences [18 – 22].

Alternative classification A. Some scientists believe that essentially, there are four different types of excursions, including adventure, leisure, romance, and family.

Adventure trips or excursions presuppose varying degrees of adventure and definitely require both mental and physical involvement. These trips can include anything from cycling through great mountains to swinging on vines through a rain forest. Typically, a person must be in good physical health in order to partake in the adventure travels, although tourists are transported sometimes through treacherous terrain by different types of vehicle.

Leisure tours are for people wishing to spend their vacations at the poolside, a beach, or at the spa resort. It is natural that these tours seldom involve educational excursions, although the travel agencies add extra details

to these vacations including entertainment, meals, special accommodations, and unique relaxation experiences. People who wish a real escape from everyday routine benefit from a leisure travel.

The newly-weds and romantic couples would like to have a *romantic trip*. These tours include all the basic romantic necessities, champagne, solitude, romantic meals, and some travel companies even include spa treatments for two people in a romantic tour package. Generally, newlywed couples can enjoy deep discounts on romantic excursions.

Family tours are ideal for the whole family. These trips usually involve activities that both younger and older family members can enjoy. Frequently, family trips include various options that each family member can select from. People seeking a family vacation may enjoy the different family-based trips that travel agencies and cruise lines offer.

Alternative classification B. This classification includes:

sightseeing excursions such as tour buses, submarines, boats, planes, enjoying local sights;

sports tours such as mountain biking, golf, swimming, tennis, archery, sailing, ice skating, snorkelling, bowling, hiking, river rafting and other types of intensive activity;

miscellaneous excursions: far away beaches, legendary shopping areas, museums, art galleries, unique architectural monuments;

special events;

theatre trips.

Alternative classification C includes five considerable groups of activities each of which can be subdivided into dozens of subgroups:

outdoor adventure;

fishing/boating;

heritage tourism;

cultural tourism;

eco-tours.

Travel trends are changing to the benefit of eco-tourism, adventure tourism, and recreation. Active clients stimulate the growth of the recreation and travel adventures where experiencing nature, culture, and traditions are part of the plan. The travel agencies respond to the requests of today's travellers by offering guide services and lectures on everything from whale watching to perch fishing, from camel riding to turbulent river rafting, from sailing to wilderness trekking.

Adventure tourism and recreation attract those who want to experience a country as a place that is natural and unspoiled, and those seeking active, unusual vacations.

3.3. An overview of the typical tourist guide services and responsibilities

As soon as in some foreign countries the roles and functions of tourist guides and tour leaders merge, it is necessary to define some of the indispensable responsibilities of tourist guides.

Many ***outdoor adventure trips and ecotourism tours*** require personnel who love outdoor activities and have certain knowledge. They often need technical proficiency and expertise in the activity that they are going to perform. Besides, in order to ensure a long-term vitality of travel agencies, the tourist guides have to respect the environment and help others to respect it as well. Mountaineering, cycling, hiking, sky diving, horseback riding, snowmobiling, and nature/wildlife viewing are only a few of the activities included in this sphere of activity. In addition, there are many tours dedicated to fishing in the lakes and oceans, watching and photographing wild animals and nature. Thus, the tour leader should be able to:

- guide individuals and groups;
- create positive customer relations;
- assemble necessary equipment and supplies;
- assemble and disassemble camps;
- prepare and/or serve meals;
- instruct and demonstrate related skills and techniques;
- respect and maintain natural resources.

Water and water-based activities are also extremely popular with visitors. Activities include scuba diving, fishing, canoeing, kayaking, sailing, swimming, windsurfing, water-skiing, and sea going. Related activities include tour boat excursions, sport fishing lodges, whale-watching tours, deep-sea fishing adventures. During this type of activities, the tour leader should know how to:

- set up a camp (this also includes setting up the cooking, dining, and shower/sauna tents);
- organize the service of the buffet breakfast;
- plan the day with the staff and other guides;

- communicate with air operator regarding any incoming or return flights;
- filet and vacuum pack the catches of the day;
- organize the service of the buffet supper;
- build the evening's campfire;
- and help the group relax after a wonderful day's work.

During the season, ***the typical river rafting tour guide duties*** include a lot of hard work and can be rather dangerous at times. It is a serious challenge as weather may be unfavourable sometimes as well as group trips can be difficult to manage. Nevertheless, for tour guides who love their work and wish to share their passion for rafting and river history, the hardships only add a healthy supply of fun. Thus, they have to:

- create a staff schedule;
- manage facilities and vehicles;
- rig and launch the rafts;
- instruct participants on safety issues and provide their safety;
- assess and avoid risks;
- "understand" the white-water and its dangers;
- build tour logistics;
- observe state and local guide requirements;
- provide an overview of natural and cultural history.

During ***the culture and heritage touring*** the tourist guides help others understand and appreciate the cultural or natural heritage of the area visited. Tourist guides operate in various settings: parks, museums, industrial sites, tourist centres, natural reserves and botanical gardens. Tourist guides should not simply give a lecture – they must have a complete understanding of their theme and share their interest and knowledge with others. The different audiences make their work even more interesting and stimulating. Their responsibilities include:

- developing and delivering educational or cultural programs;
- adapting to different learning styles and participant needs;
- operating the presentation equipment (e.g. audiovisual, projectors, slide shows, etc.);
- protecting the resources.

Heritage tourist guides are obliged to have good communication and public speaking skills, as well as a positive attitude and an interest in and knowledge of related natural or cultural heritage sites. Experience in research is also necessary, along with customer service experience.

The questions to consider:

1. What is the theme, idea, and content of an excursion?
2. What is the composition of an excursion?
3. Why is the theme of an excursion a complex of sub-themes?
4. What is the leading sub-theme? What role does it play in the tour?
5. Describe the features of thematic excursions.
6. Why is it significant to classify excursions?
7. Classify excursions according to their contents.
8. What are the features of industrial excursions? Give examples of Kharkiv industrial opportunities.
9. What are the features of art excursions?
10. What are the features of literary excursions?
11. What is a city tour? What are its peculiarities?
12. Describe the peculiarities of architecture and town-planning excursions.
13. Are there opportunities for cult and religious excursions in Kharkiv? Prove your point of view.
14. How are excursions classified according to the target audience?
15. How are tours classified according to the means of travelling?
16. Why are there alternative classifications of tour guiding?
17. What are the typical tourist guide services and responsibilities according to the tour type?

The individual task:

In pairs, organize a short tour (1.5 – 2 hours) about the place where you live or a place you know well.

Draw up the tour itinerary, including the places for visiting, timings, transport as realistically as possible.

Consider any issues or problems that may occur during the tour, such as accidents, potential incidents and any etiquette or custom problems that must be followed on the tour. For example, if you are visiting a site of religious significance, the tourists may need to take off the shoes or cover the heads on entering the religious building.

How will you prepare the tourists to behave in the appropriate manner?

Present your findings to the class.

4. The methodical techniques of demonstration and narration, their combination during an excursion

A traveller without observation
is a bird without wings.

Moslih Eddin Saadi

4.1. Demonstration as the main element of an excursion.

4.2. The essence of demonstration. The peculiarities of demonstration during an excursion.

4.3. The types of demonstration methods.

4.4. The essence of narration. The basic requirements and tasks of narration.

4.5. The types of narration methods.

4.6. Some special methodical techniques.

4.7. Combination of demonstration and narration during an excursion.

4.1. Demonstration as the main element of an excursion

Demonstration is a process of realization of the presentation principle, an evident way of acquaintance with an excursion object or several objects simultaneously (for example, with a monument of architecture or with an architectural ensemble). Demonstration can be considered as an action (or a sum of actions) of the tourist guide, directed at covering the essence of the excursion theme.

During excursions, demonstration is considered as a multidimensional process of extraction of visual information about the objects, processes, made in a certain sequence, with a specific goal. There is no standard interpretation of the term "demonstration". In dictionaries, the terms "display" and "demonstration" are identified.

Demonstration is directed at the group's perception of some subject or phenomenon, representing an object for the contemplation by a group of people (tourists, students, pupils).

Demonstration of objects is a system of purposeful actions of the tourist guide and tourists, observation of objects under the direction of a qualified expert. Demonstration assumes the analysis of objects, active and independent work of tourists.

To demonstrate means to show the objects, to explain, to make clear and understandable everything that the tourists see, to direct their activity in this respect.

A feature of demonstration is an ability to find out, discover one or another quality (property, ability) of an observable object, a possibility to make obvious something that is imperceptible at the first sight.

The efficiency of presentation depends on the organization of the objects of demonstration, their correct observation by tourists. The excursion teaches how to correctly look and see, observe and study. This is the task of demonstration. The excursion developer, working out a theme and sub-themes, should consider the subject of demonstration, the purpose of demonstration and in what way the theme of the excursion is fully covered during the excursion.

Display grows from such actions of the person, as contemplation and observation. During contemplation and observation nobody shows the object, there is a passivity of impression.

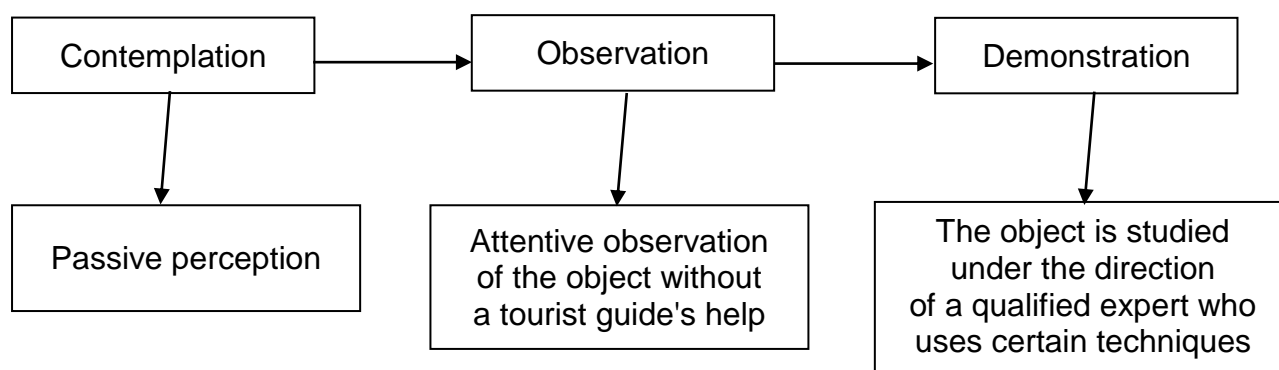


Fig. 4.1. The scheme of demonstration during an excursion

The exterior or appearance of an apartment, a house, a street or a monument can be examined by anyone without assistance, everybody can get acquainted with an exposition in a museum or pieces of painting in the art gallery.

The difference between the observation and demonstration is that during the observation a person perceives only the appearance of a monument. During demonstration, one does not only see a monument, but also, by means of the guide's techniques, distinguishes the object's different sides, parts, external features, participates in their analysis.

The excursion demonstration is the sum of three elements:
an independent observation of the site by tourists;
the tourists' acquaintance with the exhibits of "the guide's portfolio";
demonstration under the direction of the tourist guide.

Demonstration does not only include the walls of a building, its windows, doors, balconies, other parts and details, but also something that is hidden behind the walls of a building – the rooms, ladders, corridors, its furniture, the life of the people who occupied the house during the time surveyed. The guide, by means of the methodical tools of demonstration and narration, establishes the connection between the building and the events that occurred inside this building, or near it.

Demonstrations can be with a plot and without it. Those which have a plot refer, as a rule, to historical and household genres. As to the landscape, still life and portrait demonstrations – they usually have no plot.

The plot in the works of fine arts is embodied through a certain moment of action. The skill of the tourist guide to show the steps of an event helps the spectator to reproduce the past in a way that it is reflected in his consciousness as in a mirror, amazes with the relevancy and causes emotions. (For example, Illia Repin's picture "Zaporizhians writing a letter to the Turkish Sultan" depicts only one historical moment – writing a letter. At the same time, the viewer, observing the picture, knows what had happened up to this point – according to a legend, the letter was written in 1676 by the commander of the Cossack camp Ivan Sirko "with the whole camp of the Zaporizhian Cossacks" in response to the ultimatum of the Sultan of the Ottoman Empire Mehmed IV. The original letter was not preserved, however, in the 1870s, a copy of the letter made in the eighteenth century was found by an amateur ethnographer Ya. P. Novytskyi, which he passed on to a famous historian D. I. Yavornytskyi, who once read it as a curiosity to his guests, among whom was, in particular, I. Yu. Repin. The artist was amused by the story and in 1880 he started the first series of sketches.

Besides, the observer can guess or suppose how the story ended.

The main, so to say classic version of the picture was finished in 1891. After the first public presentation, the artist was criticized, because many believed that the painting was "historically unreliable". After a resounding success at several exhibitions in Russia and abroad (Chicago, Budapest, Munich, Stockholm), the painting was bought for 35 thousand rubles by the

Emperor Alexander III in 1892. The painting remained in the royal assembly until 1917, and after the revolution was stored in the collections of the State Russian Museum.

Not yet having completed the main variant, in 1889, Repin began to work on the second version, which he never finished. This canvas is slightly smaller than the original version and is, so to say, a backstage copy. The artist tried to make the second variant of "Zaporizhians" a "historically more reliable", but was dissatisfied with the result and dropped halfway. The painting is now stored in the Kharkiv Art Museum.

All demonstrations, which have a plot, revivify and liven up an excursion, make the tourists more active: they remember the monuments better, understand the essence of the events connected with them more deeply, the story itself becomes more concrete and memorable.

The tasks of demonstration during an excursion consist in the following:

- 1) to demonstrate the sightseeing objects observed by the tourists;
- 2) to demonstrate the objects which do not exist anymore (saved only in a photo or as a monument);
- 3) to describe the historical event which occurred in the given place, to recreate its visual picture;
- 4) to describe the activity of the historical figure (a writer, an artist, a commander) which happened in the given place;
- 5) to present a sightseeing object as it was during the event described.

4.2. The essence of demonstration. The peculiarities of demonstration during an excursion

Effective demonstration of sightseeing objects demands certain conditions. The concept of the demonstration conditions includes:

- correctly chosen points of demonstration;
- the most favourable time for demonstration;
- an opportunity to distract tourists' attention from the sightseeing objects which are not directly connected with the theme;
- the use of tourists' movements as a methodical tool of the demonstration of sightseeing objects;
- the guide's skills and techniques;
- tourists' readiness to observe the sightseeing objects.

There are special conditions of demonstration of architectural objects. For example, while demonstrating an architectural monument (a church, a cathedral) it is unwise to approach it from the facade, as the perception of a monument will be plane and picturesque, instead of architectural. It is necessary to approach the monument from the side so that its tridimensionality (length, height, width) would be visible. In general, it is recommended for tourists to walk around cathedrals and churches as it gives additional impressions about these architectural monuments.

The demonstration technique demands a certain sequence of the guide's actions:

1. *Determination*: the guide defines what type of sightseeing object is presented to the tourists.

2. *Information*: the guide names the author or the sculptor of the monument, the architect of the building.

3. *Characteristics*: the guide explains what the object represents (characterizes, describes the object).

4. *The purpose of creation*: the guide tells about the reasons and grounds for the object construction.

5. *The excursion analysis*: the guide considers separate parts of the object, compares the object with the similar ones created in other cities or countries.

6. *An assessment of a historical event*: the guide tells about the event connected with this object, its historical value.

The stages of the demonstration process are presented in Table 4.1.

Table 4.1

The exemplary scheme of demonstration

Stage	Activity	Effect
1	2	3
The first stage	A general overview of the object after the guide's words: "In front of you there is..."	The tourists just have a look at the object
The second stage	A more detailed observation of the object	The peculiar features of the object are admitted after the guide's story about the events connected with the object
The third stage	Additional observation of the object after the guide's deeper analysis	The separate parts and details of the object are noticed and admitted

Table 4.1 (the end)

1	2	3
The fourth stage	Independent examination of the object by the tourists	The tourists memorize the place and arrangement of the object
The fifth stage	Generalization of the information about the object examined	Conclusions about the object and according to the theme are made
The sixth stage	The final overview of the object by the tourists	The tourists get convinced of the correctness of their impression about the object

The demonstration process should be built on the principle of the intensity acceleration, which provides intensification of the impressions, brings to generalizations and conclusions. The stages mentioned in Table 4.1 cannot be used during all the excursions, for example, when the objects are situated at a distance, on the horizon, the demonstration process will differ considerably. This is a *panoramic view* of a city. The same concerns the observation of an architectural ensemble. To get an idea of it, the excursionists have to observe it for some time. The sum of these observations gives an idea of the object's appearance. The direction and way of observation is determined by the guide's methodical advice and the course of the excursionist's thoughts.

The efficiency of demonstration does not only depend on the guide's knowledge and skills, but also on how he helps the tourists understand the objects of demonstration. In the case of demonstration of complex objects (buildings and constructions), or a general overview of the districts, parks, gardens, fields of battles where these objects are located, the models, drawings, plans of these objects can be preliminary presented to the tourists. It helps to understand the design of the object, its proportions, the arrangement and harmony of its parts and details, their relations between each other.

The task of the guide is to help the tourists to find a point, the best view, which demonstrates the object to its best advantage. He helps the tourists to understand spatial relations between the objects, their arrangement relative to each other.

It is important, that tourists could understand the size and dimensions of an object. For this purpose, it is necessary to find any other object, which tourists can use as a scale of measurement: a tree, a building, a belltower, or a person in the observable territory.

Any object has the main and minor details. The guide distinguishes the main things, rejects the minor, less essential ones.

Demonstration represents a bilateral process that unites:

the guide's activity directed at covering of the essence of the objects presented to the tourists;

the tourists' intense activity (overview, study, observation).

Table 4.2 presents a scheme of raising the complexity of the object observation and the type of the guide's instructions to the participants in the excursion.

Table 4.2

The process of demonstration

Instructions of the guide	Actions of tourists
Look at this three-floor building	A tourist has a general overview of the building
Pay attention to the blue painting of the building	The tourist, looking at the building, reflects why blue colour is the most pertinent one
Look at the three windows on the second floor to the left where the cabinet of the scientist is situated	The tourist finds these windows and tries to imagine the cabinet
Imagine the scientist behind a big desk where he works all day	The tourist imagines the scientist sitting at a table
Look at this university building once again. In 1865, at the Department of Chemistry, Nikolai Beketov was awarded a doctoral degree	The tourist, on the basis of the guide's story, imagines the picture of this event

The guide's explanations help the tourists draw conclusions. The instructions of the guide are different depending on the time of their influence on the audience. The first group of instructions is given before approaching the sightseeing object, prior to its observation. Tourists receive other instructions during the demonstration of the object when the monument is in sight. The third group of instructions is given at the end of the observation in order to provide the tourists with the technique of independent observation of similar objects in the future. The guide's instructions can be divided into some groups:

focusing the tourists on some certain parts or details of an object (before the object demonstration);

directing the tourists' attention to the whole object;

recommending to compare the given object with any another, which the tourists have seen earlier (during the object demonstration);

explaining the features of the sightseeing object to help better understand it (during the object demonstration);

choosing an object from the ensemble or from some similar objects of the environment (the nature, a building);

offering to draw certain conclusions on the basis of the demonstration.

Of great value is a preliminary study of the objects' features. In town-planning excursions, such displays force the objects' features of the design "to start talking" to better understand how the architect's plan was realized.

There are several types of interaction between the person and the object beyond the excursion.

The first option. Superficial observation of the object. For example, while a person is walking to work or to other places. Lack of time and skills in proper understanding of the object's features is obstructed even if the person is interested in the object.

The second option. The observation of the object is more detailed. This kind of observation takes place, for example, during a Sunday city walk. There is an independent acquaintance of the person with the buildings, historical monuments, streets and the areas, the city life. Deeper observation of the objects is prevented by the absence of special knowledge about them and events that are connected to them, absence of skills, and also the people, capable to render the qualified assistance during the observation.

The third option. The observation of the objects occurs during a group city walk when one of the participants, not being a professional tourist guide, having some superficial knowledge about the city sights, tries to perform the role of a tourist guide. Information received by tourists is sketchy and not always authentic.

During a real excursion, this interaction happens in the following way.

The first option: observation of the objects chosen in advance. The expert guide supervises this observation. The methodical tools of the narration activate the interaction of the person and the object. There is a definite plan in the basis of the observation.

The second option: demonstration of objects and explanations of the guide according to the theme announced. The elements of the research

are used. The guide uses extra linguistic forms of influence on the audience and the elements of visual presentation.

The third option: various kinds of excursion analysis are actively applied. The elements of the object research are used. The technique of demonstration reaches a culmination point. The guide appeals to the tourists' figurative thinking, helps them "to see" the events of the past, the activity of the people to which the excursion is devoted.

The features of the excursion demonstration. The demonstration as a major element of an excursion (as its visual basis) has some prominent features.

The activity of the demonstration. Demonstration is not a passive admiration of natural sanctuaries or products created by the people's hands but a purposeful observation (study, research) of the objects. It is the analysis of the objects by means of an excursion technique, the process demanding active participation of the guide and tourists.

The logic sequence of the demonstration. During an excursion, each subsequent object is a step in covering a theme. This circumstance defines the place of a given object among other objects. Logicity of the demonstration, interconnection of the objects is provided according to a certain sequence.

The predominating value of the demonstration. The excursion cannot exist without demonstration. The demonstration is primary to the narration. For the majority of excursions, the objects serve as a unique proof, visual argument of the facts and judgements put forward by the guide.

The defining role of the demonstration. The excursion demonstration in most cases precedes the narration. It has led to the formula "from the demonstration to the narration". The basis of an excursion is visual perception and the impressions received with the help of other sense organs. They serve a stimulus to the beginning of the story. However, in some cases, the demonstration and the narration are used simultaneously, and sometimes the narration precedes the demonstration.

The plot of the demonstration. The demonstration of the objects during an excursion usually has a plot. The plot in an excursion is more complicated than in a piece of the fine arts. In thematic excursions the precise subject line which unites the elements of the demonstration and the narration, is carefully developed.

The paradoxicality of the demonstration means that during the demonstration the tourists see more than what is in front of them at the moment.

Observation of the object under the guidance of the tourist guide creates conditions for the excursionists to see more than they would see when viewing the object on their own. This paradox is a formal and logical contradiction, which consists in the fact that a person "sees" the object or its parts, which are currently not within their eyesight. For example, the viewer mentally represents not only the front wall of the building, but also what is behind the wall, inside the building. Based on the figurative story of the guide, he imagines the writer's office, the living room full of people. When viewing the battlefield of Poltava, the excursionists, having received information about the historical event, "see" the soldiers, the horses, other participants in the battle, etc.

The result of an excursion is to a great extent defined by the guide's skills to present an object using advantages of visual illustration.

During an excursion, different principles of visual illustration can be used to activate the cognitive activity of tourists:

objective, real means (demonstration of the objects "in situ");

demonstration of the exhibits from the "guide's portfolio" – graphic means (paintings, sketches, photos, schemes, diagrams), any additional illustrative materials;

the elements of the sound illustration (the sounds of a forest, the murmur of a stream, the noise of the sea surf, the voice of a singer in a sound recording, the voices of birds and animals in a wood, the sound of the stone which has fallen from height, the noise in an industrial shop);

pictorial and verbal visualization: examples and facts; fragments from literary works; verses creating the pictures of events, people's lives etc.;

technical means of visualization (films, slides, tablets, laptops, charts, diagrams, leaflets, visual maps, cartographs).

The use of a definite type of visualization, the priority of one of the type over another depends on the classification of excursions. In the architectural or city-planning excursions, the objective visual illustration dominates, in historical excursions – visual and verbal illustration prevails, in literary excursions – verbal and visual illustration takes priority.

4.3. The types of demonstration methods

In pedagogics, a method of training is a system of rules and techniques of teaching the sciences, transfer of knowledge to a pupil, and also a system

of tools of training and education of youth. The term originates from the Greek word *methodos*, that in the literal translation means a way of doing something, and also a way of research or knowledge, a theory, a doctrine. In the broad sense it is a set of ways of expedient carrying out of some work, solution of any problem, achievement, and in the narrower sense it represents a set of concrete methodical tools of delivering a lecture, carrying out a conversation, conducting an excursion on a certain theme and for a certain group.

All methods are divided into *general*, applicable to all excursions, regardless of what is demonstrated or what is narrated, *specific*, which can be used for only one kind of excursions (production, museum, science) and *single*, used to observe one unique object (for example, observing the Sviatohirsk Lavra, the Sviatohirsk Cave Monastery on a summer hot day, when the bell towers of the Dormition Church are reflected in the water of the adjacent Siverskyi Donets River). Such techniques are usually a "gift" of one guide and are not used by anyone who conducts the excursions of this type; such techniques may be used at a certain season of the year or period of the day.

When using the methodical techniques, the guide must take into account the level of the group's preparation (for example, acquaintance with architecture styles, varieties of the monumental sculpture). Some guides use practically all the techniques, others are limited to two or three, while others do not use methodical techniques at all. The quality of the excursion does not only depend on the guide's knowledge, but also on his/her ability to apply the techniques learned on the excursion route in all their diversity. Professional guides can do this in the best way.

The method of the demonstration of an object. Only the appearance of the objects, or parts of them are presented to the tourists. This technique is aimed at the accumulation of the visual impressions.

The method of the excursion analysis is a demonstration technique that implies exploring the sightseeing objects by imaginative division of the observed object into components, with the separation of individual details, features, and elements for further study. This technique is often used for different forms and topics of excursions, since the objective and correct perception of the excursion objects is possible only if they are divided into parts. The following types of the excursion analysis are distinguished:

historical analysis which helps to identify features that are characteristic of a certain historical period, to understand the connection of the excursion object with the historical events;

art analysis which is mostly used to analyse the works of fine art and architectural monuments. Its purpose is to help understand the idea, the creative plan of the author of the artwork, to determine the creation technique, identify the means and techniques used by the author to create an artistic image;

natural science analysis which reveals the essential properties of the excursion objects with the help of knowledge and laws of certain branches of science. This analysis is inherent in natural and industrial excursions.

The method of preliminary examination. The guide provides a general overview of an object. This technique is used when excursionists have just approached the object's location, it is the first step of the object observation. This method allows the tourist guide to exclude the objects that are not included in the excursion from further demonstration.

There are two ways to use this method:

the first one starts with the guide's words: "This is object N, get acquainted with it". In this way, he invites the excursionists themselves to conduct an initial observation of the object, get familiarized with its appearance, to see certain details. Then the guide focuses the group's attention on the nature of the object;

the second option of using the method of preliminary examination is that in the beginning the guide gives a short introductory speech, in which he directs the group to what is worth seeing in the process of the object observation, what properties and specific features of the object should be identified during the observation.

The method of the panoramic demonstration is a technique used to present a panoramic sightseeing object. Towers, bell towers, fortification walls, bridges and other high points can be used for panoramic display, from where the city panorama, battlefields, river valleys open. In order to activate the perception of the wide picture which opens in front of the viewers, it is necessary to identify the compositional centre in the observed panorama and draw the group's attention to it. Another feature of the panoramic view is that there are many objects in the sight of the sightseers. The guide should show the objects that concern the theme, going from the general panorama to the individual parts by clear instructions, explanations and gestures, highlighting them from the overall picture of the place.

The method of visual reconstruction (reproduction). The term "reconstruction" means the restoration of the original appearance of something.

It is a technique of presenting a certain historical epoch, an event, a place of interest that was not preserved, or partially preserved, as well as a reproduction of the future appearance of the objects. To make this technique more effective, it is advisable to use the "guides' portfolio". The success of this method depends on the guide's readiness to clearly represent the event or the appearance of an object.

The method of the visual montage is one of the variants of the methodical technique of reconstruction. Using the method of the visual montage, the guide restores the desired image by summarizing the appearance of several objects, as well as their individual parts. The components can be "borrowed" from those objects that are currently viewed by the sightseers, from commonly known objects, or from those already observed during this excursion. The photographs, drawings and sketches from the "guide's portfolio" can also be used.

The method of localization is a technique that specifies the location of an object or a specific event in a real environment. This technique allows the guide to restrict the excursionists' attention to certain boundaries of the territory and not to be distracted by the surrounding objects. When presenting the material, this technique involves: transition from general to partial, showing events in a clear chronological sequence, the use of pointing gestures and phrases such as "From this place", "Right here", "From here", "In this direction". In the professional terminology, this technique is called "the power of the place" due to its emotional influence on the tourists, especially if used unexpectedly.

The method of abstraction is a technique of an imaginary process of isolating separate parts from the whole for further in-depth observation. This method allows the excursionists to consider those features of the object that help cover the theme (sub-themes). The abstraction technique is based on the observation of:

a) one of the objects by imaginary distraction from the other objects nearby;

b) one part of the object (floor, balcony, porch, etc.) to distract from other parts of it that are less significant or unnecessary for consideration.

The method of visual comparison establishes the similarities and differences between the sightseeing objects or their individual details. In this case, both similar and different in appearance objects are compared with each other. This method allows the sightseers to imagine the true value of the

object (for example, the height of the monument, the length of the fortress walls, the width of the street), reduces the number of figures in the story, the number of facts and examples used, the time spent for explanations.

The method of visual analogy or association is a subtype of the method of visual comparison based on the comparison of:

an object that is in front of the excursionists with the object that the excursionists have already seen during this excursion before;

an object that is in front of the excursionists with some well-known objects;

an object that is in front of the excursionists with a graphic representation of another object.

The mechanism of this technique is that the guide "puts" two objects in front of the excursionists, and in addition, only one of these objects is physically in front of them. The method of visual analogy or association is more complicated than the method of visual comparison. The tour guide's task is to engage the tourists into an active search of the analogy, to recall in memory the appearance of an analogical object that they have already seen. In this case, each person may have their own analogy. However, sometimes there is also the analogy of divergence based on the contrast of the impressions about the objects and on this basis distinguishing their features.

The method of integration is a unification of the individual parts of the observed object into a single unit. By presenting the sightseeing object, the guide brings together the different parts, details, properties into one. For example, the method of integration can be used in the process of demonstrating an architectural ensemble. First, each building is demonstrated separately, then the tourist guide combines (integrates) the visual impressions obtained by the sightseers while observing the individual objects. At the final stage of the demonstration, the group observes the ensemble as a unity of several buildings, and the tourist guide formulates conclusions, characterizing the ensemble as a whole.

The method of redirection of attention is based on the receiving of contrasting impressions about the objects being observed. Contrast enriches new impressions. Comparison of objects allows the tourists to better understand the initially observed object. To ensure the efficiency of this method, it is advisable to select quite different objects. For example, a tourist guide offers a move from a house built at the beginning of the last century to a

modern multi-storey building, or the transition from the panoramic city views of nature.

The methodical technique of movement is based on the method of showing the most characteristic details of an object while tourists are moving around it in a special way. In this case, it means a combination of both – walking and movement of the tour group by transport. There are three variants of movement:

movement near the object for better observation (for example, viewing the fortress walls, walking along the conveyor belt at the factory, etc.);

movement (detour) around the sightseeing object: buildings, structures, monuments;

movement to the object. Methodically, it is constructed in such a way that as the group moves, the object begins to emerge gradually, appearing and increasing in size in front of the excursionists.

The narration during the movement is rather limited, the techniques of the excursion reference information or description are most often used. It is advisable to tell the story during the short stops, not while driving. During the demonstration, self-review prevails but on the basis of the previous recommendations made by the tourist guide. This technique is most effective in the cases when the excursionists are given the opportunity to: feel the dynamics of the event, more objectively assess the real dimensions of the object, the location of its individual parts and components, which are invisible during static observation, to feel the internal atmosphere of the object, its planning, etc.

The method of the memorial plaque is the demonstration of a memorial plaque installed on the building or in the site of some memorable or historic event. If there is a memorial plaque on the way of a tourist group, it is advisable for a tourist guide to begin with the analysis of the event or object in general and only after this presentation to attract the tourists' attention to the memorial plaque installed on the object. If the memorial plaque is clearly visible, there is no need for a guide to read aloud what is written on it.

The guide's narration may begin with the description of the memorial plaque in case if the historical building to which this plaque is devoted was not preserved.

The method of demonstration during a bus excursion:

1) while the bus is moving, the tourists look out of the windows at different objects, the bus moves at a speed of 50 – 60 km/h, the guide makes

comments on the things that the tourists view. This kind of demonstration is typical of the case when tourists travel by bus from one destination to another;

2) observation of the sightseeing objects from the bus windows during the slowed down movement at a speed of 10 – 20 km/h. It enables the tourists to examine the monuments of history and culture, to receive superficial impression about them. Usually this kind of demonstration is used for acquaintance with the additional objects;

3) observation of the objects when the bus stops but the tourists do not leave the bus. Demonstration is conducted from the bus window. There is a deeper acquaintance with the objects or memorable places. The opportunity to use methodical tools of demonstration is limited;

4) observation of the objects at a bus stop when the tourists leave the bus. There is a deeper demonstration of the objects. Methodical instruments of demonstration, different kinds of the excursion analysis of an object are applied.

4.4. The essence of narration. The basic requirements and tasks of narration

A tour (an excursion) is an organic mix of figurative and visual clarity, supported by a unique combination of words. In the process of a tour, it is important to ensure an organic unity between what a person sees while observing the objects and the guide's explanations.

Narration is the oral part of the tour/excursion, i.e., the facts, information and explanations that the guide provides a group with. This is descriptive information about the monuments, historical events and activities of some historical figures etc.

Assessing the role of narration in the excursion, the scientists have always been unanimous, irrespective of differences of points of view on other issues of the excursion theory, techniques and methods. Narration is considered supplemental to the demonstration of the visual material; it should not be vast and extensive. Lengthy theoretical explanations during the excursion are undesirable, as they make it boring and turn it into a lecture. With an unprepared audience, the tourist guide should be especially careful in this sense. The most common mistake of the guide is that he shows the sightseeing objects less than he talks about them, i.e. he does not allow the

tourists to perform their independent work as sightseers, turning a tour into a lecture with illustrations. The guide should accompany the demonstration with the in-depth analysis, explanations, historical references. The role of the objects is to help the guide visibly restore the past, to draw a convincing picture of life. The object, its characteristics, the amount of information about it, dictate the depth of the narration.

The guide's narration performs two tasks:

a) it makes comments, explains, supplements what the visitors have seen or what they are observing at the moment;

b) it reconstructs, restores what the tourists cannot see at present.

Besides, the verbal nature of the tour finds its expression in the answers to the tourists' questions, in the opening statement and the final part, during the demonstration of exhibits of the "guide's portfolio".

The narration is a personalized text of the guide, performed in compliance with the rules of an oral public speech and representing a sample of monologue speech. During the tour/excursion, the guide should carefully measure the transformation of the verbal information into a visual image, transfer from visual impressions to verbal assessments and conclusions.

The text of the excursion is fully prepared in advance. It is wrong to consider the speech of the guide as improvisation, i.e., the composition, content and language features that are formed exclusively at the time of rendering the information. At the same time, this does not mean that the guide's speech cannot be impromptu. The spontaneous or purposeful use of a poem, a piece of artwork or citation adds vivacity to the narration and depicts a significant event in a more expressive way. For example, when meeting with a group the guide learns that it is composed of teachers, the narration may include some examples connected with schools or school life. Short improvisations are inherent in a tour/excursion.

The basic requirements to narration are concreteness, coherence, logicity, brevity, persuasiveness, comprehensiveness, completeness of judgments, compliance with the rules of public speech, scientific character.

There is a certain technique of the guide's work with the tourists' answers. The response to a remark (as a reaction to the opinion of one of the tourists) must be skilfully woven into the story of the guide. Even despite the absurdity of remarks, the guide should not show his/her temper, he/she needs to tactfully explain the inconsistency of the views expressed. The

answer to any remark should not take the narration away from the main theme and violate the logic of the story.

Sometimes remarks show the tourists' approval of the ideas expressed by the guide or represent the audience's attitude to the event or topic discussed. In this case, the guide, relying on the suggested hypothesis, continues the story, and makes it even more convincing by adding some facts. In this case, the guide speaks from the position of the interlocutor.

During the consultation excursion and demonstration excursion, the narration of the guide is constructed in the form of a conversation. Some conversations are constructed on a question-answer principle, thus both the guide and the tourists ask questions.

The basic tasks connected with the concept of narration are what to say, how to say, and for what purpose.

When talking about the narration of the guide as a whole, the following tasks are put forward: to make the visitors properly see, understand, appreciate the object and on the basis of what they have just seen to come to correct conclusions. In his narration, the guide informs the audience about those properties of these objects that cannot be visually perceived. He/she generalizes the tourists' observations, helping them to perceive the information in a proper way or to correct some of their conclusions.

One part of the narration defines the objects, another explains, the third one – characterizes the objects, the fourth one describes their qualities, represents their visual shape, the fifth part "draws" a picture of an event. Depending on these tasks, some certain methodical techniques of narration are used.

One of the goals of the guide's narration is the definition, the interpretation of the subject which will be discussed. Any definition of a subject in the excursion narration should be clear, proportional (the volume of the defined concept should be equal to the definition which is given). It should not be negative and controversial, should not be based on denial. The aim of the definition is to clarify the content of the used concepts. (For example, "architecture is a kind of art", or more exactly – "architecture is a kind of the construction art"; "an obelisk is a monument", or rather "an obelisk is a monument construction in the form of a column").

Transformation of the oral speech (story, narration) into visual objects or images. The term "transformation" means transfiguration, changeover, and

modification. While developing a new excursion theme, it is necessary for the methodologists and guides to keep in mind the features of oral speech, the most important of which is transformation of the oral speech (story, narration) into visual objects or images.

In order to transform one kind of information (narration) into another (visual images), certain conditions should be created. This conversion depends on the content of the story, the language of the guide (its figurativeness and imagery), the methods of presenting the material, the technique. The speech should be intelligible, accurate, expressive, beautiful and this depends on a number of factors: proper selection of words, expression of thoughts, construction of sentences, relations between the sentences, the use of language, mastery of the speech technique (breath, voice, diction); observance of the speech intonation.

During an excursion, two forms of narration are used:

1) *a narrative story* which gives the tourists a clear understanding about where and how the events took place;

2) *a reconstructive story*, whose task is to restore one or another object in the minds of tourists (buildings, constructions, memorable places).

The guide's language should meet certain criteria:

the criterion of clearness – clarity and intelligibility of the speech to the audience;

the criterion of accuracy – the conformity of the speech to the guide's ideas, the purpose and the theme of the excursion;

the criterion of language purity – logically justified use of the figures of speech.

The task of the narration is to prepare the tourists to observe the object. The technique involves the ability of the object to draw attention. This ability is not boundless in time. Some tourists can observe the object for 10 – 5 minutes, others – for no more than 2 – 3 minutes. This quality of the object influences the length of the narration. The duration of the explanatory information, citations, and literary digression should not be longer than the ability of the object's appearance and features to draw the tourists' attention.

It is possible to define *eight features of narration*:

1. *Dependence of the story on the speed of the group's movement.* The narration is subordinated to the rhythm of the tourists' movement, the route of the excursion. For example, the story prepared for the excursion with

children, even if the topic and route is the same, is impossible without any changes during the excursions with adults because of the different speed of movement of these groups. In addition, the narration during the walking and bus excursions on the same theme is not identical.

2. *Subordination of the narration to the demonstration.* The narration of the guide cannot be abstracted from the objects of demonstration, which are located on the route. The narration is subordinated to the task of the object demonstration. The narration accompanies the demonstration of the objects, supplements and explains what the tourists see, directs visual reconstruction of the picture, which according to the authors' plan should arise in the tourists' minds.

3. *The use of the visual proofs of the narration.* A peculiar feature of the narration is that there are no oral proofs. Their role is performed by visual images. The guide creates the route and the demonstration of the objects in the way that "they start talking". This effect is reached by figurative narration, skilful presentation of the monuments, demonstration of evident materials from "the guide's portfolio". The narration that is not connected to the visual images and has a large number of needless details turns into a lecture.

4. *Targeted orientation of the narration,* in other words connection with the objects observed by the tourists. It means that the guide talks about a concrete object – a building, an architectural ensemble, an engineering construction, a nature sanctuary, etc.

A specific feature of the technique consists in formulating the instructions for tourists: what to pay attention to; what exactly the guide's story is addressed to; what part of a building or a construction to pay attention to (the floor, a window, a balcony, a bridge span). Such understanding is reached by means of concrete instructions: where exactly this event happened, where the person the guide is talking about lived, what activities took place. If the demonstration is in the street, the guide indicates the colour (white, beige, red) in which the building in question is painted, its external elements, features of the design. When the guide is convinced that the tourists understand what building he is talking about, he may continue conducting the excursion.

5. *Concreteness of the excursion narration.* Concreteness does not only concern the formulation of a theme, but also the mentioned facts, their interpretation. Concreteness demands to present the excursion material concerning the theme in a concrete and concise way rather than in general.

It is wrong to consider concreteness in the guide's narration as an abundance of the actual material (facts, examples, dates, figures, surnames of characters). Specification of the excursion material is the expression of thoughts, statements, provisions of a certain position in a more exact, concrete and particular form.

6. *A convincing manner of the narration.* Telling about a historical event, the guide with maximal persuasiveness proves that it happened this way, in this place, that its participants were the people named, not somebody different. The guide, characterizing a specific event, refers it to the present (to the past or future) time, presents it as an objective fact and specifies a particular person, who makes (made or will make) this action.

7. *The subtext* is also a feature of the narration. *The subtext or implied sense* is internal, additional (hidden in speech) sense of the text, the narration of the guide. The implied sense is expressed in the guide's feelings, emotional saturation of the story, in gestures and mimicry, in the tonality of speech. The essence of the implied sense is the attitude of the guide to the subject of the conversation, the assessment of a certain fact or any detail in the material presented to the excursionists.

A well-prepared and qualitatively presented excursion allows the tourists to see a building as something more than just an object or group of objects for observation.

8. *A monologue pattern* of the narration. At the same time, it should be noted that some guides attempt to turn a part of the tour/excursion into the open and hidden dialogues. During the dialogue between the guide and the tourists, the activity of the material perception increases. It is important to understand how the tourists' answers to the questions influence the narration and the ways the guide uses with these answers. The answers are usually the expression of the opinions about something that is not always correct.

Visual objects of the majority of excursions are not interesting by themselves but with respect to the events which happened there or which are connected with them. A simple formula: A + B, where the letter A is an excursion object and the letter B is the events connected with them, has many variants in the excursion practice. Some of them are presented in Table 4.3.

**The connection between the excursion object
and the information presented**

Excursion object	Events connected with the excursion object
A historical or cultural monument, a piece of art	The historical event or the particular person in whose honour this monument was created
A building as an architectural object	The historical events that happened in this building or nearby
A house of apartments as a construction characteristic of a certain epoch	The characteristics of the life style and activity of people living or working there
A highway, a channel, a bridge as engineering constructions	The historical background of their construction, the technical and scientific characteristics, analysis of a particular science development
Woods, a river, a field, a cave, catacombs, other natural objects	The events which happened in the given territory, the role of the natural objects in a specific development of the events

4.5. The types of narration methods

The method of the excursion reference. Only some brief and concise information about the observed objects is given: the date of origin, the authors, the sizes, the dimensions, the application, etc. More often, the excursion reference is used to describe some additional objects in the themed trips or to specify the excursion narration.

The method of description is used to describe the features of the objects, their appearance, the most important qualities and properties. It is also used to describe processes, phenomena, events. The method aims to assist in the correct demonstration of the object (the form, the volume, the material it is made of, the location of the surrounding objects).

Unlike the description of objects, the description of historical events is figurative in nature, which allows the tourists to imagine how the event happened.

The method of characteristics determines the distinctive properties and qualities of object, a phenomenon or a person. Unlike the method of description, the method of characteristics gives the most complete idea of a particular object, allows the excursionists to better understand its essence.

The method of description is only applied to the object exterior without giving characteristics of its intrinsic, invisible properties and qualities. When using the method of characteristics, the evaluation of the quality aspects of the object, such as the cognitive value, the artistic value, originality of the author's decisions, expressiveness, the level of preservation and so on. It can be used, for example, in: determining the economic role of the city in the country's economy; characteristics of the individuals; characteristics of creativity of a writer or an artist.

The method of explanation reveals the essence and the reasons of the event, discloses the internal relations that had caused it. Most often, this technique is used during industrial and scientific excursions when the narration explains the internal connections of the processes and phenomena. While explaining the works of fine art, the tourist guide concentrates on the content of the painting or the meaning of the monument. During the architectural excursion, this method reveals the peculiarities of the building construction, typical features of the whole ensemble.

The method of commenting (reporting) is used for objects that are presented in the process of development or movement. The examples of such objects are production lines or conveyors, the process of the object building, the movement of transport on the highway. The text of the narration in this case is the guide's short remarks about the event, the phenomenon, the process which is witnessed by the excursionists. It is also appropriate to use this technique when visiting museums and exhibitions while passing the exhibits that were not planned in the excursion.

The difficulty of using this technique is that the narration cannot be fully prepared in advance, it is not entirely included in the guide's individual text being based on improvisation.

The method of citation is the use of accurate excerpts from works of fiction (prose, poetry), historical documents and local history literature. During an excursion, a quote can perform two different tasks: either to evoke an image, a picture, or serve as a proof of the thesis presented in the story. A guide can read the quote if it is large enough. Besides, it can be recorded on any electronic device. Short quotes and poems should be cited by heart. There is no necessity to overload the excursion with too many quotes; it is advisable to choose small and bright ones.

The method of cento is a narration technique that involves selection of different pieces of literary work written by one or more authors into a single

artistic and semantic integrity, in order to enrich the story with brighter characteristics of the excursion object, event or personality. This technique adds figurativeness, imagery, emotion, drama to the guide's speech. This technique helps cover one sub-theme of the excursion or one of its main issues.

The method of questions and answers is when the guide asks different questions in order to activate the group. Most questions do not imply any answers from the participants. The questions on the excursion can be divided into several types:

a) the questions, which the guide immediately or after some time answers himself, continuing his narration on the topic;

b) the questions that are affirmations of something in a question form, or so-called rhetorical questions – the questions that are asked as an attempt to deepen understanding of the situation;

c) the guide's questions to the excursionists to attract or focus their attention to the content of the excursion and help to better understand the sub-theme or use these questions as a kind of emotional relief.

The method of reference to the eyewitnesses is a narration technique that enhances the imagery of an event. In the story, a guide refers to certain people (mentioning their surnames, names, positions) or groups of people who participated in the events and retells their memories about these events. Not only individuals but inanimate objects as well can be referenced, for example "...these walls have seen...", "this tree remembers when...".

The method of tasks is addressing the tourists with some problem questions: "Why do you think this monument was named ...?", "What does the form of this tower remind you?" etc.

Giving these tasks, a guide does not assume that the participants will fulfil them immediately. The method focuses the tourists' attention on a particular object or its certain part, on the details, important for understanding the sub-issues. The purpose of this technique is to interest the excursionists, to make them think, to stimulate their mental activity, to excite their imagination. The guide answers the questions later as if summarizing the participants' thoughts and ideas.

The method of novelty of the material consists in reporting the facts and examples unknown to the excursionists. The guide uses this technique when it is necessary to draw the group's attention to the object, to make the perception of the observed material more effective.

The method of complicity is a technique of active involvement of the excursionists in the events that are being described by addressing the group with the words like: "Imagine that we are on the battle field during the attack of the enemy troops". Later, with the help of the method of visual reconstruction, the picture of the battle is reproduced.

The method of a discussion situation aims to create a discussion situation about the object of demonstration. This technique makes it possible to replace the monologue form of the excursion with an open dialogue. As a rule, two or three participants express their views on the proposed topic. Later, the guide, summing up the tourists' ideas, comes to the necessary conclusions. This technique should be used very carefully, the material for discussion should be selected and studied thoroughly. In addition, the tour guide should be able to stop the discussion in a timely manner to avoid significant disputes between the group members and subsequently turn the excursion in the required direction.

The method of personalization is a technique used to create a visual image of a certain person. It is a vivid account of the separate episodes of heroes of the excursion topic, their lives or a description of any historical event in which these individuals participated.

The method of a problem situation consists in setting a problem to make the tourist group participants think and try to find the right answer to the questions asked by the guide, to deeper understand the essence and the relationships of the object. In some cases, excursionists are encouraged to find an alternative to the proposed solution.

The method of excursus is a digression of the guide from the topic: he/she may read a poem, give examples from his/her life, tell the content of a film or describe a piece of art. This technique is not directly related to the excursion content, so it is sometimes called "refreshing digression". Its task is to relieve the participants' fatigue or boredom.

The method of induction is a technique that is used when it is necessary to make a transition from partial, single cases and facts to a big picture, general conclusions. In this case, the guide passes on from the characteristics of one monument to the characteristics of an entire ensemble or system of engineering structures.

The method of deduction is a technique used when it is necessary to make a transition from generals to particulars.

In some cases, both of these techniques – the method of induction and the method of deduction are used simultaneously when presenting one object. Each one is used as a complement to another.

The method of climax is a technique based on the presentation of the excursion material in the following order: first, less interesting and insignificant facts and arguments are presented, then more significant and, finally, the most interesting are given at the end. This sequence of information presented contributes to the growth of excursionists' interest and attention.

The method of anti-climax is a technique based on the presentation of the most interesting facts and examples of the excursion material at the beginning of the excursion. In this way, the guide tries to arouse the participants' interest in the subject from the very beginning of the excursion.

4.6. Some special methodical techniques

Besides the methods of demonstration and narration, there are a few special methodical techniques that contribute to better acquirement and assimilation of the excursion material.

Meeting of the excursionists with an eyewitness of the events is a method that makes the excursion more documentary and evidential. In this case, the eyewitnesses of the events should make their speeches in a documentary and factual way. The material used is carefully checked. The presentations should be short and, if possible, avoid repetition of the information already provided by the guide. After the presentations, the question-answer session can be organized. To make this possible, the guide in advance communicates with the guest, discusses the content of his speech, assists in its preparation.

The method of research is used to enhance the perception of the excursion content by conducting a small simple experiment by the tourists under the guidance of the tourist guide. For example, to determine the age of a tree by the size of its trunk with a centimetre tape; to determine the depth of the well with the help of a burning sheet of paper, which, while falling, illuminates the walls first, then the bottom; to estimate the depth of the canyon with a cast stone; to determine the river flow velocity or water transparency, etc. This technique can be used during all types of excursions, but it is more effective and useful during nature and local excursions with children and teenagers.

The method of demonstration of the visual materials included in the "guide's portfolio". This method can be carried out using a number of specific methodological techniques.

The method of illustration is the most widespread one – a guide's story is accompanied by showing an exhibit.

The method of commenting – the demonstration of an exhibit precedes the narration. The narration is just an explanation of the exhibit from the guide's portfolio.

The method of contrast is used to convince the excursionists that a historic site (square, street, building) has changed considerably by showing photographs or drawings.

The use of technical equipment. A widespread use of a variety of technical devices is a hallmark of modern lifestyle and the tour guiding activity. The tour guiding technical equipment includes: audio and video equipment available in the tour vehicle, portable speakers, the individual tourist guide's sound-enhancing equipment, radio guide kits. The use of technical equipment enriches the excursion by a possibility to listen to thematic music and art works, to watch documentary films and other video materials. They help to better cover the topic, to enhance the visual perception of the excursions. The main requirement is that these video and audio abstracts are not too long and do not exceed 5 – 7 minutes for a walking tour; for bus tours they can be longer. For long-distance bus trips, it is allowed to show feature films related to the theme of the tour.

The radio guide is a modern digital equipment for organized excursions and conferences. The radio guide kit consists of the receivers with the headphones for the excursionists (in a required number) and a kit for the tourist guide (a microphone and a transmitter), as well as accessories for charging and storing the equipment.

The system delivers high quality audio, so that the excursionists clearly and accurately hear every word of the guide spoken into the microphone. The system allows transmitting a signal on one of 250 independent radio channels, which eliminates the possibility of interference from other transmitters (if there are several tourist guides operating on the site with similar systems). The automatic radio tuning guarantees no noises and interference during the tour. The receivers run on a single battery charge for up to 50 hours. It takes 8 hours to fully charge the batteries. The radio guide is very

easy to use. The selection of a free frequency and connection to the transmitter is automatic. The receiver has only two functions – the power and sound volume control.

With the receiver, the tourists can move away from the tourist guide to 100 m in open space and up to 50 m indoors, which allows the tourists to be more comfortable in terms of preserving their personal space, since there is no need to approach the tourist guide very close to hear the story. The weight of the receiver is up to 200 g, so it does not burden the excursionists, it can be conveniently clipped to the clothes or worn around the neck on a lace. Every time the equipment is used, it is subjected to a complete sanitary treatment: headphones, receivers, transmitters and headsets are cleaned with a disinfectant solution. The radio guides are used for all kinds of excursions due to the following advantages:

- the tourist guide does not need to overload the vocal chords;

- fast and compact movement of the tourist group is ensured without interrupting the narration;

- there is a possibility to quickly find the excursionists who have dropped behind or got lost;

- the excursionists are less distracted;

- easy use, quick assembly and adjustment of the equipment.

The main methodological requirements for the use of the equipment during the excursion are:

- early checking of the working condition of the equipment and its availability in the required number;

- thorough preparation and quality testing of the demonstration materials for playback capabilities on different devices;

- the guide's ability to use all the technical devices;

- providing clear and exact instruction of the excursionists regarding the use of the equipment.

In the methodical textbooks devoted to the excursion activity some other techniques are also mentioned: the use of figures and facts; the method of the logical proof; the method of the interaction of interests; retrospective presentation; the use of proverbs and sayings, fiction, etc.

All demonstration, narration and special methods and techniques are rarely used on their own. During any excursion or tour a complex of methods is used, which is primarily determined by the specifics of the objects for the

demonstration and information available about them. Training and practicing the application of the methodical techniques contributes to the improvement of the quality and efficiency of the tourist guide, success of a tour/excursion.

4.7. Combination of demonstration and narration during an excursion

Any excursion is based on a combination of two main elements – the demonstration of the excursion objects and the narration about them.

Demonstration and narration are not identical in their volumes and depend on the kind of excursion. The ratio of narration and demonstration can and should change. The demonstration of the objects during one excursion differs from the demonstration during another one even if the theme and time spent is the same; they also differ by the techniques used. The same changes occur with the narration. It can be more or less detailed, more or less figurative.

The principal causes of these distinctions are the varying ways of conducting the excursions that depend on:

- the features of the audience;

- the type of the objects displayed;

- their safety and accessibility;

- the volume of the actual material which the particular guide has;

- the complexities of observation and understanding of the objects by the tourists.

For more than a century, the excursion methods changed, enriched, especially as far as the conducting technique is concerned.

Usually, five levels of demonstration and narration are distinguished during an excursion.

The first level is the elementary excursion when there is practically no demonstration. There is observation of the objects, which in the form of evident fragments, accompanies the narration of the guide. At this level, the visual aids from "the guide's portfolio" are widely used.

At the second level the lecture mode of narration prevails, demonstration is used to the insignificant extent. The guide illustrates his statements by visual aids, which promote the development of the theme – reproductions

of pictures, drawings, a herbarium. The demonstration is subordinated to the narration and is used as illustration supporting the guide's speech.

The third level is such a combination of the excursion elements where the narration is equal to the demonstration. At this level, the relative number of the objects of demonstration considerably increases. The excursion process becomes deeper: the guide starts to use the elements of demonstration, to equalize the value of both the demonstration, and the narration. The role of the participants in the excursion varies: now they are not only the listeners, but also the spectators. It increases the efficiency of perception of the excursion material and activates the role of the guide. By means of the methodical instructions he/she manages the group, makes the tourists observe the objects more attentively, deeper, in more detail. At this step, it is important to divide the objects into basic and additional. If it is a bus trip, the group leaves the bus for direct acquaintance with the objects.

The fourth level. The combination of the narration and demonstration acquires a more excursion nature. The demonstration prevails over the narration in the excursion, some particular types of the excursion analysis are actively used. The excursion becomes a single whole.

The introduction and the conclusion become the independent parts of the excursion; the missing or unpreserved exhibits are substituted by materials of "the guide's portfolio".

The fifth level. An optimum combination of demonstration and narration is achieved. The demonstration, having increased in the volume, takes the dominating place.

The narration is conducted in the excursion forms: in the form of a comment, information, explanation, enframing the demonstration of the objects or as a final part after their demonstration. The role of the tourist guide in the management of the process of material perception increases.

There is a transformation of demonstration and narration into a single whole when they start cooperating actively, merge, when one element cannot replace another one anymore. Moreover, one component (narration) cannot exist without the other (demonstration), and, supplementing each other, they create something complete – an excursion. Briefly, it can be formulated as follows: an excursion is that golden medium where it is possible to reach an optimum combination between the demonstration of the objects and the narration about them.

It should be also noted that any excursion or tour is the interaction of three components – the tourist guide, the tourists and the objects. The core of this interaction is the maximal activity of all components. The major task of an excursion technique is all-round activation of the guide, the objects and the tourists.

The questions to consider:

1. Explain why the demonstration is the main element of the excursion.
2. Explain the notions of the contemplation, survey and demonstration during the excursion. What is the difference between them?
3. What are the conditions of an effective demonstration?
4. The demonstration as an important element of the excursion has its own characteristic features: the logical sequence, the main value, the crucial role, the plot, the paradox. Describe and characterize each feature.
5. Give short characteristics of the types of the demonstration methods.
6. What is the essence of narration? What are the basic requirements to the narration during the excursion?
7. Give short characteristics of the types of the narration methods.
8. Describe special technical methods used by tourist guides.
9. What types of modern technical equipment used during excursions nowadays do you know? Give short description of the radio guide. Why is it popular?
10. Demonstration and narration are two main elements of the excursion. What are the stages and the essence of their combination?

The individual task:

The contemporary competitive market demands from tourist guides to diversify the tours/excursions using the interactive forms. Among these forms are virtual excursions, theatrical or costumed excursions, game or quest excursions. Study each of these types and present your findings to the class. Provide vivid and engrossing examples.

Case study 1

Draw up an itinerary of a tour/excursion through S. Kuznets Kharkiv National University of Economics including places to visit (deans' offices,

international centres, departments, libraries, etc.) and timings as realistically as possible.

Prior to developing the tour/excursion, think about the target audience (would-be students, parents of the would-be students, foreign guests, scientists and researchers, etc.) and its needs/wishes. On this basis, define the main excursion topic and its sub-topics, each stop and the amount of information to be presented.

Consider any issues or problems that may occur during the tour/excursion, any etiquette or rules of behaviour to be observed during the tour. How will you prepare the tourists to behave in the appropriate manner?

Conduct the tour/excursion.

S. Kyznets KhNUE and the surrounding area tour for applicants/enrolees and (or) first-year students.

The assignment for the KhNUE and campus tour.

1. Prepare the route of the KhNUE tour:

the meeting place with the visitors;

the starting point of the tour;

the segments of the route;

the most logical way from one stop to another;

the excursion objects;

the end point of the tour.

You can use the KhNUE scheme presented on the official website of the university for drawing the itinerary of the route.

Use the following objects or sites for the excursion:

the faculties;

the international centres;

the extra-curriculum life of the students;

the structural units of KhNUE;

the meeting places for students;

the catering establishments and canteens;

the park and garden areas;

the classrooms, lecture halls;

the clubs of different types (international, scientific, sport, etc.);

various sport and fitness centres, etc.

2. Define what kind of the excursion content will be covered during each segment of the excursion route and during the demonstration of the selected excursion objects. It is advisable to fill in the excursion guidelines (Table 4.4) on the basis of your specific content.

Table 4.4

The excursion guidelines

No.	Segment of the route and the stops	Excursion objects	Duration of the presentation during the segment (min)	Sub-themes and a list of key issues (content summary)	Organizational guidelines
1					
2					

1. The sub-themes and the list of key issues.

This column of the table is devoted to annotating the content of the tour. It contains a list of the main sub-themes of the excursion, included in different segments of the excursion route.

For example: the following list of the key questions should be covered at the excursion object "KhNUE International Department":

- a) the history of its creation and recent activity;
- b) the technology of assistance provided to the students in finding foreign internship or study abroad;
- c) the events organized by the department.

2. In the column "Organizational guidelines", indicate any additional things you may need during the tour (for example: special permission to enter the building; the features of the dress code, meeting with a dean or head of the department, etc.

3. Present your tour to the class or conduct it in the field.

4. The group has to analyse the presented tour and indicate its advantages and disadvantages.

Unit 2

The technology of creation of an excursion, the methods and techniques of conducting an excursion

All journeys have secret destinations
of which the traveller is unaware.

Martin Buber

5. The methods of preparing a new excursion

5.1. The stages of preparing an excursion.

5.2. The development of an excursion.

5.1. The stages of preparing an excursion

Creating a new excursion on any theme is a complex process demanding active participation of the whole collective of employees. The viability of the future excursion, its cognitive value directly depends on methodologists and guides' knowledge, their competence, practical mastering, the understanding of pedagogics and psychology, the skill to choose the most effective ways and methods of influencing the audience.

An excursion is a result of two major processes: preparation and conducting. These processes are closely connected as it is impossible to provide high quality performance without proper preparation.

There are two basic lines of preparation of a new excursion:

1) development of a new theme of an excursion (new in general or new only for a given travel agency);

2) optimisation or upgrading of the already existing excursion or preparing a guide for conducting an excursion new for him/her that is already developed and conducted by a given travel agency.

The first line – the process of creation of a new excursion for a given travel agency – implies three basic steps:

preliminary work: selection and thorough examination of the materials for the future excursion, (this is the process of knowledge accumulation on the given theme, determining the purpose and tasks of the excursion). Simultaneously, the selection of the sightseeing objects relevant to the excursion theme is carried out;

direct development of the excursion includes: drawing up an excursion route; processing of the factual information; developing a leading theme and sub-themes; writing of the reference text; developing the technique of conducting the excursion; choosing the most effective methodical tools of the demonstration and narration; preparation of the methodical guidelines; writing the guides' individual texts;

the final step is the defence of the excursion on route. The approval of the new excursion by the head of the travel agency or excursion bureau, the admission of the guides who have defended the theme to work on the route.

The elementary plan of all excursions irrespective of the theme, kinds and forms of conducting the excursion is identical: the introduction, the basic part, the conclusion.

The introduction, as a rule, consists of two parts:

organizational (acquaintance of the tourist guide with the excursion group, instructing the tourists about the safety and behaviour rules on the route);

informational (a brief announcement of the theme, the length and duration of the route, the time of departure and arrival, sanitary stops and the final destination where the excursion ends).

The basic part largely depends on the concrete excursion objects, a combination of the narration and demonstration. It consists of several sub-themes (each one for a new object) and helps to cover the leading theme. There are usually five – twelve sub-themes. Thus, before creating an excursion, it is important to select only those objects, which would help to cover the leading theme of the excursion. A certain amount of time necessary to demonstrate each object is calculated and depending on this the required number of sub-themes for a given excursion is chosen.

The conclusion, as well as the introduction, is not usually connected with the excursion objects. The conclusion lasts 5 – 7 minutes and consist of two parts. The first one is a result of presentation of the basic topic of the excursion, the conclusions on the theme, confirming the purpose of the excursion. The second part is some short information about the other excursions, which can expand and deepen the given theme. The conclusion is as important, as the introduction, and the basic part.

It is vital that the excursion should be interesting enough. However, it is as well important that it is not overloaded with a stream of information

unnecessary for the tourists, that the way of the material presentation is not tiresome and provides the best perception of information for this particular category of tourists.

In this connection, the correspondence of the target audience (the certain category of tourists – adults or children, youth, city or countrymen, workers or employees, natives or foreigners, etc.) with the theme and the presentation manner has to be well thought in advance. This method is called the *differentiated approach to the excursion service*. It does not only take into account the interests but also the aims and purposes of the consumers. If the excursion is conducted, for example, within the limits of the folklore theme, the demonstration and narration should basically emphasise the history, the historical monuments, the national features of the region. If the excursion is included into the program of a business trip, attention should be paid to the demonstration of the various business and public centres. If the excursion service is provided within the limits of the resort rest, the attractive excursion walks with the observation of the natural landscapes, parks, reserves, monuments, and other attractive objects are the best choice.

Preparation of a new excursion consists of several basic stages that are performed in a certain order. A travel agency or an excursion bureau usually follow the sequence of fifteen stages in their working practice.

1. Definition of the goals and tasks of the excursion.
2. The choice of the theme.
3. Selection of the literature and references.
4. Definition of the sources of the excursion material. Acquaintance with the expositions and museum funds on the theme.
5. Selection and study of the excursion objects.
6. Drawing up the excursion route or itinerary.
7. A driving round or going round the route.
8. Preparation of the reference text of the excursion.
9. Preparation of "the guide's portfolio".
10. Defining the methods of narration and demonstration.
11. Defining the techniques of conducting the excursion.
12. Preparation of the methodical guidelines.
13. Writing an individual text.
14. The defence of the excursion on route.
15. The approval of the new excursion.

5.2. The development of an excursion

1. Definition of the goals and tasks of an excursion.

The creation of any new excursion begins with the precise definition of its goals and tasks. The guide's narration is completely subordinated to the same ultimate goal. Some of the main goals and purposes are education of patriotism, love and respect for the motherland, native culture, traditions, people; aesthetic education, broadening the outlook, receiving the additional knowledge in various areas of science and culture, etc. The task of an excursion is to reach the goals by covering its theme.

2. The choice of the theme.

The choice of the theme depends on a potential demand, the concrete order or a purposeful creation of excursions on certain subjects following the changes in the country's social and political life. Each excursion should have a precise specific theme.

The theme is a core of any excursion which unites all objects of the demonstration and the narration into a single whole. The members of a creative group select the objects, constantly verifying the materials with the defined theme. However, it is not enough just to select the objects on a given theme, it is necessary to find suitable factual material that will cover the essence of the theme with the greatest completeness and persuasiveness.

3. Selection of literature and references.

During the development of a new excursion, the list of books, brochures, articles published in newspapers and magazines, on-line resources that cover the topic is carefully chosen. The purpose of drawing up a list is to define provisional borders of the forthcoming work on studying the references, to assist the guides in the preparation of the text by using the necessary actual and theoretical material. The list of references is shared among all the members of the creative group for convenience. The reference list is of standard form and includes the title of the book, the author's name, the year of edition, the chapter, paragraphs (if necessary), and pages. If the list is too long, it can be divided into three parts: basic literature, additional literature and on-line resources.

4. Definition of the sources of the excursion material. Acquaintance with the expositions and museum funds on the theme.

Besides information resources mentioned above, other sources can be also used. The authors of the excursion make an additional list that includes

the state archives, the museums storage or special collections, documentaries and popular and scientific films which contain appropriate materials on the theme of the excursion. As a source, the memoirs of the participants and eyewitnesses of historical events can be used. Only authentic, carefully checked up facts and data should be selected for the narration.

5. Selection and study of the excursion objects.

The demonstration of objects, as has already been mentioned, is the part that has a predominating position in the majority of excursions. Correct selection of objects, their number, sequence of demonstration influence the quality of the excursion.

The objects can be:

memorable places connected with the historical events in the life of our people, the development of society and the state (for example, the places of Poltava fight; Berestechko battlefield also known as the Cossack Tombs; the Heroes of Krut Memorial, etc.);

buildings and constructions, memorial monuments connected with the life and activity of outstanding people, pieces of architecture and town-planning, inhabited and public buildings, buildings of industrial enterprises, engineering constructions (fortresses, bridges, towers), mausoleums, buildings for cultural purpose and other constructions;

natural objects – woods, groves, parks, rivers, lakes, ponds, reserves, and also separate trees, relic plants, etc.;

expositions of state and national museums, picture galleries, permanent and temporary exhibitions;

monuments of archaeology – the sites of ancient settlements, early man sites and encampment, barrows with burial places, earthen shaft, roads, shelters, sanctuaries, channels, etc.;

monuments of art – graphic arts, crafts, sculptures, patterns of landscape gardening, etc.

The excursion objects are classified:

according to the content – uniplanar (a picture, a river, a plant, an animal, a house) and multifaceted (an architectural ensemble, a wood, a field, a street, an area of a city);

according to the functional purpose – principal, aimed at the development of the main theme and the sub-themes of the excursion, and additional, that are given during logical transitions between the basic themes;

according to the degree of the object preservation – completely preserved, those that reached our times with significant changes, the objects that are partially preserved, those that are completely lost but still used for demonstration (Dyke pole, Kharkiv region).

Correct selection of the objects will provide a visual basis of perception of the excursion material and deeper development of the theme. For a travel agency it is important to organize the tour/excursion activity in the way so that the same objects do not appear in each tour/excursion. A variety of objects enables the tourist guide to provide correct alternation of excursionists' impressions, keep a novelty aspect when studying various themes, especially for local and native tourists.

If it is impossible to exclude one or another object from a prospective route because of its uniqueness (Shevchenko memorial or Svobody Square in Kharkiv) and thus it appears in a number of excursions (overview, historical, literary, art criticism). Such objects should be presented and described separately. During demonstration, the characteristic features which have not been presented in the excursions on other themes should be highlighted. While demonstrating such objects it is important to use different material and information, adding some new details that may vary depending on the theme. Thus, the tourists' interest is sustained, even if they see the object for the third or fourth time.

There is a special technique of assessment of excursion objects developed by professionals. The application of this technique is really important when the creators of a new excursion, having several similar objects on the route, should choose those that are most interesting and correspond to the given theme in the best way.

To assess the objects that are included in the excursion, the following criteria should be used:

the cognitive value of the object – connection of the object with a concrete historical event, with a certain epoch and culture, life and creativity of the prominent scientist or political leader, the monument's art value, an opportunity to use them in the aesthetic education of the excursion participants;

recognizability of the object, its popularity with the citizens;

the singularity (exoticism) of the object – the features, the originality of a building or a construction (for example, the all-welded bridge called after E. O. Paton across the Dnipro River in Kyiv or the unique and extremely

innovative for its time, the Derzhprom structure in Kharkiv), the peculiarity of a historical or cultural monument. The singularity of an object can be also connected with some historical event or a legend related to the given building or site of the given monument. The exoticism can be of natural origin (for example, stalactite-stalagmite karst caves in the Crimea);

the expressiveness of the object, i.e. the external distinctness and fullness of the object, its interaction with the background, the environment – buildings, constructions, nature. Preference is given to the objects that best fit into the terrain, which are in harmony with other objects, with the landscape;

the preservation of the object – the assessment of the condition in which the object is at present, its preparedness to be displayed to tourists;

the location of the object. While selecting the objects for demonstration, it is important to consider their accessibility by transport, the road quality, the natural conditions surrounding the given object, availability of space for a tourist group with the purpose of the most advantageous demonstration of the object, the convenience of entrance, etc.;

temporary restriction of the object display (depending on the time of the day, the day of the week, months and seasons), when visiting and demonstration of the object is restricted or impossible because of bad visibility, seasonal limitations, reconstruction, etc.

The excursion should not be overloaded with a lot of objects to visit as it prolongs its duration and causes tourists' fatigue, their attention and interest can also weaken. The optimum duration of a city excursion is 2 – 4 hours, thus no more than 15 – 20 excursion objects are observed by tourists with interest and attention.

An excursion can include both the objects of one group (for example, monuments of architecture), or several groups (memorable places, historical monuments, residential buildings, natural objects). The set of objects depends on the excursion theme, the way of conducting, the structure of the excursion group. It is incorrect if, for example, the whole sightseeing tour is built exclusively on the display of sculptural monuments and statues. It is necessary to avoid monotony of the visual presentation. The tourists' visual impressions will be incomplete if the demonstration of separate buildings and streets, memorable places, objects of nature are not included into the route alongside with the monuments.

Of great importance is the study of the objects on site, in their natural environment. It is obvious that all the necessary initial data is taken from

different resources – books, albums, photos but the study of the excursion object directly, in the place of its natural location, from various sides will allow the tourist guide to work with the group in the casual and relaxed manner.

The final stage of selection of objects is composing and writing the card (passport) of the object. The following data is written on the card of the object:

1) the name of the object (initial and modern), and also the name under which the monument is known among the locals;

2) the historical event to which this monument is dedicated or connected, the date of this event;

3) the location of the object, its postal address, the territory where the monument is located (a city, a settlement, an industrial enterprise, etc.);

4) the description of the monument (the author, the date of construction, the materials it is made of, the text of the memorial inscription);

5) the source of data about the monument (the literature where the monument and the events connected with it are mentioned, contemporary records, oral legends, the basic printed works and places of storage of works that are not published);

6) preservation of the monument (the condition of the monument, the date of last repair or reconstruction);

7) protection of the monument (to whom it is assigned);

8) in what excursions the monument is presented;

9) the date of composing the card, the surname and signature of the composer.

The photo of the object reproducing its present and former looks is attached to the card.

The cards of architectural, natural, archaeological objects may include additional data about the style and design of the building, its technical condition, presence of sculpture elements, tiles, etc. Availability of the cards on all the excursion objects located in the given territory accelerates the development of new excursion themes, helps to diversify the use of the monuments in different excursions, activates their demonstration.

6. Drawing up the excursion route or itinerary.

The excursion route is the most convenient movement of the tourist group complying with the fullest development of the theme. It depends on the most convenient, for the given excursion, sequence of demonstration of objects, the availability of demonstration grounds for the best disposition of the group, the issues of the tourists' safety.

The basic requirements that should be taken into consideration by the route compilers is the organization of demonstration of objects in the logical sequence and provision of the visual basis for covering the theme. It is planned in accordance with the following requirements:

there should not be any unnecessary repeated passages on the same site of the demonstration of objects on the route (a street, an area, a bridge, a highway), the so-called loops;

moving or transition between the objects should not take more than 10 – 15 minutes in order to avoid too long pauses in the demonstration and narration;

availability of well fit out stops, including sanitary bus stops and places for parking.

In the practice of excursion bureaus there are three variants of construction of routes: *chronological, thematic and thematic-and-chronological*.

Examples of *chronological construction of routes* are the excursions devoted to the lives and activity of outstanding people.

The thematic principle is used for preparing the excursions connected with a certain theme of a city life (for example, Kharkiv theatrical, Kharkiv literary heritage, and others).

All overview city excursions are constructed based on *the thematic-and-chronological principle*. The chronological sequence of presentation of the material during such excursions is observed, as a rule, only while highlighting each sub-theme.

The development of the route is a complex multistage procedure demanding high qualification and skills of the composers and is one of the basic elements of the technology of creation of a new excursion. While developing a bus route it is necessary to be guided by such documents as "The Traffic Rules", "The Charter of the Motor Transport", "The Rules of the Passenger Transportation" and other departmental specifications.

Depending on the role, the excursion objects are divided into *basic and additional*.

The basic objects are exposed to deeper analysis, they have to do with the sub-themes of the excursion.

The demonstration of the additional objects, as a rule, is carried out while the excursion group is moving; it does not occupy the predominating position and is performed in a perfunctory manner.

It is highly recommended that some variants of the group movement are available by the moment of conducting the excursion. The necessity to change the route may be caused by the traffic jams, repair works on the city highways, etc. These factors should be considered during creation of various variants of the route.

To complete a bus route it is necessary to coordinate and sign the passport and plan of the route, the time of the motor transport use.

7. A driving round or going round the route.

The order of the group movement round the route is one of the important cycles of a new excursion theme development. During this stage, the following tasks should be carried out:

- to familiarize with the lay-out of the avenues, streets, the areas along which the route is created;

- to specify the place where the object is located, and also the place of a prospective stop of the excursion bus or a walking group;

- to agree with the excursionists the best access to the objects on getting off the bus, and the parking places;

- to carry out the timing necessary for the demonstration of objects, the duration of the narration, the period of time of the bus movement (walking of the group), and also to specify the duration of the excursion as a whole;

- to check up the expediency of demonstration of all the planned objects;

- to choose the best points for demonstration of the objects and variants of the arrangement of the excursion group;

- to choose the technique of acquaintance with the object;

- to reveal potentially dangerous places and to arrange a safe movement of the tourists on the route.

8. Preparation of the reference text of the excursion.

The text represents the material necessary for full development of all the sub-themes the excursion is composed of. The text must provide the thematic orientation of the guide's narration. A certain point of view on the facts and events to which the excursion is devoted is formulated there, an objective assessment of the demonstration objects is presented.

The requirements to the text are the following: brevity, clearness of the formulations, the necessary amount of the actual material to fully cover the theme and develop the sub-themes, literary language.

The text of the excursion is written by a creative group and performs the reference functions. It means that each guide should build their own narration taking into account the requirements of the given text (the reference text).

In most cases, the reference text contains a chronological statement of the material. This text does not reflect the structure of the excursion and is not written in accordance with the sequence of the excursion route. The stops and pauses for the analysis of the excursion objects are not indicated in this material. The reference text contains information carefully chosen and verified by the resources, it is a basis for all excursions conducted on the given theme by different tourist guides. On the basis of the provisions and conclusions, which the reference text contains, a tourist guide creates his/her individual text.

On the grounds of the reference text, several variants of the excursions on the same theme but for various groups (including children and adults, workers or specialists) can be created.

The reference text can be much wider than a perspective excursion; it may include numerous sub-themes, questions, additional demonstration objects, etc. to simplify the guide's work on the creation of such variants. Citations, figures and examples also accompany the reference text with references to the scientific and internet resources.

9. Preparation of the "guide's portfolio".

"The guide's portfolio" is a conventional name of a complete set of the visual aids used during an excursion. These materials are usually kept in a folder or a small portfolio, on a tablet or any other electronic device that is easy to use on the route.

One of the tasks of "the guide's portfolio" consists in restoring the missing parts during the demonstration. Quite often, it turns out that not all the objects necessary for covering the excursion theme were preserved. For example, the tourists cannot see the historical buildings destroyed by time; the villages destroyed in the battles of World War II, etc. Sometimes there is a necessity to present an original view of the place where the tourists are observing the building or construction at the moment (the scope and difficulties of the Derzhprom construction, for example). For this purpose, the photos of this place or a village, a panorama of construction of a building are used. Sometimes, there is also a task to show how the examined place will look in the nearest future. In this case, the projects of the buildings, constructions, monuments are demonstrated to the tourists.

Besides, during an excursion a necessity may arise to show the photos of people who are connected to this object or the videos of the events that happened there and have some documentary records.

The demonstration of the copies of the original documents, manuscripts, literary works, etc. about which the guide is talking make an excursion more convincing and authentic.

Another very important task of the visual aids used during an excursion is to give a visual representation of the object (plants, minerals, mechanisms by displaying the original samples or their photos, moulds, maquettes, models, moulages, replicas).

In "the guide's portfolio" the geographical maps, plans, drawings, figures, product samples, etc. accompany the photos. Such "portfolios" are created, as a rule, on each theme. They are the constant satellites of the guide and help to make any travel to the past and the future more fascinating and useful.

The content of the "portfolio" is dictated by the excursion theme. The visual materials of "the guide's portfolio" should be convenient for use. The volume of the materials should not be too large, as in this case the additional aids distract tourists from the observation of the original objects, divert their attention.

The members of the creative group preparing a new excursion should select from the materials available the most expressive ones, capable to assist the guide in elucidation of the theme. The technique of the demonstration of visual aids is checked on the route. Then the recommendations on the use of the "portfolio" materials are included in the methodical recommendations.

To each exhibit included in "the guide's portfolio", the explanatory notes or recommendations are added. Sometimes explanatory notes are pasted to the underside of an exhibit. Such summary information serves as an initial material for the guide at the time of the demonstration of the exhibit to the tourists.

Museums, exhibitions, archives make an abundant source of visual materials for the "portfolio" which should be carefully selected and accumulated during the whole process of the development of the excursion.

10. Defining the methods of narration and demonstration.

The success of conducting an excursion directly depends on the methodical techniques of narration and demonstration. The choice of one or

another method is dictated by the tasks and objectives of the excursion, the informational contents of the concrete objects.

At this stage, the work of the creative group consists of several parts:

selection of the most effective methodical techniques for highlighting the sub-themes, which are recommended depending on the excursion audience (adults, children, professionals), the time of conducting the excursion (winter, summer, day, evening), the features of the demonstration and narration;

defining the methods of attracting the tourists' attention and stimulation of the process of perception of the excursion material;

development of the recommendations on the use of the expressive means of the guide's speech;

selection of the techniques of conducting the excursion.

11. Defining the techniques of conducting the excursion.

The techniques of conducting the excursion unites all organizational issues of the excursion process. The authors of the bus excursion, for example, should carefully think over when and where the tourists leave the bus for observation of an object, how they move between the objects, how and when the exhibits of "the guide's portfolio" are presented, etc. Corresponding recommendations are registered in the column of the methodical recommendations "Organizational Instructions".

These instructions also concern the bus driver. For example, in what place to park the bus and how long to stay there, where it is necessary to drive more slowly for the observation of an object from the bus window, etc.

There are special instructions concerning the tourists (observance of the safety rules in the street, getting on and out of the bus, etc.).

It is important to formulate recommendations for the use of pauses during an excursion; observance of the time allocated for the sub-themes; organization of the question-answer session; techniques of demonstration of the exhibits of "the guide's portfolio", etc.

Instructions as to positioning of the guide are also important for demonstration of the objects, management of the tourists' independent work on the route, telling a story during the movement of the bus.

12. Preparation of the methodical guidelines.

The methodical guidelines is the document, which defines how to conduct the given excursion, how to better organize the demonstration of the monuments, what methods and techniques of conducting should be applied

in order to make this excursion effective and successful. The methodical guidelines state the requirements of the excursion technique in view of the features of the demonstration objects and content of the stated material. The guidelines discipline the tourist guide and should meet the following requirements:

- to direct the guide in a way for covering the theme;

- to provide the guide with the most effective methods of narration and demonstration;

- to contain precise recommendations concerning the organization of the excursion;

- to consider the interests of a certain group of tourists (if there are several variants of the same excursion);

- to combine narration and demonstration in a single whole.

The methodical guidelines are developed on each theme of an excursion, including each variant of the same excursion. The variants of the methodical guidelines of the same excursion depend on the age, tourists' professional and other interests, the features of the methodical techniques of conducting the excursion, etc.

The methodical guidelines are formalized in the following way:

- on the title page, the name of the travel agency / excursion bureau, the theme of the excursion, the type of the excursion, the distance of the route, the time, duration, the target audience, the excursion composers' names and positions, the date of the excursion approval and signing by the head of the travel agency / excursion bureau are given;

- on the following page the aims and tasks of the excursion are stated, the scheme of the route with the enumeration of the objects and stops during the excursion are indicated.

The methodical guidelines contain three sections concerning: the introduction, the main part and the conclusion. During the introductory part, the tourist guide gets acquainted with the group, tells his and the driver's name, then reminds the tourists the rules of behaviour on the bus, defining the time for the questions and sharing impressions about the excursion.

In the main part, it is necessary to announce the theme, the route, the duration of the excursion, it is desirable to make it in the way that will draw the tourists' attention to the theme, in other words, this part should be bright, emotional, it may start with a short poem or a citation. The place where the

group gathers and is picked up by the bus driver is agreed upon in the working order together with the customer; the place where the excursion begins is defined by the methodical guidelines.

The efficiency of the methodical guidelines depends on the correct filling of all the seven columns. The volume of the methodical guidelines is 6 – 12 pages of the typewritten text. The volume of the document depends on the number of the excursion objects and the sub-themes, the durations of the excursion and the length of the route.

In the column "The route of the excursion", the starting and final points of each sub-theme and of the excursion as a whole are indicated.

In "The stops" column, the points of the route where the bus is scheduled to stop or where the objects are observed from the windows without leaving the bus or where the tourists leave the bus for a walking trip are indicated. All notes should be exact and precise: "The river Dnieper embankment near the monument to the founders of Kyiv".

In the column "The objects of the demonstration", the memorable places, the basic and additional excursion objects that are presented to the group at the stops, during bus movement or movement of the group to the following object are listed.

In the country excursion, the object of demonstration can be the whole city, village, settlement, or the constructions visible from afar (a high building, a tower, a belltower, etc.). In a city excursion, the objects of demonstration can be a street, a park or a square.

The column "Duration of the excursion" represents the total time necessary for demonstration of the given object, the guide's narration (the part when there are no objects for display) and the time that the tourists need to get to the following stop. It is necessary to take into account the time spent for tourists' staying near the objects, their transitions between the objects, 5 – 10 additional minutes for taking photos.

The column "The titles of the sub-themes and the list of the basic questions" contains brief notes concerning the essence of the given piece of the route, in the given interval of time, according to the objects listed in the third column. Here, the basic questions that help to cover the sub-theme are formulated. The number of questions on each sub-theme should not exceed five.

In the column "Organizational instructions", the basic recommendations for the group movement, safety of the tourists on route and obeying the

sanitary-and-hygienic requirements and traffic rules especially near the highways, the information on the sanitary stops, the rules of the excursion participants' behaviour in the memorial places and at the monuments of history and culture are indicated. The requirements to tourists on the environmental protection and the rules of fire safety precautions are also stated. When conducting industrial excursions/tours, visits to the working shops or factories, recommendations on safety, excerpts from the instructions of the enterprise administration, mandatory rules of behaviour of excursionists at the enterprise are obligatory given, the places where the stops for the narration and the demonstration are indicated. In general, in this column, all the questions included into the concept "The techniques of conducting the excursion" are mentioned (for example, "The group members stand so that all of them see the entrance to the building", "At this stop, the excursionists are given time to take photos", etc.).

The column "Methodical instructions" defines the whole document, formulates the basic requirements to the guide concerning the technique of conducting the excursion, the instructions on the use of different methodical techniques.

It is necessary to specify, where and how the methodical techniques are applied. Besides, the variants of the logical transition to the following sub-theme are also stated, the recommendations on the use and demonstration of "the guide's portfolio" materials are given, the advice on the use of the tourists' movement as one of methodical techniques is mentioned (for example, "After observation of the object and the narration of the guide, the tourists can independently continue acquaintance with the object", "The guide should explain the following terms and notions...", "When demonstrating the battlefield it is necessary to focus tourists' attention on...", etc.).

13. Writing an individual text.

The guide's individual text is the basis of the narration, it defines the sequence and completeness of the stated ideas, helps the guide to develop the narration logically. Each guide writes this text independently. A basis for the individual text is the reference text.

If the reference text is thoroughly developed, all individual texts will have an identical reference, as it is only natural, that tourist guides, being at the same objects, will talk about the same events and people. Nevertheless, the story itself will be represented in a peculiar way, with the use of various figures of speech, different vocabulary, various sequence of the narration,

the same facts can be even confirmed by different examples. The guide can individually select the material for his/her narration, determine the optimal number of examples used in the discussion of the sub-themes, draw right conclusions on each sub-theme and the excursion as a whole. The reference to the reference text, made on time, guarantees a higher level of preparation for a particular excursion.

The basic difference of the individual text from the reference text is that it reflects the structure of the excursion and fully conforms with the methodical guidelines of the excursion. The material is presented in the sequence in which the objects are demonstrated, it is precisely divided into the logical parts each devoted to one of the sub-themes. The individual text made according to these requirements represents the narration ready for use. The individual text contains a full statement of what is necessary to tell during the excursion.

The historical events, especially controversial, should be stated impersonally, without expressing the guide's private attitudes or characteristics. The facts should be proved by the dates, with reference to the sources. The guide's narration consists of seemingly separate parts, which refer to different visual objects. These parts are united by the conclusions on each sub-theme and logic transitions between the sub-themes (and visual objects). In the individual text, each sub-theme represents a separate story, suitable for use during the excursion.

While creating the individual text, its author should not forget about the logics of speech, remember that the word and the image (an object), as a rule, influence the tourists' feelings synchronously. The aspiration to present the material vividly and colourfully should not turn into attempts to entertain the tourists. While considering the issue of combination of the cognitive and entertaining elements during an excursion, the classical formula is maximum of the cognitive and minimum of the entertaining content. Nevertheless, to attract the attention of a contemporary tourist, to survive in the conditions of severe competition, the entertainment component as well as all new methods and electronic devices, including the internet, are widely used. A special place in the preparation of an excursion is given to legends. Legends can be used only to draw the tourists' attention, to defuse the situation, to change the topic.

It is obvious that if the reference text on the given theme is correctly composed, the excursion becomes standard. They are identical in content,

coincide in the assessment of historical events and facts, in the conclusions which are drawn on separate sub-themes and on the theme as a whole. This is the sense of the reference text as a standard.

Nevertheless, the individuality of an excursion is also defined by the guide's personality, his/her emotionality, the use of various methods of demonstration and the forms of narration. Besides, the same facts can be accompanied by different examples and so on. The individual text is written in the first person singular and expresses the guide's individuality.

During an excursion, the sightseeing objects, which are meant to be presented to a group, "hurry up" the guide. Two – three hours intended for an excursion, the tourists' stay on feet and in the open air compel the guide to speak briefly, to characterize the monuments precisely and tell about the events connected with them in a compressed but interesting manner.

Five – seven minutes for an object is usually the optimum time for the monument to keep the tourists' attention. If this time is not observed, neither vivacity of the narration, nor methodical techniques are capable to restore the tourists' immersion in the topic.

The techniques of the use of individual text.

For convenience of the guide, it is recommended that special cards be used with a brief data about the objects, basic ideas of the narration, separate citations, historical dates specified in the individual text. On each sub-theme some cards are compiled (usually according to the number of the basic issues). The guide does not read their content during the excursion, just glances at them to refresh in memory the material of the narration.

As a rule, the cards are most often used during the process of preparation for the excursion. An exception to this rule is the cards containing citations and greater fragments from literary or scientific works and the content which makes the basis of the method of cento. During the excursion, these excerpts are read completely.

The cards should be convenient for use. A small size, about a quarter of a sheet of thick writing paper suitable for long application is recommended. The cards have serial numbers and are compiled in accordance with the sequence of presentation of the sub-themes.

Each guide can use the cards during an excursion but having acquired some experience, the guides usually give up using them. These cards should be ready at hand and can be used at any moment that gives the guides confidence in the knowledge.

The individual text does not mean that it has to be learnt by heart and told to the tourists word for word. Each excursion is unique in terms of presentation and interpretation.

Logic transitions.

The task of the excursion creators is the necessity to connect the content of all paragraphs into a single whole. This problem is solved with the help of logic transitions, which should be considered as important, though, not independent parts of the excursion. Well thought out, logic transitions add harmony to the excursions, provide sequence of the material presentation, guarantee that the following sub-themes will be listened to and perceived with interest.

Formal (constructive) transitions are often used to transit from one sub-theme of an excursion to another. Such transitions are called formal because they are not connected with the excursion content and are not "the transition bridges" from one part of the excursion to another (for example, "Now we shall continue", "Let's examine one more remarkable place").

When the movement between the objects occupies just a few seconds, such transitions are inevitable (for example, "Now look here" or "Please, pay attention to the monument located to the right"). Such transitions are inevitable while observing the expositions in the museums and at the exhibitions where the halls, thematic sections and separate stands, devoted to various topics are located next to each other. A constructive transition, not being "a transition bridge" between the sub-themes, turn the tourists' focus towards acquaintance with the following object.

A logic transition that is coordinated with the theme of an excursion is more effective. Such transition can begin before the movement of the group to the following stop or can end at a stop near the next object. The logic transition is dictated by the content of the excursion, the sub-themes after which this transition is done rather than the peculiarities of an excursion object.

The duration of logic transitions is usually equal in time to the moving of the group from one object to another, but it can also be both longer and shorter.

14. *The defence of the excursion on the route.*

In case of the positive assessment of the reference text and the methodical guidelines of the excursion, as well as availability of a complete

"guide's portfolio" and the route scheme, the date of the new excursion defence is assigned. The excursion defence is entrusted to the head of the creative team. In case of his absence, illness or other valid reasons, the excursion is delegated to one of the members of the creative team. The heads of the excursion bureau / travel agency, the teaching staff, the members of the creative group of the methodical department where the excursion was created, as well as the heads of other departments take part in the presentation and defence of the excursion.

This procedure is of a business nature, conducted in the form of a creative discussion, exchange of the views, identification of the drawbacks and shortcomings. The participants in the defence should be acquainted with its reference text and methodological guidelines, the route scheme, the contents of "the guide's portfolio", the list of the used literature and references, etc., beforehand.

15. The approval of the new excursion.

With a positive conclusion on the reference text and the methodical guidelines, as well as on the initial calculation costs and estimation of the profit rate of the new excursion, the head of the excursion bureau / travel agency signs the order approving the new excursion theme and the list of the tourist guides who are allowed to conduct it.

The guides who have actively participated in the development of the theme and who have passed it successfully on the route or during the interview are allowed to work. The conclusion on the interview results is made by the methodologist of the excursion and the methodological department.

In the future, all other guides independently develop this theme, conduct a trial tour in the usual manner. The tourist guides (regardless of their work experience) are allowed to conduct the excursion on the new topics only if they have written an individual text, after passing it on the route and signing the relevant order.

The obligatory documents for an excursion. Preparation of a new excursion theme is rather difficult. This work is considered completed when all the necessary documents are prepared (Table 5.1).

The documents necessary for each excursion

No.	The document title	The document content
1	The cards (passports) of the excursion objects included in the route	A detailed description of the excursion object. The kind of monument, its name, events it is connected with, its location, the authors and the time of creation of the object
2	The reference text of the excursion	The information materials on the theme, carefully chosen and verified by the creative team. The content of the sub-themes, the basic questions which form the basis of the introduction, the conclusion, logic transitions
3	The guide's individual text	The text written by a concrete guide in accordance with the methodical guidelines, the structure of the excursion, its route. Giving the characteristic of the objects and events
4	The scheme (map) of the route	The complete scheme of the group movement – the beginning and the end of the route, the objects of demonstration and the places for observation, the stops for the group's getting to the objects are indicated
5	"The guide's portfolio"	The folder with the photos, schemes, maps, drawings, figures, reproductions, copies of documents, product samples and other visual materials
6	The methodical guidelines on the theme	The recommendations on conducting the excursion, the methodical techniques of the demonstration and narration, the sequence of the demonstration of objects, visual materials, the techniques of conducting the excursion in view of the differentiated approach to the tourists
7	The materials of the excursion	The materials referring to a definite theme: abstracts, tables, digital materials, excerpts from documents, copies, citations from literary works
8	The list of the guides who are allowed to conduct the excursion	This list is replenished in the process of the new guides' admission to conducting of the excursion
9	The references on the theme	All the books, brochures, articles which have been used during the preparation of the given excursion are listed

The questions to consider:

1. Why is the development of an excursion a complex process?
2. What are the basic parts of an excursion? What kind of information is presented in each of them?
3. List the stages of the development of an excursion. Give short characteristics of each of them.
4. In what way do the tasks and objectives of an excursion depend on its target audience?
5. What are the sources of information for development of a new excursion theme?
6. What are the main principles of choosing the objects for demonstration? How are the excursion objects classified?
7. How are the cards (passports) of the excursion objects included in a route created? What information should be obligatorily included?
8. Explain the essence and necessity of development of the methodical guidelines.
9. What is the reference text? How is it created?
10. What is the difference between the reference and individual text of the guide? Comment on the specific features of the individual text.
11. How does the personality of the tourist guide influence the conducting of "standard" excursions?
12. What is the role of logical transitions during an excursion?
13. Explain the principle of "the guide's portfolio" compilation.
14. List the main documents prepared for every excursion.
15. Why is it necessary to defend the excursion on the route?

The individual task:

Here are two introductions that the tourist guide can try out before starting a tour. Study them carefully. Do you find them appropriate, inappropriate, friendly, unceremonious? Should they be changed depending on the target audience?

Example 1:

Good morning, everyone! I'm James Valentine Jr., and for better or worse, I'm your guide for today. I'll do my best to tell you all/something about this city on our morning walk, which will be about two miles, so I hope your feet are in good shape. Mine are killing me already, but I've already taken this walk three times today and about five hundred times before this! I'm sure you

all remember some history from your school days a long time ago. (I have never been very good myself and rotten at remembering dates.) However, if you would like to listen for a while, I will try and tell you.

Example 2:

Good morning everyone! My name's Jimmy (for short), and I'm glad you've joined me for this morning's tour in this lovely city. I hope you'll find it interesting, for there is a lot to see that I'm sure you'd miss on your own. I promise not to bore you with too many dates.

Case study 2

The student has to prepare an excursion / a guided tour on one of the topics proposed (or a student can choose any other topic), to complete the necessary documents (Table 5.2) and materials and present the findings to the classmates and the teacher.

Table 5.2

The structure of the excursion development

No.	The name of the document	The content of the paragraph
1	2	3
1	The title	The title of the excursion, the student's name, the group, the date of submitting the excursion
2	The excursion objective, the target audience, the general information about the excursion	Formulating the excursion objective, its tasks, defining the target audience, providing information about the excursion duration, etc.
3	The scheme (map) of the route (itinerary)	The beginning and the end of the route, the stops, the objects of demonstration and the best places for observation
4	The cards (passports) of the excursion objects included in the route	The information card of an object includes: 1. The name of the object. 2. The historic event which is linked to the object, the date of the event. 3. The location of the object. 4. The description of the object (the author, the date of construction, the materials it is made of, the text on the commemorative plaque (if available)). 5. The source of information about the object (literature).

Table 5.2 (the end)

1	2	3
		6. Preservation of the object (the date of the last repair, restoration). 7. Protection of the object (who is responsible). 8. In what excursions or tours it is used. 9. The photos of the object
5	The reference text of the excursion	The materials that cover the topic. The content of the reference text is the basis for writing an individual text
6	The guidelines for conducting the excursion	The excursion objects; the sequence of demonstration of the objects; the main ideas and issues that concern each segment of the route, the time required to develop the sub-themes, the methodical techniques of the demonstration and narration, the organizational instructions for the group; the techniques of conducting the excursion
7	The tourist guide's individual text	All materials according to the guidelines, the structure of the tour, its itinerary based on the reference text. The characteristics of the objects and events. The text includes the introduction, the main part, the conclusion
8	"The guide's portfolio"	The photos, diagrams, maps, drawings, copies of documents, reproductions and other visual aids relevant to the excursion theme and its sub-themes
9	The additional materials	The materials relevant to the given excursion – statistics, quotations from literary or scientific works; audio or video assistance
10	The references and literature on the topic	A list of all sources, books, brochures, internet resources that were used during the preparation of the excursion

The students have to formulate the objective of the perspective excursion. For example: to expand the tourists' horizons, to acquaint the excursionists with the history and modernity of the city, to get more knowledge on the topic, patriotic education and fostering love to the homeland, aesthetic education, etc.

Using the method of selection of the excursion objects, the student selects the excursion sites, characterises their content, functional purpose, degree of integrity and conducts multidimensional assessment of the excursion objects. Finally, according to the assessment results, the student selects 10 – 15 excursion objects or sites, which will be the basis of the sub-themes, outlines the main content of the narration.

The formatting of the document is as follows:

1. The front page.
2. The second page: the tasks and objectives of the tour are outlined, the route scheme indicating the objects and stops during the tour are indicated. A list of sub-themes is given.
3. Introduction.
4. The cards (passports) of the excursion object.
5. The reference text of the excursion.
6. The excursion guidelines (Table 5.3).
7. The tourist guide's individual text.
8. The materials of "the guide's portfolio".
9. Information about the additional materials.
10. Conclusion.

The efficiency of the guidelines depends on the correct completion of all the parts. The size of the paper is 25 – 30 pages of typewritten text.

Table 5.3

The excursion guidelines

Itinerary segment	Stops	Objects for demonstration	Time	Sub-themes and relevant issues	Methodical technique of demonstration	Methodical technique of narration	Organizational guidelines
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Exemplary themes of tours/excursions:

1. Kharkiv historical.
2. Estates of Kharkiv.
3. Kharkiv theatrical.
4. Kharkiv literary.
5. Kharkiv scientific.
6. Kharkiv musical.
7. Kharkiv gastronomic.
8. Kharkiv romantic.
9. Kharkiv mysterious.

10. Cathedrals and churches of Kharkiv.
11. Squares of Kharkiv.
12. Kharkiv sportive.
13. Monuments of Kharkiv.
14. Kharkiv landscape gardening art.
15. Modernist style in architectural monuments of Kharkiv.
16. Modern architecture in Kharkiv.
17. A sightseeing walking tour across Kharkiv.
18. Kharkiv museums.
19. Kharkiv in the evening.
20. The architectural ensemble of Svobody square.
21. V. N. Karazin University of Kharkiv.
22. Shevchenko Garden as a favourite place of Kharkovites.
23. Sumska Street, the main street of the first capital of Ukraine.
24. Historical regions of Kharkiv.
25. Astronomy and astronomers in the history of Kharkiv.
26. Kharkiv commercial.
27. Kharkiv industrial.

It is highly recommended that each of the themes should be specified in order to add some individuality, uniqueness, specificity to the topic chosen.

The students have to assess the way the tour/excursion has been conducted (Table 5.4) from 0 to 5 (where 5 is "strongly agree", 0 is "strongly disagree") and to express their views on its positive and negative features, advantages and disadvantages. Besides, the questions in the table aim to assess the student's personal work on the preparation of the tour/excursion.

Table 5.4

The student feedback on the assessment of the tour

No.	Statement	Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1	2	3	4	5	6	7
1	I enjoyed the tour					
2	I found the tour challenging					
3	I developed new skills through the tour					

Table 5.4 (the end)

1	2	3	4	5	6	7
4	I found the tour an effective way of learning about _____ (the topic of the tour)					
5	The practical lessons and field classes were useful for the tour					
6	The aims and intended learning outcomes were achieved					
7	The assessment criteria were clear					
8	I learnt from peer-assessment of the tour					
9	I learnt from the mark-negotiation process					
10	I preferred the tour to an essay or presentation assessment					
11	The feedback I received on my tour was effective					

6. The technique of conducting an excursion

The best journeys in life are those that answer questions you never thought to ask.

Rich Ridgeway

6.1. *The concept of the excursion technique.*

6.2. *The requirements to the excursion technique.*

6.1. The concept of the excursion technique

The excursion technique is a private technique as it is connected with the processes of dissemination of knowledge based on one form of work. The excursion technique represents a set of requirements and rules that are used during the excursion, and also a sum of methodical techniques of preparation and conducting of different kinds of excursions, on various themes and for the various groups of people.

The excursion technique is considered in several aspects:

as a basis of the guides' professional skills;

as a mechanism for improvement of presentation of material;

as a process of organizing the activity of the tourist guide.

The excursion technique carries out the role of a lever, which helps the guide impart great volumes of knowledge to tourists' consciousness in a short time. The technique helps tourists to see, remember and understand much more than at the lecture on the same theme. This happens because the technique of a lecturer to a great extent is based on different sorts of messages and descriptions, the lecture is conducted separately from the objects that are described. Practically, during the lecture, such sense organs, as sight, olfactory, touch are not involved in the perception of the material presented.

The excursion technique is constructed on a dialogue between the tourists and the objects, various kinds of analysis, visual comparisons, in view of an opportunity to use all sense organs of tourists. The excursion technique is based on philosophy, which represents the system of ideas, views on the world surrounding us and the person's place in it.

From philosophical sciences, the excursion technique takes the doctrine about dialectics, the theory of knowledge and logic. The dialectics enables the guide to properly elucidate the excursion material, correctly appreciate historical events, phenomena and facts, draw substantiated conclusions on a theme. The theory of knowledge helps to deeper understand the complex processes occurring in nature, society, to be guided by scientific knowledge in practical activities.

The excursion technique recognizes that excursion represents a dialectic unity of the means, forms and a specific method of influence on an audience – an excursion method. This influence is exerted in view of the features, inquiries and interests of various groups of the population.

The subject of the excursion technique is the purposeful study, formulation, explanation and application to practice of means and methods of education and training, and also the methodical tools by means of which the employees of the excursion bureaus / travel agencies carry out their activity. The excursion technique generalizes the experience of conducting the excursion, develops and offers such methodical tools which have justified themselves in practice and provide the highest efficiency of presentation and perception of the theme and its sub-themes.

The essence of the excursion technique is not only the efforts directed at the perfection of the organization of the methodical work. It is the work on the advancement of the contents of the technique, the methodical tools as ways of the most perfect delivery of the excursion material and most effective development of the theme of an excursion.

Any technique is a skill to do certain work in precise conformity with the optimal rules, recommendations and to provide its high effectiveness. In practice, it is a sum of certain skills that are used to develop a new excursion, to get prepared for conducting the next excursion, to carry out the excursion in accordance with the recommended techniques, to fix the knowledge received by tourists, to improve their knowledge about the topic discussed.

The excursion technique answers the following questions:

Why has the excursion been prepared and what are its objectives, aims, tasks, etc.?

What questions does it highlight?

How should the excursion be conducted (what methodical tools should be used)?

In what way can the tourists' attention be stimulated and kept?

The excursion technique consists of several independent parts connected with each other:

the techniques of the development of a theme new to a given excursion bureau / travel agency;

the techniques of the study of a theme new to the tourist guide, but already developed in the given bureau;

the techniques of preparation of the guide for conducting a certain excursion;

the techniques of the after-excursion work.

The technique of conducting an excursion is the most deeply developed one. This aspect has two parts: the demonstration methods and the narration methods, which have been discussed in detail in Chapter 4.

In practice, there are lots of examples when the guides know about some methodical techniques, but while conducting a specific excursion, they do not use these techniques. Some of them do not pay any attention to this, others simply do not know how to use the techniques in practice. That is why the task of perfection of the guides' skills in terms of mastering the methodical techniques is of vital importance nowadays.

The development of the guide's skills to use certain methodical techniques is carried out in the following logical sequence: first, the task as to what particular technique should be developed, is formulated; then its content is stated; after that, the mechanism of the influence of this technique is considered. After theoretical considerations, the practical mastering of the

techniques, including the exercises on the site of location of the objects, is carried out.

Before starting to master a definite methodical technique, the guide divides it into several parts. *The first part* is when the guide, in the process of exercise drills, repeatedly learns how to use each of these parts separately. For example, there is a task to make tourists imagine some historical event (the Poltava battle, the confirming overthrow of the Swedish army by Peter I and his army). Then the demonstration of the bases for visual reconstruction, namely the battle field, the map-scheme, the reproductions of the pictures by A. Sokolova, A. Semenova "The Poltava battle" and ancient engravings takes place. *The second part* is the verbal description of the battle aiming to restore the settings of the historical event, reading the fragments from literary works. *The third part* is the final picture of the battle – citation of the fragments from A. S. Pushkin's poem "Poltava". Then the guide unites all parts of the methodical technique so that the tourists could get a complete insight into the picture of the battle.

Mastering of each methodical technique is a complex process that is based on some definite material and is always connected with a certain excursion. It is necessary to precisely understand the interaction of the methodical techniques and the guide's skills. While the technique is a special way of presentation of the excursion material, a skill is an ability to perfectly apply this methodical technique. Thus, mastering of the methodical techniques represents mastering of a sum of skills.

The process of improving the guide's skills does not stop after mastering the methodical techniques, but continues over and over. Gradually the unnecessary elements of demonstration and narration are eliminated. The guide's gestures become more accurate and meaningful, the methods of demonstration of the objects go perfected, the guide's narration becomes more sophisticated. Each specific excursion only improves when the work on its methodological improvement has been thoroughly carried out. Using a methodical technique, the guide slowly observes how it is perceived by the participants, how effectively the technique helps to convey the material to the audience. If a certain technique does not work, another methodical technique is introduced into the excursion that will be able to more successfully fulfil the tasks assigned.

6.2. The requirements to the excursion technique

The technique puts precise demands to the whole excursion process, including organization and conducting.

The technique demands logic sequence of display of the objects (their place on the route), the use of pauses between the demonstration of objects, neutralization of distracting moments (street noise, extraneous conversations, the objects which are not part of the theme, etc.). The route should be developed so as to provide a maximal saving of time of the excursion group's movement between the objects. It is important to avoid monotony.

Another requirement of the technique is the continuity of the excursion as a process of mastering of the knowledge, the influence of the excursion material on tourists during the whole time allocated for conducting the excursion.

The technique demands communication and interaction between demonstration and narration, providing either their combination, or alternation, or absence of both elements.

The technique also considers the peculiar features of perception of the material. Practice shows, that continuous narration is inappropriate, the guide should not speak during the whole excursion as at some moment the perception of the material weakens and the tourists cease to perceive information. The technique recognizes that tourists moving between the objects at the time free from demonstration and narration have an opportunity to think about what they have heard, to compare the objects with those seen earlier, to fix the material in memory. Moreover, this free time is filled by the cogitative activity of the tourists. The pauses of each concrete excursion depend on the route. There are more pauses in the country and out-of-city excursions.

The tourists might have the moments of a so-called crisis of attention which strikes the listeners of lectures on the 14th, 25th, 34th minutes, and so on. The excursion technique recommends presenting a new object of demonstration during the moment when the attention to the narration starts to weaken. When during the demonstration the object ceases to draw the group's attention, the guide can supply an interesting example, some details of the event. If such a moment comes when the group is near the object, it is necessary to reduce the stay at the stop to 2 – 3 minutes and to continue movement on the route, accompanying it with narration. If the tourists'

attention weakens during the movement of the bus, it is necessary to suspend movement to observe the monuments or the buildings. If possible, it is recommended that the group leave the bus and continue the route to the next monument on foot.

The technique also recommends other ways for keeping and restoration of the tourists' attention: listening to recordings, demonstration of videos, and the use of the visual aids of "the guide's portfolio". It is important to attract the tourists' interest to the theme and materials of the excursion before the beginning of demonstration and narration itself. It is done through the guide's introduction opening the excursion.

Practice shows, that in the first minutes, the tourists' attention is supported by their interest to the theme. Then the attention is supported by fascination of the story and such qualities of the excursion objects as their popularity, cognitive value. Stability of attention is also promoted by a correct sequence of the demonstration objects.

One of the difficulties in the development of the demonstration technique consists in the presence of another object nearby having nothing to do with the theme but being more attractive in the appearance. It is natural that such an object distracts the tourists' attention. From the methodical point of view, the problem can be solved in various ways:

- to give some brief information on this object;
- to ignore the object;
- to devote some time to the object later.

There are various means of keeping the tourists' attention focused: the reference of the guide to the group with an offer or an unexpected question; revealing an interesting detail in a monument or telling a legend. Efforts of the guide can be also directed to the appropriate distribution of attention between the objects.

The technique of conducting an excursion, the emotions of the guide, his gestures and non-verbal means of expression, arrangement of the group near the object – all of these factors should be directed at the overcoming of the street noise, at the neutralization of other unfavourable conditions.

An important requirement of the technique is to make all the basic objects incorporated in a single whole.

The technique demands that the tourists not only get acquainted with the objects, but apprehend them correctly, makes objective judgments about them, correctly interpret what is seen and heard. The emotional moments

are of great importance in this process. They are widely used in excursions, influence the participants' feelings, causing pleasure, admiration, pride, indignation, anger, etc.

All requirements to the excursion technique are developed at the preparation stage and are carefully described in the methodological guidelines. The requirements to the excursion technique include the following.

1. *Checking all the necessary documentation.*

Prior to the tour, the guide must check and have the approved methodical guidelines concerning the tour; the approved route map of the vehicle or group (during a walking tour); the materials of "the guide's portfolio"; an agreement for the excursion service; a list of the excursionists, stamped by the organization that has ordered the excursion service; a badge.

2. *Acquaintance of the tourist guide with the group.*

The tour guide gets on the bus and makes acquaintance with the group; he/she greets the tourists, tells his/her name, travel agency, which he/she represents, introduces the bus driver.

It is important that the guide should keep to the consistent rules of the communication with the group from the first minutes. The guide does not start talking immediately. There is a pause of ten to twenty seconds. The acquaintance defines further contacts of the tourist guide with the group.

Excursionists gradually stop talking, settle in more conveniently, their attention shifts to the tourist guide. It is also necessary that the guide should clearly define the meeting place, the place where the tour group gets on the bus and the place where the excursion begins. The meeting place with the group is determined during the contact of the travel agency's representative with the customer (this place can be a school yard, a convenient parking place known to locals, an central entrance to a hotel).

If the place of the beginning of the excursion and the place of the group's getting on the bus coincide, the tour guide gets acquainted with the group and immediately starts the introductory part. If the guide gets on the bus at the same time as the group and the distance to the first object is still considerable, he/she does not immediately start the introductory part. In this case, the tour guide gets acquainted with the group, informs the tourists about the place where the excursion begins, and on the way to it enounces the travel excursion information.

The introductory part of the excursion, which deals with the first sub-theme, is formulated while approaching or entering the object. As has been

mentioned in part 5.1, the introduction consists of two parts: informational and organizational. The success of each excursion depends on the successful presentation of each of them.

3. The group arrangement near the objects.

The arrangement of the group near the objects must ensure good visibility and audibility for all its members. The development of an excursion provides for several options for group arrangement to observe the excursion object. This is done if another group occupies the place or if the sunrays shine into the tourists' eyes preventing them from viewing the object. In hot periods of time, the opportunities to place the groups in the shade are also carefully considered. In case of rain or snowfall, the option of placing excursionists under the roof, under the crown of trees is envisaged. In some cases, the technique requires several observation points to be selected: from afar – to observe the object in a complex with other objects and surrounding environment; in close vicinity to it, if some individual details of a house, building, terrain, objects of nature are analysed.

If there are multiple groups simultaneously positioned near one object, a certain distance must be observed between them so that one guide does not interfere in the narration of the other, and one group does not obscure the excursion object for observation of another group.

An important prerequisite for choosing a location is also to ensure the safety of excursionists, especially when observing the objects near the roads, construction and repair areas, at industrial plants or factories. The most common option for grouping around an object is to place it in a semicircle, but it is possible (subject to appropriate conditions) to use other options – to stand in a ring around the object, an oblique angle, in two or three rows (on stairs, or elevated elements of terrain).

4. Getting off and returning to the bus.

This technical element is important enough to maintain the integrity of the group. It is also important for avoiding unforeseen situations.

The excursionists must be prepared for getting off in advance. If the excursionists are not informed, a large part of the group remains seated in the bus, they do not observe the objects at their location. In order to avoid this situation, it is recommended that in the introductory word the group be informed about the number of stops where they are to get off the bus and what they are going to see there to make the participants interested in the excursion with exotic, unusual objects.

At the stops where the excursion group is scheduled to get off, the guide is the first to leave the bus to show the group the way to the object. In addition, when about a half of the group have already left the bus, the guide begins moving to the object, thus hurrying up the rest of the group.

In cases when other stops are foreseen during the excursion, such as sanitary stops or buying souvenirs, the guide informs the group about the exact time (or how much time they have at their disposal) assigned for the bus to depart.

It is important for the guide to ask the tourists to remember (take a photo, put down) the appearance and registration numbers of the bus and to indicate the exact place of its parking in case the tourists are given free time at the end of this part of the excursion and are to return to the bus on their own. The guide can wait for the tourists in the vehicle. Optionally, the tourist guide can leave his/her phone number in case someone gets lost and falls behind the group.

While getting on the bus, the tour guide should make sure all the excursion participants are there. It can be done in several ways:

- after the excursionists are in the bus, the guide counts the free places and checks their number with the initial list;

- the tour guide stands to the right of the entrance and mentally lists the excursionists who enter the bus salon. However, this method is rather inconvenient if there are two entrances and it is very easy to leave out the missing people;

- a traditional question: "Does everyone see the neighbours, no one lost?";

- to count all the participants in accordance with the list (however, this method is rather cumbersome and time consuming, causing comical situations and distracting the excursionists).

Making sure that all the participants of the excursion are on the bus, the guide enters the bus and lets the driver know it is time to leave.

5. Movement of the excursion group.

The tourist guide should manage the movement of the group, making the excursion recommendations as to the pace and direction of movement, using the appropriate phrases: "Move faster, please", "Turn to the right at the corner of the street", "Stop at the traffic light", "Keep pace, please".

The excursionists move only as a group. The guide goes in the centre of the group, some people are ahead, the majority are around, others are

behind the guide. It is important that the group do not string out: the distance between its head and those who go last should not exceed 5 – 7 meters. The pace of the group's movement depends on its composition, the territory, dangerous zones and so on. In walking tours, the pace is always slow as the objects are close enough. In transport excursions, the speed of movement between the objects is faster. When the guide has reached the object, he/she does not immediately start the narration, but waits for the entire group to approach.

6. The guide's place.

In the bus, the guide occupies a place from which he can clearly see the objects of the excursion, and have all the excursionists in his view. At the same time, the tourists should see the tourist guide. Usually, this is a specially installed seat next to the driver. The guide, as well as the tourists, cannot stand while the bus is moving because it is not allowed by safety requirements. If there is no special seat, the guide takes the first seat on the right.

During the walking part of the excursion, the guide must half turn to the object. The objects of demonstration should be in front of the guide's eyes, as he analyses them on the basis of his visual impressions. This is especially important during transport excursions when the tourist guide, sitting with his back to the excursionists, looks into the front window of the bus and tells about what the excursionists see or will see soon.

7. Observance of the time to be spent on the excursion as a whole and on covering of individual sub-themes.

The main requirement of this technique is that the guide cannot wilfully shorten or prolong the excursion time, the excursionists must arrive at the final destination of the excursion on time.

The exact time allotted for covering of each sub-theme is specified in the methodological guidelines. Sometimes, the excursion time is considerably reduced for reasons that do not depend on the guide. The reasons might be – a long meeting of the group, breakfast/dinner not served on time, late bus, personal requests of the tourist group's head and so on. As a result, the excursion starts late. There is only one way out for the guide – to reduce the time to be spent on highlighting of the theme. In this case, only the main ideas and facts of the excursion theme are mentioned. However, this does not mean that any excursion sub-theme is eliminated or getting off the bus is cancelled; the tourist guide should just shorten his narration or the time near the objects.

A skilful and professional tourist guide can easily overcome these circumstances relying on the experience and knowledge.

8. The narration technique during the movement of the transport.

While moving by bus the tourist guide should narrate the story only through the sound-enhancing equipment. If the equipment is malfunctioning or there is no microphone at all, the tourist guide's attempts to tell the story are in vain. In this case, the guide gives the information about the nearest route before beginning of the movement, and in the course of the movement, only mentions the names of the objects or territory. If there are important sites or settlements worth watching, it is necessary to make a stop and observe the objects either from the bus windows or on the site, which is accompanied by the guide's explanations.

9. Answering the excursionists' questions.

As has already been mentioned, there is a certain classification of questions in the excursion practice. They are divided into four groups:

guide's questions, which the excursionists answer;

questions asked in the course of narration, which the guide answers;

rhetorical questions that are asked to stimulate the excursionists' attention;

questions, concerning the theme of the excursion, asked by the excursionists.

The first three types of questions are related to the narration method of the excursion and only the fourth group of questions is related to the excursion technique. The main rule of dealing with such questions is not to interrupt the narration and answer them immediately; it is also not necessary to answer the questions after covering each sub-theme. The guide must answer the questions at the end rather than during the excursion. Therefore, when introducing the theme, the guide informs the excursionists about the rules of the question – answer procedure.

10. Pauses and breaks in the course of the excursion.

The tourist guide should not speak continuously. There should be small breaks between the individual parts of the excursion – pauses that have some essential meaning. They give the excursionists the opportunity to comprehend what they have heard and seen, as well as provide a short rest for the excursionists, the opportunity to buy souvenirs, to have a snack or a drink, to use the time for their sanitary needs. The guide also uses the breaks for his own rest. For example, for out-of-town trips there is a rule to make a 15-minute break after each hour of work (for the guide, the hour of the

excursion is 45 minutes). These breaks for rest can be summarized and used by the tourist guide at the end of the return trip.

11. The technique of using "the guide' portfolio".

The technique of using "the guide' portfolio" materials has two options: an exhibit can be presented by the guide from his working place while the group is located near the excursion objects. In this case, it is not recommended that the exhibits be given into the hands of the excursionists for further and deeper observation because it may stimulate discussions, exchange of views, which lead to the defocussing of the tourists' attention and violation of the logics of the excursion presentation;

the exhibits may be handed over to the excursionists which they can study during the bus movement to fill in the breaks.

12. Observance of the rituals.

The elements of rituals should be observed when visiting memorials, cemeteries, funerals, places of worship, etc. The technique provides a mandatory warning of the excursionists about the rules of behaviour in certain places before visiting them.

When visiting the religious places or spiritual sites, the requirements for appearance (clothing, headwear, footwear, makeup for women) should be observed.

It is desirable to notify the tourists about such excursion rules in advance, before providing the excursion services. This task is entrusted to the tour organizers, and it is recommended that the guide should have spare handkerchiefs and skirts for religious sites. In addition, the guide himself/herself must know the rules of behaviour at these objects, because they may differ from object to object, be more or less severe.

The elements of rituals have a strong emotional effect on the excursionists, so they must be well thought over and prepared. For example, when attending memorials it is necessary to make sure that excursionists do not talk loudly, do not run or eat there, the men take off their hats, and so on.

The ways of perfecting the technique.

Excursion bureaus / travel agencies use various ways of improvement of the methodical work quality:

The first way is regular updating of knowledge by methodologists and guides, their training at higher educational institutions, participation in the theoretical, methodical and scientific-and-practical conferences, seminars, etc.

The second way is the development of the methodical documentation (the reference text, the methodical guidelines, "the guide's portfolio") which is a basis of conducting high quality excursions.

The third way is a detailed development of the technology of the use of methodical tools of display and narration connected to the features of various excursion themes and differentiation of the groups of tourists.

The fourth way is practical mastering of the methodical tools of carrying out the excursions by guides, an effective utilization of the recommended methods on the route, during a definite excursion.

The fifth way is perfect development of the techniques of conducting the excursions.

And, finally, *the sixth way* is mastering and preservation of contact between the guide and the excursion group; interactions based on such sciences as psychology and logics.

The questions to consider:

1. What is the excursion technique? What are its features? What questions does it answer?
2. What are the basic requirements to the excursion technique?
3. What should a tourist guide do prior to beginning the excursion?
4. What is the crises of attention? How do the experienced tourist guides deal with this situation?
5. Why is the acquaintance of the tourist guide with the group one of the basic points of the excursion success?
6. How should the group be placed near the objects of demonstration?
7. Why is proper organization of getting off and returning to the bus very important?
8. Does the guide's place in the bus or during the group's movement influence the comprehension of the excursion?
9. In what way does the guide manage the observance of time during the excursion?
10. In what way does the narration technique during the movement of the transport differ from the narration technique near the excursion objects?
11. How should the tourist guide organize the question – answers session?
12. What is the meaning of the pauses and breaks in the excursion?
13. Describe the technique of using "the guide's portfolio".

14. Why is it important that rituals should be observed when visiting certain places?

15. What are the ways for perfection of the excursion technique?

The individual task:

Think about the modern devices that the tourist guide can use to impress the tourists during a tour. Which of them have already become an indispensable part of "the guide' portfolio"? To what extent and in what volumes should these techniques be used in order to keep the tourists' attention but not to bore or fatigue them?

7. Organization of excursion services at tourist excursion enterprises

People do not take trips,
trips take people.

John Steinbeck

7.1. Organization of guided tours in tourism and travel-related companies.

7.2. Contractual relations with tourists and companies providing related services.

7.3. Guided tour management.

7.4. Improvement of the guided tour service efficiency.

7.1. Organization of guided tours in tourism and travel-related companies

Any company success highly depends on the right management system. As to the management structure, its form is determined by company specialization and nature of operations.

There are four types of organizations on the travel activities market (market players):

creators of original products (guided tour organizations);

facilitation companies (arrangement of tours with partners);

suppliers (museums, food and beverage companies, transportation companies, etc.);

trading companies (tour agencies, tour desks, etc.).

Tourism organizations do not fit neatly into one of these types but rather combine two or three functions. For instance, a guided tour company does not only create a tour itself but also acts as a facilitator with suppliers or a destination management company (DMC) for other companies. At the same time, the company sells tours or other services to other companies.

Large tour companies task excursion and method divisions to carry out the mentioned functions. Small and medium-sized enterprises usually have only one division tasked with it. Otherwise, a company might assign a group of managers and guides to perform additional sales and DMC functions.

Guided tour companies can be considered as tour operators because of their full involvement with attraction suppliers and manufacturers, creating and providing guided tours to customers. A tour operator designs and creates a route, a plan and a service package for individual or group tourists. A tour company also holds a tour agency's role by selling and administrating packages with the travel agents' help.

According to the Tourism Act, No. 1282-IV (as amended), dated November 18, 2003, these guiding tour companies do not need to obtain a license for tour operation or agency businesses. Therefore, it is sufficient to register as an entrepreneur in order to provide guided tour services. Furthermore, to expand commercial activities to increase the trade rate, guided tour companies can provide additional services: sales of tickets to concerts, providing travel guides and tour leaders, maps, consulting and transport services, etc.

Hence, the activities of guided tour companies could be presented as follows:

- 1) guided tour operations: designing a tour (up to 1 day);
- 2) tour agency activities: sale of their own guided tours; sale of other companies' guided tours;
- 3) provision of additional services.

Here is a brief description of each of the components.

Guided tour market research (guided tour marketing).

Guided tour companies put a lot of effort to provide high-level tour services and tour creation. Unfortunately, it is impossible to continuously expand the range of sightseeing tour services. Thus, application of the innovative marketing tools is needed. Subsequently, company's marketing department should focus its efforts on developing and maintaining minimum essential guided tour services. This includes research of market demands

and dynamics, which implies production and delivery of competitive, high quality services. Marketing as a business activity encompasses certain foundational elements:

- market demand analysis (current and future) for particular products and services on the identified market or its segment, the level of consumer demand for a given product's quality, innovation, price, distribution channels, etc.;

- strategy development according to competitive analysis of the market: possible production costs, the amount of the necessary investments, production, advertising, transportation costs, etc.;

- price setting based on the service production and distribution costs; setting and reviewing of the business goals.

Entering a new market can involve mergers, acquisitions, new product development, and customer segmentation analysis. Therefore, the decision on whether to proceed to or how best to enter a new market should be based on the current marketing strategy and its analysis.

There are some specific features of tourism marketing:

- while market already has an initial level of customer demand, it is important that the audience should be guided towards the company product;
- a company should have diverse types of services under development;
- not only income but psychological, spiritual and religious aspects of locals in touristic areas should be considered;

- good communication with customers to keep them coming back and improve the quality of service is important;

- coordination and collaboration of tourism market players should be maintained.

It should be kept in mind that the main task of guided tour marketing is creating the product assortment customers want to enjoy (guided tour sets). Overall, any product assortment covers various types of items that differ in quality, price and other characteristics. Each group consists of product items. An organization's product mix is characterized by the range (variety) of product lines, the number of positions in each product line, commonality of different product lines. Formation of the product assortment includes the following stages:

- marketing research of the products and trade markets to determine the capacity, market conditions (quantitative indicators), customer needs, ways of product usage and other details of purchasing behaviour (qualitative

characteristics), research of own and competitors' products (evaluation and comparison);

formation of the basic line of products (BLP);

new suggestions and proposals for creation of new products, improvement of the existing products, new scopes of application;

decisions are made about which products should be added to the range, which are to be excluded, and whether the production should be diversified;

the economic characteristics of the BLP goods are analysed, the specifications are developed, the cost is calculated, the prices are set, profitability, production volume, labour intensity is assessed, the time period of investments is calculated;

testing products based on consumer opinion is made. Each BLP product rank is based on the target economic characteristics.

Target economic characteristics include profitability, net profit, and generation and selection of BLP options based on the rating and limitations (production capacity, investment, number of employees, etc.).

The offer is a major component of the tourist market, which expresses the attitude of its subjects to a certain volume and assortment of tourist excursion products and services which can be offered at a certain time and price. The features of an excursion offer include specialization of services and thematic nature of a product. Specialization of services is necessary for expanding and strengthening of the excursion business position by improving the quality of products and services, ensuring a high-quality customer service.

A well-designed assortment is the result of a consistent product policy which lays the foundation for success in the market of tourism and sight-seeing enterprises. The quality and consumption characteristics of excursion services vary significantly throughout their existence in the market, which is reflected in the excursion service life cycle. Thus, it must be taken into account when planning the excursion nomenclature. This is particularly relevant in the current rapidly changed touristic market, where it is important to be able to offer a wide range of products and high customer service.

To select the right assortment it is necessary to distinguish all categories of assortment policy. First, the type of production, the final product, i.e. for a tour company it is an excursion. Second, subtypes are distinguished depending on their functional features, quality level, and price. Third, modifications and brands are chosen. From the point of view of the presented

approach and the existing classification of excursions (see paragraph 3.1.), the range of excursion services at tourist excursion enterprises is formed according to the excursion categories.

The range of guided tour services is shaped by:

the appearance of new sightseeing sites and organization of outstanding events;

the updated product range of competing firms;

the product demand changes due to a shift in the values and interests of society.

Practical experience shows that tourist enterprises do not use the full complex of marketing, but only certain parts of it. For a newly established company, before the start of the guided tour activity, it is necessary to limit itself to the study of the market of guided tour services of a certain region and to develop its own base package of guided tour services.

Creation of guided tours. From the tourist company's point of view, it takes a sequence of stages to develop and implement a new guided tour. Most of the experts in tourism agree that creation of guided tours is divided into three main stages, regardless of the guided tour theme and type. Each of them contains specific types of work, which will be discussed in more detail in paragraph 9.

The most important task of a tourist enterprise is to create attractive guided tours. Successful accomplishment of this task requires a coordinated work of the whole staff of the enterprise and its suppliers; development of a relevant customer service approach to different groups of tourists (doing research into consumer specific features and properties of tourist products, with identification of the most attractive components). Effective implementation of this work is the basis of a stable company position in the market of tourist services.

Training the guides. Tour guidance is permitted to persons who have special training confirmed by a tourist guide qualification certificate approved by the state. Tourist guides should have the necessary knowledge, skills and be able to write a unique script and make a presentation on a tour topic. For organization of guided tour services, companies may have their own guides to work according to employment contracts.

Advertising is the most important tool available to a firm in modern society. This is especially true given a rather high level of competition in the excursion services market. For guided tour activities, the use of the methods

of personal advertising that appeal to potential customers as well as traditional types of advertising are recommended.

Communication activities of a guided tour company consist of:

- 1) work with customers;
- 2) work with suppliers and intermediaries to provide tour services;
- 3) documentation of business relationships.

When working with customers, tourist companies must be guided by the requirements of applicable legislation and state standards for providing excursion services. In accordance with the current tourist law, to provide guided tour services, a tour company must conclude a contract for guided tour services and provide mandatory insurance (medical and accident).

Insurance of tourists (medical and accident) is mandatory and provided by the subjects of tourist activity based on agreements with insurers. The insurance contract should provide medical care and reimbursement of expenses in the event of an accident that occurred at the place of temporary residence. The information about the conditions of insurance should be brought to the customer attention before the conclusion of the guided tour contract. Compensation for damage caused to the life or health of a tourist or his property shall be made in due course. Relationships of tourist enterprises with customers are built on the basis of contracts.

7.2. Contractual relations with tourists and companies providing related services

A guided tour service contract. According to a guided tour service contract, one party (the entity conducting tourism activities) is obliged to provide service to the second party (the tourist) in return for payment mentioned in the contract. Substantial part of the contract is to provide the services of a guide (interpreter) of total duration no more than 24 hours, which does not include accommodation services. The guided tour service contract is concluded according to the rules defined by the civil legislation, including issuing of the voucher. Unless otherwise provided by law and contrary to the nature of the contract, the general terms of a service contract apply to the guided tour service contract. The company or the entrepreneur providing guided tour services is obliged to give the tourist all necessary and reliable information regarding the guided tour service before the conclusion of the contract. Information regarding the guided tour services includes but

is not limited to description of the guided tour types and features, the guide's qualifications, the procedure and terms of payment for the guided tour services. The company or the entrepreneur must provide the tourist with any other information on the guided tour services at his request.

The parties shall be liable for the failure to comply with the terms of the contract according to the civil and consumer protection laws. The guided tour service contract provides for:

determining the type of the guided tour services (a guided tour, a standard sightseeing tour, a thematic guided tour, a customized guided tour, a tour guide with an interpreter, etc.);

the minimum and maximum number of tourists in the group;

the payment procedure for services of the tourist company;

the date of the guided tour;

the guided tour start and end points;

the tour meeting and return points;

the language of the guided tour service;

liability of the parties for refusal to provide/receive the guided tour services and cancellation policies;

the waiting time for transport and tourists in case of delay and appropriate actions of the guide in these cases;

a force majeure clause.

The rights and obligations of tour operators providing the guided tour services are as follows:

to produce and sell guided tour services in accordance with the law;

to receive all necessary information from the state and local government in order to sustain tourism activity;

to determine and make public the terms of the standard (public) contract for provision of guided tour services;

to define the number of tourists in a tour group.

The subjects of tourism activity are required to:

involve in tourism activity only those persons who meet the qualification requirements approved by the relevant state law;

provide all necessary and reliable information to the tourists about their rights, obligations and rules of conduct, the conditions of insurance, the procedure for compensation of the caused damage, the service cancellation conditions, visa rules, customs regulations, etc.;

provide the guided tour services in the volumes and the terms within the period mentioned in the contract;

meet the requirements of the tourists' safety, the protection of touristic resources of Ukraine and the environment;

maintain accounting and other legally prescribed documentation, provide accounting and statistical reporting when needed;

compensate for damage caused to the tourists, environment, etc.

Tourists have the right to:

get necessary and reliable information about the company that provides the guided tours service; get information that precedes the conclusion of the guided tour service contract; the rules of entry and exit from the country (place) of temporary stay, about the local customs, popular destinations, history, culture and objects of special protection, the state of the environment;

get all tourist services mentioned in the contract;

personal safety and security, protection of life, health, consumer rights and tourists' property;

compensation when a person suffers material and moral damage as a result of non-fulfilment or improper fulfilment of the terms of the contract, including incompleteness and inaccuracy of the guided tour information received, or services which do not correspond to those mentioned in the contract.

A tourist is obliged to:

abide by the rules and legitimate interests of other persons, follow the legal requirements of the place of stay or residence in the territory of the state;

comply with customs, border, sanitary and other rules;

respect the political and social structure, traditions, customs, religious beliefs of the place of residence;

preserve the environment, natural and cultural heritage of the place of temporary stay;

comply with the terms and conditions laid down in the guided tour contract;

give all personal data needed for the company to provide the guided tour service;

comply with safety instructions in the guided tour;

pay for the damage caused by tourist' own misconduct;

perform other duties provided for by the law of the place of stay.

Perception of quality in tourism is defined by the overall quality of the tour company services. Thus, the following recommendations should be observed:

- controlling the quality of services offered by providers;
- maintaining an overall acceptable or good level of the guided tour and customer segment service;
- making sure the supplier company has long-standing reputation;
- selecting several providers for the same type of service.

Vendor and intermediates management involves concluding necessary contracts for transportation services, food supply, guided tour service at the final destination (in places like museums, nature reserves, etc.) It is important that contracts be carefully concluded and remain functional to provide all that is needed within the allocated time. Responsibility for the guided tour clients lies with the company that provides the guided tour service. Hence, a tour company should carefully choose vendors and intermediates.

A guided tour service contract at the final destination (museum, nature reserves, etc.) provides:

- the guided tour service according to the theme of the visit;
- the minimum and maximum number of tourists in the group;
- the guided tour pricing;
- the discounts for group visitors;
- the application deadlines;
- the deadlines of cancellation of the applications;
- the liability and obligation to compensate for a failure to provide services.

Contracts with transportation companies. Contractual relationship between tour and transportation companies (TC) is created on the basis of lease of the vehicle and the crew (driver/drivers). Under the lease agreement, the lessor (a TC) lets the lessee (a tour company) a vehicle for temporary possession and use for a fee and provides its own operation and maintenance services of this vehicle. Bus drivers' qualifications must comply with the parties' binding rules and conditions of the contract or a standard practice. Their qualification should be thoroughly examined because drivers are employees of the lessor and are subjected to the orders of the transportation company related, as well as the instructions of the tour company concerning safe and reliable operation of the bus. Usually labour costs are on the TC. Unless otherwise provided in the lease contract, while the bus is used by the tour company, the TC is obliged to insure the vehicle and liability for damage caused by the crew or a third party in cases where such insurance is compulsory by law or contract.

Unless otherwise provided in the lease contract, the tour company is obliged to incur the costs associated with the bus operation, including the cost of fuel and other materials consumed during the operation, as well as fees (road, stop, etc.). In addition, the contract with the transportation company should specify the following:

- the brand of the vehicle given for service;
- the prices and fares;
- the vehicle schedule and working time;
- the transport routes;
- the application deadlines for transportation request;
- the cancellation of the application deadlines without penalties;
- the TC's liability and obligation to compensate for the failure to provide transportation;
- the tour company's liability and obligation to compensate for the failure to use transportation;
- the bus maximum waiting time in case of the tourists' delay;
- the tourists maximum waiting time in case of the bus delay (bus cancellation);
- the basic rights and responsibilities of tourists and guides while using the vehicles in service;
- the discounts and privileges (if available).

Generally, according to the contract, a TC provides such services as:

- ensuring that the buses' brands correlate with those mentioned in the contract, the buses are in good technical condition and have appropriate equipment on board;
- providing the bus services in the specified time and place;
- constant improvement of tourist-related services;
- giving benefits and perks to best drivers.

For its part, a tour company is obliged to:

- use the buses only for the purposes mentioned in the contract;
- ensure the proper order during of tourists' getting on and off, as well as during the trip;
- to prevent tourists from taking flammable carry-on luggage, explosive, poisonous and other dangerous substances, as well as cargoes that pollute or damage the bus and its equipment;
- during the service period, provide the bus driver with a parking lot for the bus to ensure its safety.

The contract also defines the liability of the parties. *The transportation company usually bears the following responsibilities:*

in case of failure to provide buses in an accepted order, pay the travel agency a fine of 10 % of the cost of using the bus;

providing a malfunctioning bus is equivalent to not providing it at all;

in case of the bus delay to the meeting point more than 30 minutes, the transportation company pays the travel agency a fine of 10 % of the cost of the trip;

liability for the loss, lack or damage of the baggage;

in the case of the bus breakdown on the touristic route, the TC is obliged to replace the malfunctioning bus with a functional one in the shortest possible time;

the bus downtime due to the transportation company fault is not paid at the rent time.

The tour company undertakes the following obligations:

in case of refusal to use the bus, to pay to the transportation company a fine of 10 % of the cost of using the bus;

in the case of the bus or its equipment damage, the tour company representative together with the bus driver draw up an act certifying the fact of the equipment or/and bus damage, in order to make the perpetrators compensate for the caused damage in the established manner.

A transportation company selects buses for travel agencies based on the applications which include: the brand of the bus and the route; the number of sightseers (but not more than the number of seats in the bus); the meeting place and time; the time of start and end of the guided tour.

The time of the bus usage is calculated from the moment of departure from the garage until the moment of return to the garage except the driver's rest time, which should be determined when making the order. The total paid time for using the bus on a separate order is rounded to the nearest 0.5 hour (the time less than half an hour is considered half an hour, more than half an hour – as a full hour). To count the actual operation time of the bus and the driver's work time, special travel sheets should be made. The data in these travel sheets and certificates are the basis for invoicing the tourist company in the final payment for the service (Annex E).

Contracts with catering companies. If a guided tour includes meals, then the tourist company enters into an agreement with certain establishments of the restaurant industry. Such an agreement must specify:

- the number of sightseers who are served simultaneously;
- the type of food;
- approximate menu options;
- discounts;
- the terms of placing an order for food;
- the deadline for withdrawal of the order without penalty;
- the liability for disruption of duties, etc.

7.3. Guided tour management

Management means directing and controlling the activity of a tourist company to provide guided tour services which determines:

- direction of the company to the highly-demanded areas of the market and requests of certain customers to provide profitable products;

- constant improvement of the production efficiency, i.e., obtaining high results at lowest costs;

- economic independence, which provides freedom of decision-making in order to achieve high performance results;

- constant adjustment of goals and programs depending on the condition of the market.

"Smart" management is the key to company success. Management sets goals to achieve. The goals of the organization are determined by its place and importance in the social system and the customer requests. The company hires top-managers to achieve the goals. There are five basic functions in the management process: planning, organizing, coordinating, motivating and controlling. Planning is a decision-making process. By planning and controlling the current and future plans, setting and changing the standards, the tour company adapts its resources to a constant change of internal and external conditions, thus counteracting the uncertainty of the future. Planning a company's activities implies the following types of work:

- analysis of the city and region competitiveness as a touristic centre (market availability, direct and indirect competitors, demand, suppliers, etc.);

- the development of the service competitiveness strategy;

the use of innovative technologies in the guided tour activities; analysis of the region guided tour resources;

direct guided tour services to certain segments of the market, modernization of services, expansion of the range of additional services, etc.

The organizational management function provides regulation of the technical, economic, social, psychological and legal aspects of the activity of the tourist enterprise. It specifies managers' and workers' duties. Management of job relations should be purposefully carried out through organizational activities, that is, through the distribution and integration of tasks and competencies. From an economic point of view, organizational activity increases the efficiency of the enterprise; from the staff management perspective, it conveys the content of the work and distributes it among the performers. Therefore, planning and organization functions are closely linked. Control is one of the most important functions of management. Continuity of business activity requires that control and planning be a continuous process. The cyclical nature of production also implies cyclical control:

setting the guiding tour standards;

measuring and analysing the results of activities achieved over a specified period based on the controlled information;

adjustment of economic, technological and other processes in accordance with the conclusions and decisions made.

There are three types of control:

preliminary control, during which the methodological documentation of a new guided tour theme is reviewed, the sightseeing plan is organized, the techniques are worked out and the guided tour route is received (defended);

current control, which involves checking the quality of preparation and provision of a new service (guided tour). The effectiveness of each guided tour depends on how well the tour guide manages to show and tell what the tour creative team has designed. Current control includes checking the work of the guide, the so-called listening, which has a planned nature;

final control involves the evaluation of each guided tour and it is conducted by interviewing the guides and their self-assessment after the tour. The following control methods are applied:

visual (for example, inspection of the vehicle by the tour guide before the group is getting on the bus, inspection of the state of the sightseeing objects, equipment readiness);

sociological (survey of sightseers and employees);

analytical (content analysis of the documentation, analysis of the guided tour services market).

Guided tour service is guided tours for tourist groups or individual travellers. The quality of the tour service depends on many factors:

quality transportation service;

preparedness of travellers to listen and understand the topic of the guided tour;

prepared methodical strategies;

guide's skills;

compliance with requirements of the differentiated approach to providing the service to different groups of tourists.

An important aspect of the guided tour service is the safety of tourists. According to the Tourism Act No. 1282-IV (as amended), dated November 18, 2003, safety in the field of tourism is a set of factors that characterize the social, economic, legal and other conditions of ensuring the rights and legitimate interests of citizens, legal entities and the state in the field of tourism. Thus, when providing guided tour services, a reasonable level of risk to life and health of tourists must be ensured both in normal and emergency situations.

Risks during excursion services arise in the following conditions:

existence of a source of risk;

manifestation of this source to the extent dangerous to humans;

a person's being under the influence of a source of danger.

Diminishing the risk of injury is provided by:

setting up protective devices and fences while traveling through dangerous sections of the route;

use of personal protective equipment (safety ropes, individual helmets, lifejackets);

compliance with ergonomic requirements for specialized equipment and inventory (the equipment must correspond to the physiological characteristics of tourists, for example, there must be both children's and adults' sets of equipment);

advancing tour information about risk factors and injury prevention measures.

Environment is influenced by rising or falling temperature, humidity, pressure, wind force at the guided tour sites. This factor is also manifested in the indoor microclimate of sightseeing places and guided tour vehicles.

These risk factors are prevented by:
choosing the right seasons for guided tours;
rational design of the guided tour routes;
planning safe harbours on the guided tour routes;
equipping indoor places and vehicles with air conditioning, deodorization, heating, automatic control and alarm systems;
providing appropriate personal outfit (informing the tourists and recommending clothes, shoes, hats) and specialized tourist equipment (provided by the tour company);
informing the tourists about the real and predicted conditions on the route in time.

Fire hazard. A number of normative documents provide requirements and indicators for tourists' safety from the fire hazard risk factor and methods of prevention, in particular:

Chapter 13 "Ensuring Fire Safety" of the Civil Protection Code of Ukraine (effective since 1 July, 2013).

Fire Safety Rules of Ukraine (approved by the Order of the Ministry of Internal Affairs of Ukraine No. 1417 of December 30, 2014).

State building standards "Fire Safety of Construction Sites", approved by the Order of the State Building Department of Ukraine dated December 8, 2002 No. 88 (DBN B.1.1.7-2002).

Facility maintenance service must be carried out in accordance with the requirements of the normative documents, in particular the Fire Safety Rules. Indoor places where the guided tour services are provided must be equipped with fire extinguishers, the number of which is determined in accordance with the requirements of the Standard Rules of the Use of Fire Extinguishers. The threat of exposure to biological factors during the guided tour service can influence tourists with pathogens and products of their life, poisonous plants, reptiles, insects and animals, which are able to cause infectious diseases, burns, allergic and other toxic reactions.

The impact of these risk factors can be eliminated by:
compliance with sanitary norms and rules of service;
use of special equipment and products for disinfection and sterilization;
use of safety signs and the necessary marking;
periodic medical examinations of the service personnel;
early informing of tourists about dangerous animals, insects, fish, reptiles, plants in the areas of the guided tour route and offering advice on how to avoid them and what to do in case of injury.

Psychophysiological risk factors mean physical and mental overload during guided tours.

The impact of these risk factors can be reduced by:

creating travel packages according to the requirements of the differentiated approach to various types of tourists to ensure a normal rhythm of human activity during a guided tour (having breaks, sanitary stops, "show and tell" timely change, giving touristic information in appropriate volumes);

considering the physiological characteristics while forming a tourist group;

use of ergonomic vehicles and equipment when providing a guided tour service.

Hazardous radiation includes elevated levels of ultraviolet and radiological radiation. The prevention of danger of ultraviolet radiation is achieved by:

briefing tourists about the dangers of ultraviolet radiation;

the use of personal protective equipment (protective masks, glasses, creams, clothing that protects the body and limbs).

Chemical risk factors are divided into toxic, irritating and sensitizing.

To avoid their influence at the time of guided tours we need to:

control the content of harmful substances in the air, water, soil, food and other biological environments;

plan and erect new buildings in places favourable to guided tour service, considering the influence of chemical risk factors and environment;

apply disinfectants according to the instructions, excluding all possible contacts with the tourists. High level of air pollution is to be minimized by meeting the requirements for permissible levels of harmful substances in the air in sightseeing areas, indoor places and vehicles, as well as by applying air purifiers.

Other risk factors include the risks associated with the lack of necessary information about the service and its characteristics. That is why tourists need to:

get all necessary information about the guided tour services;

be briefed about safety measures concerning the guided tour services and its routes.

Specific risk factors for guided tour services include:

natural, technological disasters, civil order emergencies in the guided tours area;

technical condition of objects in use (cable cars, lifts, vehicles, road coverage, bicycles, architectural, natural objects, etc.);

difficult landscape;
service personnel skills;
information support;
tourists' training.

To ensure the tourists' safety and avoid risky situations, the tour company must have a set of safety documents to guide the tourists' activities, in particular, developed and approved codes of conduct in case of emergency. All guided tour equipment and supplies must meet safety requirements. Safety control of guided tour services is carried out by both the tour company and the authorized state authorities.

7.4. Improvement of the guided tour service efficiency

The areas for improvement of the guided tour service efficiency in tour companies are limited and can be divided into seven groups:

1. Improvement of the guided tour service quality. It depends on the production quality, which is determined by four main factors – the means of labour, objects of work, the quality of methods and case documents and the professional skills of the tour guide. To improve the quality of the guided tour services, it is necessary that all the above components should be controlled and improved.

2. Including the new sightseeing objects in the existing guided tour routes. A usual structure of the guided tour objects includes: natural objects, museum exhibitions, art galleries, permanent and temporary exhibitions, archaeology monuments, historical sites, etc. However, there is still a wide array of objects that are not yet included in the guided tour routes due to insufficient research, poor transport accessibility, unsuitability of objects for display, poor condition of objects.

3. Improvement of transportation services. It is important that comfort of vehicles be provided, and opportunities to use non-traditional vehicles be taken, including eco-friendly transportation (bicycles, non-motorized water transport, segway, gyro scooters, etc.), and the animal pulling power.

4. Expanding the range of thematic guided tours, updating the existing traditional routes. In particular, guided tour services include religious, ethnographic, sports tours. Development of new guided tour themes requires a number of additional organizational tasks. This involves recruiting new staff,

finding additional facilities, providing transport for new tourist groups, and therefore increasing the volume of guided tour services.

5. Expanding the guided tour services, where the participants are not only able to observe but also take part in certain events (for example, a wedding ceremony, weaving, pottery, artistic painting, traditional cooking). This includes quests, sightseeing tours, presentation tours, concerts tours, walking tours and more.

6. Attracting new categories of tourists. In particular, providing guided tour services for specific groups of excursionists, for example, people noted for professional achievements, evening service, excursion services in hotel companies both for groups and individual travellers.

7. Development of guided tour cycles of various content and for different age categories. To provide guided tours to a wider range of tourists systematically, we need to hold tours in different ways (pedestrian, transportation or combined), as well as consider the use of special tour subscriptions.

All of the mentioned areas provide an opportunity to achieve a higher level of guided tour services.

The questions to consider:

1. What are the four types of organizations that operate in the excursion services market?

2. List the types of work performed by tourism and travel-related companies.

3. What are the functional areas of work provided at tourism and travel-related companies?

4. Describe the importance and features of the use of excursion marketing by tourism and travel-related companies.

5. What is the communication activity of tourism and travel-related companies?

6. What are the points of an excursion service contract?

7. What are the requirements to consider when choosing a tour service provider?

8. Describe the main provisions of a contract with a transportation company.

9. What is the management of the excursion activities? Describe its features.

10. What are the components of the excursion service quality?
11. What are the main risk factors for the excursion service and ways to avoid them?
12. List the areas of work efficiency improvement at tourism and travel-related companies.

The individual tasks:

Customer awareness is much greater now than it has ever been before. This means that people are more assertive in their demands for good service and more critical if they do not feel that they are getting the service that they should. As far as tourists are becoming more vocal, tourism organizations are taking hard looks at their customer service personnel. Thus, good customer service is important to maintaining the tourist guide's job as well as the client's good will.

Competition is becoming much fiercer and choices are wider; therefore, the potential customer will go to the tour guide company / travel agency that gives them the best service but not necessarily the cheapest prices.

Below is a checklist for the tour guide company / travel agency managers and staff (Table 7.1). Imagine that you work for this company. Complete the checklist and consider each item carefully. Is this list appropriate for tour guiding only or for hospitality in general? Complete it now and at the end of the course. How have your skills improved?

Table 7.1

The checklist for the tour guide company / travel agency staff

No.	Service standard	Always	Sometimes	Never
1	2	3	4	5
1	I greet visitors as soon as they arrive			
2	I try to make guests feel welcome			
3	I greet my customers with a smile			
4	I aim to please my customers			
5	My customers are my first concern			
6	I am glad to help customers in any way that I can			
7	Visitors receive my undivided attention			
8	I know my customer's name and use it			

Table 7.1 (the end)

1	2	3	4	5
9	I listen carefully to what my customers say			
10	I promote friendliness			
11	Visitors know what is available to see and do			
12	I volunteer help and information before requested			
13	I provide accurate information			
14	I give precise and easily followed directions			
15	My appearance is at its best			
16	I am honest in my dealings with tourists			
17	The tourist is aware of friction among employees			
18	Tourism service is a team effort			
19	I try to "sell" my local community			
20	I invite guests back to the area			
21	I enjoy my work			

Unit 3

Professional skills of a tour guide

Though we travel the world over
to find the beautiful, we must carry it with us
or we find it not.

Henry David Thoreau

8. The professional requirements, the components of the profession

- 8.1. The professional requirements to a tourist guide.*
- 8.2. Training of tourist guides.*
- 8.3. The multiple and complex roles of a tourist guide.*
- 8.4. Effective communication.*
- 8.5. Interpretation and interpretive guiding.*
- 8.6. Guiding tours through drama, storytelling and narrative.*
- 8.7. The intercultural communication competence of tourist guides.*

8.1. The professional requirements to a tourist guide

Professional mastership of a tourist guide is a complex of specialized skills and cum savvies in the field of the excursion activity, as well as a set of personality professional qualities inherent in the profession of a tourist guide. The main components of the professional mastership include:

- personal culture;
- broad world view;
- speech culture;
- elocution;
- erudition;
- intuition;
- excellent knowledge in certain fields;
- ability to manage a tourist group;
- pedagogical excellence.

A tourist guide must know:

the regulatory framework and standards governing the excursion services in Ukraine;

the history, culture, geography of the region;

the main sightseeing objects and localities of the region in historical, geographical, personal and cultural aspects, including the exposition material of museums and exhibition and cultural centres;

service rules for walking, transport and combined sightseeing routes;

service rules on city and out-of-city excursion routes;

instructions and rules concerning the conduct of tourists on different vehicles;

the scheme of action in case of unforeseen situations;

a foreign language (the language of the main clientele).

A tourist guide must be able to:

use the teaching techniques of presentation, narration and specialized teaching techniques;

use the techniques of conducting the excursions;

work as a team member to create a new tour/excursion;

create an individual text for a tour/excursion;

prepare all the necessary documents and reports;

use the principles of a differentiated approach to sightseeing services;

use specialized terminology for tourist excursion themes;

provide primary health care.

A tourist guide must have knowledge of:

the basics of protocol and etiquette;

grammar and stylistics of the Ukrainian, English or any other relevant language;

theory of interpersonal communications;

the technique of public speaking;

the fundamentals of psychology, pedagogy and logic;

the basics of conflict resolution;

the basics of organizational culture.

A tourist guide is obliged to:

continually improve the knowledge and skills of professional excellence;

follow the rules of the internal corporate labour policy and the code of behaviour;

follow the rules and regulations of labour protection.

Besides, any tourist guide should follow the Global Code of Ethics for Tourism (Annex A).

As far as the operation of The Regulation on the Procedure for Issuing Permits to Provide the Tourist Escort by the Tourist Escort Specialists, where all the qualifying requirements for the profession of a tourist guide were laid out, it was suspended. In the conditions of deregulation and free competition, the Ukrainian Tourist Guides Association was created as a response to the necessity to unite the specialists of tour guiding. The activity of this Organization is presented in paragraph 1.6.

The provisions of the Ukrainian Tourist Guides Association concerning the quality of the tourist guiding services comply with the Quality Charter of the European Federation of Tourist Guide Associations and sound as follows:

The Quality Charter of FEG [47]:

"As tourist guiding professionals qualified in heritage interpretation, FEG Members provide a warm welcome to visitors.

The quality of our service derives from our belief in two fundamental principles: respect for our visitors as representatives of their own particular cultural traditions, and respect for our specific part of the common European cultural heritage.

Our objective is to inform enthusiastically and entertainingly as we share the riches of our natural and cultural heritage.

Our undertaking is a constant striving towards ongoing development of our expertise, ever greater adaptability and approachability and appropriate behaviour.

Our professionalism is assured through established standards and best practice recommendations covering the following issues:

Welcome – a warm welcome is assured by courteous, smiling, appropriately dressed and punctual guides who are ever conscious of the well-being of the visitor.

Communication – our success in customer satisfaction is based on the provision of correct, up to date information combined with interpersonal and communications skills.

Knowledge – although bringing key qualities and previous qualifications, we qualify as tourist guides through thorough academic and vocational training. We prepare each assignment with regard to relevant and specific criteria giving varied, selected presentations.

Continuing professional development – we constantly seek to improve our professional performance, taking the opportunity to expand our range of

knowledge by following further courses and re-assessing our skills wherever possible, particularly in the field of languages and enthusiastic and lively communication.

Organization – the focus here is on keeping to time, fulfilling the itinerary and ability to cope with the unexpected without losing sight of principle objectives.

Competence – only those engagements that are within our personal expertise are accepted. This relates not only to our area of qualification, but also to other relevant competences such as languages, additional qualifications, etc.

Confidentiality – the principles of professional integrity and discretion are applied without fail within the framework of all engagements.

Ethics – local and national regulations are always respected along with exercising a collaborative spirit towards colleagues and site staff, presenting overall a positive image of our profession".

The Quality Charter of FEG was ratified at the fifth European Tourist Guide Convention in Syracuse, Sicily, 2004.

8.2. Training of tourist guides

The European Union countries have ratified several standards in the field of tourism, in particular concerning the activities of tourist guides. The European Standard EN 15565 "Tourism Services – Requirements for the Provision of Professional Tourist Guide Training and Qualification Programmes" was approved by CEN on 7 February, 2008.

In 2016, this standard was put into effect in Ukraine (Adoption of the Normative Documents of Ukraine, Harmonized with the International and European Normative Documents and Repeal of the Normative Documents of Ukraine, Act No. 236, dated August 11, 2016).

This European Standard gives freedom to countries, regions and cities to decide on the level, extent and main areas of their training programmes, providing these programmes to meet these minimum standards and requirements for tourist guide training, which is a prerequisite for a quality tourist guide service in all member countries [50].

According to the training programme of this Standard, a tourist guide should have the following *competences*:

to represent the area (site, city, region and/or country);

to guide groups or individual visitors (including those with special needs) around natural and man-made attractions of an area;

to research and develop information in order to provide accurate and relevant commentaries;

to interpret for visitors the cultural and natural heritage as well as the environment;

to help visitors to experience and understand what they are viewing and/or visiting;

to inform visitors on all the relevant aspects of life in the area;

to create and/or develop guided tours in their area;

to use the appropriate language.

The training programme shall be designed to enable tourist guides to:

assess their audience;

adjust to their respective interests and requirements by selecting relevant information;

present the appropriate information in a comprehensive and communicative way.

The training programme shall be designed to enable tourist guides to be knowledgeable about:

tourism industry and the profile of visitors in their area;

relevant rules and regulations, including health and safety;

taxation and insurance requirements;

marketing and running a tourist guide business.

The timeframe of the training programme shall comprise a minimum of 600 training units (TU). A training unit is equivalent to 60 min. Training units may include:

lectures, tutorials;

e-learning;

practical training;

private study and assignments.

In some situations, the timeframe specified in this document will need to be expanded taking into account historic, cultural, geographic and other considerations. In any case, the minimum duration of practical training should amount to 40 % of the total duration of the training programme.

The training programme shall be designed such that the knowledge and skills are delivered both theoretically and practically.

The theoretical knowledge includes:

world history and culture;

legal and political system of the European Union;

religions and philosophical movements (for example, enlightenment, liberalism, humanism);

history of art and architecture;

arts (performing and visual) and literature;

world geography and geology;

professional ethics.

The presentation techniques are as follows:

voice projection, diction, microphone use, breathing techniques;

eye contact, stance, body language, posture;

personal appearance and behaviour;

style and vocabulary.

The communication techniques imply:

adaptation to audience requirements and environmental conditions;

interpersonal skills;

selection, structuring and linking of information;

handling and use of questions;

stress management;

time management;

clear explanation and description of top visual priorities.

Group management means:

positioning of the guide and the group;

neutral approach and politeness;

group dynamics;

risk assessment;

crisis and conflict management.

Guiding for persons with special needs requires:

awareness of potential special needs of tourists (e.g. accessibility and design for all);

adaptation of guided tours which allow access for disabled or aged;

adaptation of guided tours taking child safety into account.

Business knowledge and skills include:

the fundamentals of economics;

the tourism industry worldwide, its importance and development;

the tourist guide profession; the position of the profession in the tourism industry;

sustainable tourism;

the commercial aspects of the tourist guide profession (accounting, marketing, and administration);

the legal aspects of the tourist guide profession (intellectual property rights, e-commerce and data protection);

research, planning, developing and updating the guided tours;

health and safety regulations, management of emergency situations;

debriefing and quality control (documentation, evaluation, monitoring, customer retention, customer satisfaction).

Besides, there is a wide spectrum of the area-specific subjects.

The practical training of the programme shall comprise demonstration tours and field trips to places and monuments, which includes all the major heritage sites of the area of qualification.

The field trips shall include coach (or other moving vehicle), site and walking tours. The field trips shall cover the rural and urban environment of the area of qualification and should include related visits e.g.:

to museums;

art galleries;

historical sites;

archaeological sites;

places of architectural and cultural importance, including sacred sites;

natural heritage areas.

The practical training shall require trainees to practise the skills during field trips and apply the knowledge acquired.

Assessment for qualification.

Independent assessment shall be by the following means:

written and oral examinations;

practical demonstration on-site, on foot and on a coach or other moving vehicle during at least one guided tour;

a balanced range of appropriately qualified examiners.

Through assessment of language skills trainees shall demonstrate that they are able to:

communicate fluently in the language of the visitor's choice;

create mutual understanding by using appropriate terminology.

Assessment of non-mother tongue language skills to be used in guiding the visitors shall be in accordance with Annex B.

Through assessment of language skills trainees shall demonstrate that they are able to communicate effectively (e.g. in emergencies) in the language of the area of qualification.

Assessment of non-mother tongue language skills to communicate in the area of qualification shall be in accordance with Annex C.

8.3. The multiple and complex roles of a tourist guide

The multiple and complex roles of tourist guides are differently treated in the national and foreign scientific literature. This paragraph concentrates on the international research [16 – 20; 29 – 31; 32; 35].

The roles of the tourist guide have outer- and inner-directed aspects; that is, each has tasks directed outside the tour group and tasks directed within the group, creating four major components or roles played by guides. Some scientists [20] identify four key guiding roles: instrumental, social, interactional and communicative. The identification of these four roles in relation to two spheres of guiding (leadership and mediation) are presented in Table 8.1.

Table 8.1

The spheres of tour guiding and the roles of a guide (adapted from [20])

<p>Sphere 1: The leadership sphere (group focused)</p>	<p>Instrumental role of the guide (Role 1) – navigating, providing physical access, shepherding the group</p>	<p>Social role of the guide (Role 2) – entertaining, managing tension and group dynamics, maintaining group morale</p>
<p>Sphere 2: The mediatory sphere (individual focused)</p>	<p>Interactionary role of the guide (Role 3) – go-between, facilitating engagement with locals and local services</p>	<p>Communicative role of the guide (Role 4) – informing, mentoring, interpreting</p>

As presented in Table 8.1, the roles associated with the leadership sphere are largely oriented towards group/tour management, while those associated with the mediatory sphere are oriented towards enhancing the

experience of individual group members. The guide's communicative role is the essence of what makes a high quality professional tourist guide, and interpretation is the distinguishing function and skill of the trained tourist guide.

Another classification that presents a wider representation of the tourist guide roles is illustrated in Table 8.2.

Table 8.2

The spheres of tour guiding and the roles of a guide (adapted from [20])

Sphere 1: Tour management (focus on group)	Role 1 Organizer	Role 2 Entertainer
Sphere 2: Experience management (focus on an individual)	Role 3 Group leader	Role 4 Teacher
Sphere 3: Resource management (focus on host environment)	Role 5 Motivator	Role 6 Nature/heritage interpreter

The first sphere (tour management) focuses on path finding and organizing (Role 1) and managing and entertaining (Role 2), while the second sphere (experience management) focuses on leading, mediating and fostering engagement (Role 3) and informing and mentoring (Role 4). Thus, the first sphere focuses on the group, while the second sphere focuses on the needs of individuals within the group. The third sphere – resource management – focuses on the needs of host communities and environments. In this sphere, the guide plays a key role in motivating and managing visitors' on-site behaviour to minimise adverse effects on the natural and cultural environment (Role 5), as well as fostering longer-term understanding, appreciation and conservation of these environments, mainly through heritage and nature interpretation (Role 6).

The mediating roles of a tourist guide

Recently, the researchers have observed the evidence of a shift in the roles of tourist guides from primarily of leadership to a more multifaceted group of roles including mediation.

Most of the tourist experiences are highly mediated by both personal (human) and non-personal (often self-directed) media. These can range from pre-visit communication such as travel documentaries, guidebooks, websites and other marketing tools, through to on-site communication, facilities and infrastructure such as signs, visitor centres, podcasts and special events, through to post-visit communication such as newsletters and social media pages. In addition to tourist guides and others who are formally employed to act as mediators, there are many who informally mediate, such as taxi and bus drivers, local residents, restaurant and retail staff, and friends and relatives. Like all mediators, tourist guides can mediate in ways that enhance or detract from a visitor's experience as well as facilitate or inhibit positive outcomes for destinations and host communities.

The guide's actions may range from decisions about where and when to access a site, community or destination, to verbal communication, role-modelling, intervening and controlling what visitors see, hear and do. The scientists distinguish between the social and cultural mediation roles of the guide: social mediation involves acting as a go-between, linking visitors to the local community, facilitating access to the tourist sites and facilities and ensuring that the host environment is non-threatening for the visitor, while cultural mediation involves connecting visitors with the host cultures on an intellectual (cognitive) level.

There is considerable research on cultural mediating by tourist guides. Tourist guides are considered to be the fundamental intercultural intermediary of the tourism industry. The roles played by guides in mediating are not only between tourists and destinations, but between host communities as well. The guide's role as a mediator can be demonstrated by the citations [20, p. 33]:

1. "The tourist guide stopped spontaneously in a village, chatting briefly with the people; then we were allowed to walk through the village together and even to visit two houses. Everything happened in a good, relaxed atmosphere and with much laughter, on the part of the Indians and on our part."

2. "Towards evening there was music and dance ... other population groups besides traders and farmers came. Our guide continually drew our attention to little peculiarities in the guests' relations with each other that we wouldn't have noticed ourselves. Along with this, wonderful local cuisine and drinks, everything served and prepared for the normal inhabitants – just wonderful!"

The role of the cultural intermediary is to cover a gap of misunderstanding and a certain lack of empathy between the culture of the tourists and that of the destination. Generally, the term "intermediary" presupposes the activity that integrates this barrier, mainly as a means to enhance the tourist's experience.

The following are four intermediation roles played by a tourist guide:

- intermediating physical access;
- intermediating encounters (interactions);
- intermediating understanding (intellectual access);
- intermediating empathy (emotional access).

Sphere 1: intermediating physical access. Guides play an important role in creating the experience, including directing and managing visitors to be in the right place at the right time. They do this not only by physically manoeuvring tour groups but also refer to as communicative staging; that is, by controlling what and how they present and interpret to visitors. In the so called staged authenticity, guides can:

- focus on the "front of the stage";

- introduce visitors to real and authentic backstages in response to visitors' desire for authenticity;

- construct a pseudo "backstage" that gives visitors the impression of authenticity.

In other words, tour guides can mediate physical access by not only providing opportunities to see and experience the elements of the local environment, heritage and culture, but also by determining what is not revealed to visitors.

Guides can also mediate physical access by providing visitors with opportunities to use all of their senses to appreciate the host culture and share and experience local stories, music and food.

Sphere 2: intermediating encounters. The intermediary role of the guide involves mediating interactions between the group and host communities, for example by providing language interpretation and facilitating two-way communication. Guides can also limit tourists' interactions with local people by drawing a group's attention inwards towards the guide rather than outwardly directing it to the host community. Tourist guides can passively or actively mediate encounters between visitors and host communities, among tour group members and between visitors and staff working in hotels and tourist attractions. Guides can act as go-betweens and language mediators

in these situations and may also act as a role model for appropriate environmental, social and cultural behaviour.

For example, only those guides who have adequate cultural understanding to both enhance the cross-cultural experience of visitors and minimize negative sociocultural impacts through communication and role-modelling of appropriate behaviour towards host communities play a role of mediating encounters with local residents. Tour leaders who lack cultural understanding are unwilling and/or unable to do so.

Sphere 3: intermediating understanding. The most researched sphere of intermediating is the guide as a mediator of understanding or intellectual access. Tourist guides can mediate understanding by using information and enrichment as a tool for conveying the significance of a place or site. Often they use their multilingual skills, which visitors and hosts often lack, in order to bridge communication gaps. They also use a variety of interpretive communication strategies such as analogies, personal references and anecdotes and nonverbal communication such as artefacts to create meaning and facilitate memorable experiences.

Many of the techniques used by the guides to foster understanding and appreciation of the site are well-known interpretive techniques such as asking questions, making comparisons to objects familiar to the group and using props (e.g. photos from the past) which have been described in detail in paragraph 5.

Indigenous guides play a mediating role largely by communicating and interpreting local cultural values of the site and of the native society more generally not only through their use of interpretive techniques and role-modelling, but also by challenging stereotypes and visitors' misconceptions about native culture.

There are also studies that demonstrate *the role of guides as negative mediators*, in the sense of inhibiting rather than fostering understanding. For example, in the former Soviet Ukraine (as a part of the former Soviet Union) there was little evidence of guides using cultural mediation to enhance the visitor experience. This was attributed to the political regime at the time, which led to tourist guides being trained and directed to present a specific political commentary to tourists that promoted the government's views.

The guides' performances were thus both staged and routinized, limiting and thus negatively mediating understanding. A similar case is with Malta, although presented in a more favourable light. Guides created and perpe-

tuated positive images of Malta with the express purpose of supporting the country's application for accession to the European Union (EU).

Thus, a visitor's understanding of the country's heritage and culture is highly mediated by the guides.

One more example of the negative mediation of understanding is critique of tour guiding of archaeological sites in Peru. The predominant type of guiding is the transfer of knowledge rather than cultural mediation or understanding. Scientists bemoan the separation of cultural and nature guiding and suggest that the role of the real guide be in the need to mature to being a facilitator and mediator of multiple meanings rather than the more traditional "show-and-tell" role currently played by guides in many of the countries.

Sphere 4: intermediating empathy. The sphere of mediation that is least developed conceptually is that of empathy or emotion. The guide's role as a mediator needs to help visitors "get under the skin" of visited areas rather than just provide physical and intellectual access.

The interpretive techniques such as storytelling are used to create not only cognitive but also affective connections with the events described. Through selectivity in their narrative content and in how and where they forward visitors through the site, the tourist guides create empathy for the fascism and holocaust victims, fallen in wars and terrorist attacks, died of starvation during the Holodomor, enslaved communities, etc.

Similar to mediating understanding, the mediation of empathy is heavily reliant on the guide's skills in interpretation.

The socio-political and cultural roles of a tourist guide

Guides are not apolitical, unbiased or culturally neutral and suggest that there should be more recognition that guiding is not value free. They promote the concept of transformative guiding that encourages guides to critically self-reflect on their assumptions about the world. An individual guide can play a key part in either affirming or potentially challenging traditional or current perspectives on controversial issues like climate change, slavery or apartheid.

Many of the volunteer guides improvise and add to standard narratives drawing on their own experiences and ideas, thus functioning as creative storytellers who may challenge or question popular discourses about people, places and perspectives. Guides' narratives are not closed or rigid systems, but rather open systems that are always put at risk by what happens in actual encounters with visitors.

There is a great role of individual guides in selecting and presenting specific places as part of a tour on behalf of the tourist. In this sense, tourists who choose to go on a tour accept the guide's decisions and selections and trust that the guide will deliver accurate information through stories.

The guide and the guided tour have the power to select what is seen or not seen or experienced by the tourist and thus, whether intended or not, the guide's role is inherently political.

In general, the roles of a guide are seldom distinct; they are interrelated and largely confined to nature, heritage and adventure tourism contexts. How tour guiding roles are changing, and how they may be different in new and/or niche areas of the industry such as pro-poor tourism, philanthropic tourism, volunteer tourism and dark tourism, are topics that now attract the attention of researchers.

8.4. Effective communication

Communication competence is the perceived effectiveness and appropriateness of a person's communication in a given context, in order to achieve interpersonal objectives such as disseminating information or mediating conflict: "In the context of commercially guided trips, guides must communicate in a way that is perceived as competent by their clients in order to successfully inform, educate, and gain compliance" [20, p. 46].

Communication is defined as a symbolic, interpretive, transactional, contextual process in which people create shared meanings.

In a Western (mainly American) context, four distinct dimensions of communication competence were identified:

- nonverbal behaviours (e.g. eye contact, natural ways of moving hands and head, clear voice);

- topic/content behaviours (e.g. sharing information about oneself, introduction, "breaking the ice" with the tourists);

- conversational management behaviours (e.g. asking questions, getting to know the audience, building a positive relationship with the tourists);

- wider-context macro behaviours (e.g. being polite, courteous, attentive).

The relational model of communication competence posits communication competence as consisting of:

- knowledge (knowing what behaviour is best suited for a given situation);

skill (having the ability to apply that behaviour in the given context);
motivation (having the desire to communicate in a competent manner).

The communicative efforts of guides are more likely to be perceived by clients as appropriate and effective and to achieve desired outcomes if the guide is seen to have the relevant knowledge, skill and motivation. Not surprisingly, guides who were perceived as motivated, knowledgeable and skilled in communicating are more highly rated in terms of communication competence.

Example: There is an interesting sociolinguistic analysis of the communication techniques used by Chinese tourist guides with their English-speaking tourists. The guides often use sophisticated verbal communication techniques, such as proverbs (often based on Confucian philosophy) to introduce a delicate subject: In Guilin dialect, we would say: "As the forest expands, all kinds of birds swarm in". This means that you may meet any type of people. Some people are friendly in nature but their personality is unbearable. Therefore, I will not say people from this place are friendlier, or people from the other are less friendly. I don't see it. I think this is a common human feature in everyone [20, p. 48].

Metaphors, analogies, similes and humour to support and maintain China's traditional social, political and economic order and sometimes to criticise it are also widely used.

There are different types of communication required from a tourist guide.

The formal presentation skills can be improved through practice and preparation. More important are the interpersonal skills, which help develop a rapport between a tourist guide and tourists. This involves not only the words that are spoken but the body language that reinforces the "truth" behind what is said and responsiveness to other people's needs, whether expressed verbally or not. This is sometimes termed as *verbal versus non-verbal communication*.

Non-verbal communication (NVC) is any form of communication that is not expressed in words.

Verbal communication (VC) is communication that is expressed using words.

The tourist guide's verbal communication with tourists is one of the main points which should be considered. Pleasant way of speaking, high verbal abilities, and desirable and suitable tone of language makes the tourist guide

able of establishing a good relationship with his/her companions. The tourist guide should have a considerable capability in mixing with tourists. He should attract the tourists and gain their confidence. The tourist guide shows his skills through mixing and establishing relations with visitors.

Communication skills include making good speech, eye contact, natural ways of moving hands and head, and clear voice. Lacking any of these features makes the guide's task difficult. Sometimes, some features and gestures like nasal tones, rough accent, and noise, nervous or monotonous movements of hands or head lead to confusion and affect the guide's other positive characteristics. By acquiring enough nonverbal communication skills and tricks, the tour guide will be able to start an effective conversation with tourists and respond to their problems, questions and complaints in an appropriate way.

Nonverbal communication includes all messages that people exchange besides the verbal communication; positioning yourself, the gait, gestures, face and eyes, clothing, etc. all are the elements of nonverbal communication.

Therefore, attention to all of the above mentioned cases by a tourist guide can be effective in establishing communication with tourists and attracting their attention. Tourists, in the very first contact, judge about the tourist guide's personality according to his nonverbal communication. That is why a tourist guide should try to impress tourists to make positive judgments about him. Generally, in social interaction nonverbal signs are more reliable than verbal signs, so the tourist guides should improve their nonverbal behaviour. It is wise to remember that the first impression is very important.

Besides, it should not be forgotten that verbal communication constitutes 7 %, along with the tone and intonation accounting for 38 % of the message conveyance. The remaining 55 % belongs to body movements and nonverbal communication, which play the most important role in the transfer of messages [34].

There are ten important *characteristic features of nonverbal communication* such as:

- taking place in a specific context;
- occurring in the framework of time and place;
- involving gestures and behaviour;
- being based on the goal and distance;
- being much more accepted than verbal communication;

being used everywhere and in any atmosphere and area;
revealing itself in situations where there is a lack of five senses;
occurring mostly in ambiguous situations and having multiple meanings;
depending on the culture type and geographical area of people and
functioning in different ways;

being substitutable, complementary, incoherent and dependent on verbal communication of people [33].

The basic functions of nonverbal behaviour. Nonverbal communication does not take place in mere space but most of the time it accompanies verbal communication. Moreover, although particular nonverbal behaviour may transmit an autonomous message or messages, in general the majority of nonverbal messages are understood from groups of nonverbal behaviour. Recipients interpret different messages independently but usually these messages are interpreted with each other. Which mode of expression (verbal vs. nonverbal) is dominant depends on the situation.

Ordinarily, there are six basic functions for nonverbal messages:

completing: some nonverbal messages accompany verbal messages in a coordinated way. A nonverbal message, in addition to completing the verbal message, reinforces and clarifies it and makes a clear message available to the recipient;

denying: some nonverbal messages instead of completing a verbal message, deny or disturb it or they are in contrast with the original message. For example, people often use metaphoric or ironic language to express their thoughts. The use of metaphor and irony sometimes reverses the function of the verbal message;

repeating (clarifying): nonverbal messages that have the function of repeating or restating the verbal message are mechanisms that can function independently even in the absence of verbal messages. For example, signs like two raised fingers while ordering two dishes or drinks function as a repetition of and an emphasis on the original message;

controlling: when controlled and directed messages are accompanied by nonverbal messages they lead to better results. These nonverbal messages are the following:

looking at someone or turning away the face from him/her;

raising a finger when making a pause to indicate that one has not finished;

raising and lowering the pitch of the voice, for example, when one wants to let someone else talk;

looking directly at the collocutor and stopping bodily gestures.

In this way, the tourist guide controls nonverbal communication;

substituting: substitution occurs when nonverbal messages are used instead of verbal ones. Waving a hand and hailing somebody are two of the common cases. Looking angrily at someone conveys the same message that a negative sentence expresses. Most of the time, without sending any verbal message, a person makes people aware that he/she is angry with them. The nonverbal behaviour could transfer the messages that a person is not willing to have them in that place and stop them from continuing the discussion;

emphasizing: nonverbal messages are used to accentuate, support, emphasize or put stress on the verbal messages. Pausing before speaking signals what will be said later is of much more importance. Speaking loudly instead of speaking normally could put more emphasis on the verbal message.

Tourist guides should pay close attention to the functions of nonverbal messages so that they can use them effectively while speaking with tourists. When they want to show the importance of the information they are giving to the tourist, they could change the tone of their voice or pause; through looking at someone who is lighting up a cigarette in public, a tourist guide can make him understand that it is not appropriate to do so and replace speaking with the eye contact or verbal with nonverbal communication. This "looking" language could be effective in avoiding a conversation which may be unwelcome and at the same time plays a regulating role.

Nonverbal behaviour has many different forms and is transferred to the listener by different means. Different forms of nonverbal communication are classified as below:

physical appearance: size and form of the body, the colour of skin and hair, height, weight and objects used by the person;

gestures and movements: the movements of hands and arms, the form of the body and torso, and gait. The message transferred via gesture and movement is called body language;

facial expressions and eye contact: messages transferred via face and eyes, like raising one's eyebrows;

vocal behaviour: is based on the features of voice and associated elements like accent and dialect;

space: the study of communicative aspects of space is called adjacency and communications. There are two important sections in this study: territoriality (declared space or marked space) and personal space (interactional space). Each of these two sections encompasses important types of messages that we send, those which exist in the space and we usually make use of. Humans are completely different one from another in using space and therefore, they send very different nonverbal messages;

touch: for the sake of transferring special messages to the addressee such as touching shoulders for relieving;

environment: factors such as architecture, decoration, music, light, colour, temperature, perfume and smell;

time: for example, arriving late or being on time, hurrying up or slowing down [33].

In order to understand the role of nonverbal skills in establishing an effective communication between a guide and tourists, it is important to discuss some methods of transferring nonverbal messages below.

Body language is the movements of body organs used as a tool for transferring nonverbal messages. Body language and movements are very complex and every movement may mean something different in different conditions and cultural environments to the addressee. Body language is one of the most influential ways of communication, which includes bodily expression, head and hands movements, eye contact and appearance that affects the listener more than verbal communication. Listeners perceive complex messages through eyes better than ears.

Posture indicates a person's self-confidence, health and interest in the environment around him. Nervous or irritable mood is very unfavourable and makes a tourist guide appear awkward. An ideal posture for the body is straight and at the same time comfortable. The posture should be normal and natural and those who have less natural or normal postures should work to improve it. The benefits of a good posture are better breathing, health and appearance, increased energy and strong and expressive voice.

To have a good posture, specific exercises are necessary every time and everywhere. It is advisable to:

stand up and sit down;

keep head up and take deep breath, the stomach should expand during breathing and while exhaling the arms must be on the sides, shoulders should be in a relaxed position;

during exhaling, empty the lungs and keep the head in the previous position. The jaw should be parallel with the ground;
keep on taking deep breaths for a few minutes;
be careful about the position of the head, shoulders, breathing and stomach movement.

The right body position makes a person feel relaxed.

Head and hands' movements are among the most effective ways of communicating. The most effective movements of head and hands are those, which are purposeful and natural. Nervous, anxious, unnatural and abnormal movements interrupt the guide's narration. One of the effective ways that makes a guide aware of his movements is attending to them by taking part in video programmed sessions. In these sessions, experts evaluate all aspects of their speaking style. Although it is a little difficult at the beginning, this experience would be useful for them. Factors such as culture, treatment, geographical and ethnic background, social status and environment play significant roles in the meanings of body movements and gestures.

Signs are the gestures independent of verbal utterances which can be meaningful if they have special features.

Regulators are unintentional behaviours, which rise as a result of boredom or anxiety and are closely associated with the negative feelings towards ourselves or others. These should be construed as the remnants of imitated behaviour from individuals' childhood. Biting the lips, chewing the nails, picking the nose, and tapping on the table with a pen or pencil are examples of these unintentional behaviours.

Eye contact is one of the most important techniques of speaking. Learning how to speak through eye contact is too stressful and difficult for a novice. Overall, a well-managed eye contact is a valuable and exciting tool for a speaker. Appropriate eye contact is followed by an instant reaction. Most of the experts suggest that speakers should have eye contact with each of the audiences and this is what a tourist guide could do easily. Deliberate eye contact is too difficult for an anxious novice speaker to establish who should keep so many points in his or her mind. One should make a change in the direction of gaze or choice of those who are interested in his/her speech. In this way, having eye contact with them will not be difficult. Some audiences usually show negative reactions such as lowering eyebrows, looking at or doing something else while listening or pretending not to listen at all. These

are what a novice person should cope and fight with. In contrast, those who are interested in speech and those who nod or smile are a great support for the anxious lecturer. When the speaker keeps him/herself calm, every kind of reflections on the part of the audiences would be useful, even negative ones; and this makes the speaker gain some information or points about his/her performance. Like other skills, learning to make eye contact easily and effectively needs practicing and spending time.

Facial expression. The human's face is the primary instrument of conveying feelings. Facial muscles make a collection of complicated forms. In fact, most of us can make more than a hundred different facial expressions by different configurations of our facial muscles. Perhaps we can say that human's face, especially the area around eyes, is the most important part in conveying nonverbal messages. The main reason for the importance of face in human communications is that, it is this part of the body, which is usually visible during interactions. When we talk to each other, most of us look at each other's face and we usually do not pay attention to other parts of the body. Eyes are windows into the soul and face is a cover that reveals individual's emotions, status, and attitudes. We often judge about people's characters by looking at their faces and eyes. With our face, we can show our disagreement, surprise or genuine interest towards other's messages. Our facial expressions reveal our mental status and tone. In contrast to other nonverbal behaviour, our facial expressions and our eyes affect our daily interactions with others.

An experienced tourist guide should be aware of a simultaneous role of categories and elements of nonverbal communication in the formation and transfer of nonverbal messages to tourists and the picture he is demonstrating to them. He/she should also try to handle these elements simultaneously, as far as possible.

This hard goal cannot be achieved unless by learning, practicing, and experiencing; and if a tourist guide does not have the ability to manage his interpersonal communications, it is highly probable that contradictory messages are transferred to his/her interlocutor(s) in a single moment and this may cause confusion. A tourist guide should keep in mind that he/she is a representative of the host community for tourists and his deeds, expressive ability, and nonverbal communication with tourists are influential in satisfying and attracting them.

8.5. Interpretation and interpretive guiding

Interpretation is an area that potentially offers much to tour guiding, including enhancing both the visitor experience and visitor satisfaction, contributing positively to visitor attitudes and behaviour, serving as a management tool for protected area managers, achieving the goals that local residents and communities have for tourism and contributing to tourism and destination sustainability. It can also make the practice of tour guiding more enjoyable and satisfying for the guide.

By comparison, other roles identified in paragraph 8.1, such as tour logistics and group management, and even other communicative roles such as giving directional information and customer service, while being important, offer less scope for value-adding by tour guides. Many of these roles can be challenging, but most are easier to conceptualise than the role of interpretation. Some of these roles can also be mastered by one-off training that delivers skills and knowledge such as map-reading, first aid, vehicle/boat operation and the like.

The academic literature defines interpretation as "engagement with visitors in ways that provoke them to think about and connect with natural and cultural heritage, including places, sites, people, artefacts, and natural and historical events and that fosters a sense of care and stewardship among visitors" [20, p. 49].

It implies that guides aim to promote thinking rather than imposing a particular point of view or set of facts on the visitor. Good interpretive guiding is outcome focused: its purpose is to enhance visitors' enjoyment and engagement with, their awareness and understanding of, their sense of connection with and their appreciation for people, places, cultures and environments, and sometimes to foster sustainable attitudes and behaviours. The word interpretation is used to describe an approach to communication that is practiced by national parks, museums, zoos, botanic gardens, galleries, indigenous and historic sites, science centres, state forests, urban parks and reserves.

Interpretive principles that have been found to deliver satisfaction and enhance visitor experiences include:

interpretation via a diversity of enjoyable communication approaches, activities and experiences;

interpretation designed to promote the use of two or more senses;

interpretation designed to facilitate individual and group involvement, contact or participation;

communicating the relevance of an object, artefact, landscape or site to visitors;

communicating by way of theme development/thematic interpretation;

communicating accurate, fact-based information that facilitates understanding and provokes thinking and meaning making;

interpretation that makes people feel empathy or emotion.

In other words, by provoking visitors to think and feel, a guide can help visitors to understand. By helping visitors to understand, a guide has a better chance of affecting a visitor's appreciation and valuing of an object (e.g. wildlife, wildlife habitat, threats to wildlife). *Finally, a guide can harness this appreciation to promote action that can help protect cultural and natural phenomena, resources, environments and destinations.*

8.6. Guiding tours through drama, storytelling and narrative

The newly emerging research area of the guide as performer, storyteller and narrator is conceptually very close to that of interpretation, having its roots (like interpretation) in communication theory. The use of dramaturgical skills and storytelling by guides has been the focus of a number of researchers, particularly from Europe. For example, the performances of historic house tour guides, the performance of historic events, etc. The interpretive performance techniques used by the guides include metaphors of value and worth, superlative adjectives, role-play, costume, language and speech, stories, meaning of objects and dramatic performance.

The tourists are placed in the context of the illusion/authenticity and explore the active construction of sites enacted by performances of the guided tour. In this case, the sites are not just observed or visited by tourists but they are also experienced and performed, and the guided tours are seen as part of a performative relational process that creates sites. Performance in this sense is not simply a dramatic metaphor but builds understanding of all the activity of an individual which occurs during a period marked by his continuous presence before a particular set of observers. It suggests that sites are constantly changing, contending that the performance of sites through guided tours has the potential to significantly affect how a site is interpreted and is subsequently constituted. Guides achieve greater outcomes when

they engage their group in games, sensory activities, questioning techniques and other forms of interaction.

Operating as "cosmopolitans" with a foot in more than one culture, guides deliver new world views to tourists not only through verbal and non-verbal communication but also through performances, stories, interpretation and other forms of mediation.

All guiding environments are to some extent the sites for the elicitation of narrative themes. Tour guiding is often characterized as the telling of stories and narrations, defined as storied ways of knowing. Narratives are the focus of tour guiding. Although the stories are told at different times along the touristic cycle, they are interconnected, and indeed, they are like scripts that shape the journey. As narratives are not necessarily scripted, so that guides can vary in how they draw on historical and environmental traditions to make use of, reinforce or instil.

The images presented by guides through their stories depend on whether they are *official guides*, *alternative guides*, *entrepreneurial guides* or *relational guides*, each of which tends to target different markets.

Official guides (guides who have completed a special training programme and who possess the government certificates) are more likely to confine their commentary to historical facts and to avoid criticising the country's heritage and culture, and are least likely to present themes, personal narratives and stories.

In contrast, the narration of *alternative guides* (volunteer guides working for non-profit Organizations) tends to be more layered, incorporating modern perspectives and personal life stories.

Entrepreneurial guides (who are often non-locals pursuing guiding as a profit-making venture) are entertainers and they select their content and delivery with this in mind rather than with any desire to make a point.

Finally, *relational guides* (typically independent guides who target niche international markets) incorporate a strong local flavour and personal content in their narratives, thus their tours vary the most from one individual guide to the next and they are the most likely to include negative commentary.

Two common characteristics of storytelling by guides are identified:
the need for engagement, enthusiasm and passion – all of which are highly consistent with the interpretive role of the guide;
the centrality of history as the narrative.

As storytelling narratives become more widespread, there is evidence of the increasing use of experimental techniques as the new ways of getting knowledge.

8.7. The intercultural communication competence of tourist guides

The communication of tourist guides with individuals and groups who have a different cultural background to their own poses particular challenges and therefore the application of knowledge, skills and traits that may not necessarily be required in the monocultural contexts.

Intercultural competence is the skills and abilities that an individual needs in order to interact appropriately and efficiently with the individuals from a different culture. In this role, the guide must often accommodate, straddle and even live between two or more cultures and develop the confidence, understanding and communication skills to move between them, becoming the so-called cosmopolitans.

Many guides make use of well-known interpretive techniques such as making links by comparing objects or behaviours of the host culture to the culture of the visitor. Indigenous guides are proficient at using such techniques as metaphors and analogies to bridge any perceived cultural divide between foreign tourists and the indigenous culture being interpreted. Guides often find culturally fixed points (topics on which both the visited and the visiting culture either agree or can find common ground), such as referring to the age at which young people leave home, as a point of departure for a range of guiding narratives about different cultures and lifestyles.

Guides also make use of communication to break down barriers of understanding and attitudes between tour group members and between host residents with differing cultures, for example, by continually drawing the tourists' attention to little peculiarities in the guests' relationship with each other. Many guides are conscious of their role in protecting the visitor, sometimes by actively choreographing the interaction between tourists, local people and local guides.

Many interpretive media are used by guides, but the use of drama, storytelling and narratives is particularly pervasive in tour guiding. However, individual guides vary widely in how they use these techniques as tools to enhance their communication. These and other specific interpretive guiding techniques may also need to be customised to particular markets such as visitors from non-Western cultures.

In addition to being interpreters, guides must be effective intercultural communicators. To do so, guides require competence in languages; the ability to explain or interpret culture; an appreciation for cultural difference and for what is, and is not, appropriate to communicate; interest and a willingness to find common ground; social-interpersonal competence such as respect; and enough pride to act as an ambassador for their culture. Many aspects of a guide's communication, particularly the application of interpretive guiding principles and practices, contribute not only to enhancing the visitor experience but also to outcomes that foster environmental, social, cultural and economic sustainability.

Communication competency of the tourist guides can be measured across at least three dimensions: non-verbal communication, verbal communication and the guide's traits. There may be dozens of individual competences that make up these dimensions, and visitors and guides can perceive the relative importance and performance of each of these differently. According to the relational model of communication competence, a visitor will judge a guide's overall communication competence based on the guide's knowledge, skill and motivation.

The visitors view interpretation as one of the key defining roles of a quality tourist guide and a distinguishing feature of a quality guided tour. Being a good interpreter is more complex and more difficult to master than other roles required of and performed by guides. Thus, interpretive guiding practice often falls short of the expectations of visitors and other tourists.

The questions to consider:

1. What are the main professional requirements to tourist guides?
2. What are the obligations and responsibilities of a tourist guide?
3. How is the tour guiding activity regulated nowadays? How was it regulated before?
4. Give a definition of communication.
5. What is verbal communication?
6. What is non-verbal communication?
7. Identify the key skills of a tourist guide.
8. What are the factors in a tourist guide's forming a positive relationship with the audience?
9. Provide some examples of non-verbal communication.
10. What are the potential barriers to communication for a tourist guide?

11. What are the key principles of delivering a successful tour?
12. How can a tourist guide improve his/her non-verbal skills?
13. How can a tourist guide avoid negative impressions transferred by his posture, facial expression, messages transferred via face and eyes, like raising one's eyebrows, etc.?

Individual task 1:

1. In Annex C, the practical recommendations for tourists guides provided by a full service tourism and travel firm, the GEM Group Ltd, and the Institute of Travel Career Development are presented. In what way are these recommendations different/similar to those given in the chapter? Present your findings to the class.

Individual task 2:

1. Using Table 8.3, define which forms of verbal and non-verbal communication are important for the role of a tourist guide. Explain your point of view.

Table 8.3

Types of communication

Non-verbal communication	Verbal communication
Written: memos, manuals, itineraries, electronic mail (e-mail), text messages	Clarity (clear voice), articulation
Body language: posture; gesticulations: movement of hands and body	Tone and pitch
Eye contact	Phrases
Facial expressions	Style of language: formal/informal
Appearance: grooming, clothes	
Proximity: distance (personal space)	

2. How much can the following influence the tourists' impression of a guiding tour and a tourist guide:

environment – such factors as architecture, decoration, music, light, colour, temperature, perfume and smell;

time – for example, arriving late or being on time considered as a sign of sending a special message to the addressee.

3. What are the barriers to communication? (Think of the group size, different perceptions (nationality, education, general knowledge, sense of humour), concentration, ambient noise, personality, language, etc.).

Individual task 3:

Consider the gold standard for a tourist guide's behaviour. Carefully study and expand each of the rules, how can inappropriate behaviour influence the tourists' impression? Think of some examples.

Courteous words instead of sharp replies.

Smiles instead of bored looks.

Enthusiasm instead of dullness.

Response instead of indifference.

Warmth instead of coldness.

Understanding instead of closed minds.

Attention instead of neglect.

Patience instead of irritation.

Sincerity instead of being mechanical.

Remembering details instead of forgetting them.

Creative ideas instead of humdrum.

Giving instead of getting.

Action instead of delay.

Appreciation instead of apathy.

9. The differentiated approach to the excursion service. The features of conducting different types of excursions

With age, comes wisdom.

With travel, comes understanding.

Sandra Lake

9.1. The essence, basis, principles of the differentiated approach.

9.2. The features of different kinds of excursions.

9.1. The essence, basis, principles of the differentiated approach

The term "differentiation" means the division, stratification of the whole into parts. Differentiation of excursion services accomplishes the following tasks: promotes the maximum satisfaction of the versatile requests of excursionists;

contributes to the expansion of the topics of excursion services;
raises the quality level and efficiency of all excursion activities.

The fulfilment of these tasks requires scientific, methodological, organizational and personnel support. Therefore, it is important to determine the main criteria for the excursion service differentiation. Given the social structure of society, the criteria will be as follows:

socio-demographic and socio-professional (gender, age, nationality, type of activity);

socio-psychological (orientation of interests, traditions, fashion, habits);

personal characteristics (character, temperament, etc.).

Identification of the most essential features of excursionists make it possible to create a specific typology in relation to the tours/excursions as a certain type of services, gives the opportunity to develop effective systems of leisure management for different layers of population and guests of the country. This helps to identify a specific group of their service – an excursion audience.

The excursion audience is a short-term community of people who simultaneously participate in a joint activity, contact with each other, are interested in the same subject and live through similar experiences. During the excursion, there are factors that combine the excursion audience (the general conditions of perception, the content of the excursion, the personality of the tourist guide, joint activity) and factors that divide it (the motives for the excursion, the extent of understanding the material, the attitude to the excursion).

The factors that unite the excursion audience include the following:

1. The direct contact. An important characteristic of the excursion audience is that its members have direct visual and auditory contact with the tourist guide, each other, with the demonstration objects. Direct communication of the tourists with the tourist guide, the opportunity to observe what he narrates, to observe the reaction of the audience, in other words, the direct involvement of a person in the event has a great impact and increases the emotional perception of information.

2. A sense of community that comes from being involved in the excursion and having a mutual emotional impact. A sense of community is expressed in a certain emotional mood, an awareness of one's integrity, a willingness to act together.

3. A common focus of attention. People who had come together before the excursion beginning, despite the existing contact between them and some interest in the subject of the excursion, do not yet form an excursion audience. They become an audience only when there is a single, meaningful focus of attention for all who are present – a tourist guide.

4. The homogeneity of the audience, i.e. the degree of uniformity, the similarity of the excursionists according to the cultural, socio-psychological, age, professional, geographical characteristics.

5. Previous mood and experience. The excursionists' good mood is able to provoke some additional activity, increase their interest in the excursion topic, to create the most favourable basis for the perception of the future excursion. On the contrary, the excursionists' negative emotional mood (indifference, apathy, depression) is an obstacle to the guide's activity and may reduce the effectiveness of his communication with the audience. The audience's consciousness is never free from the previous experience. Any excursion audience has communicative obstacles (such as attitudes, stereotypes, thoughts, excursionists' evaluations that they have acquired in the past) that the tourist guide must overcome.

6. The organization and conducting of an excursion. An excursion, like any socio-cultural event, has rules that must be recognized and adhered to by its participants. An excursion audience needs to be aware of this and adhere to the rules of interaction with the guide and each other.

The factors that divide the excursion audience can be the motives for visiting the excursion. There are three main groups of motives: intellectual-cognitive, emotional-and-aesthetic and moral-and-disciplinary.

The intellectual-and-cognitive motives for visiting an excursion are dominant if the excursionists want to learn something new, to expand their understanding of the subject or phenomenon, to gain an opportunity to deepen and organize their knowledge.

The emotional-and-aesthetic motives are conditioned by the desire to see something beautiful, something that catches imagination. These motives are inherent in the perception and comprehension of art, literary, architectural and city-planning excursions.

The moral-and-disciplinary motives dominate when visiting an excursion is not caused by an intellectual or cognitive need but by a sense of obligation, responsibility, discipline. As a rule, the perception activity of the excursionists with such motives is very low.

The guide's foremost task is to identify the dominant motive that unites most of the excursion participants and make the necessary adjustments to the excursion content and presentation. Thus, the excursionists are divided according to their attitude to the excursion as a form of socio-cultural activity. The following typology is presented in the national tour guiding [9].

The first psychological group includes excursionists who are really interested in the excursion topic and want to get the information and knowledge they need. They try to hear every word, to observe every object. These are allies and the main support of the guide. This type of excursionists can be called constructive.

The second group includes the excursionists of an overactive type. They were waiting for this excursion and wanted not only to visit it, but also to actively participate in it. However, due to certain circumstances (bus delay, bad weather, etc.), they are in a bad mood, which can lead to loud dissatisfaction, shouting, inadequate or inappropriate behaviour. If the tourist guide is unable to find a way with these participants and calm them down, they can destroy or ruin the excursion.

The third group consists of excursionists of the conciliatory type. These people come on the excursion without much desire, so they do not expect anything interesting. During the excursion, they only passively observe the objects. Sometimes they can listen to what the tourist guide says, and if they find it interesting, they get involved in the process of perception of the excursion. Their further behaviour is similar to that in the first group and the guide feels their growing support.

The fourth group are the excursionists who are absolutely uninterested in the process and are sure that they do not need it. Such excursionists do not interfere with the guide, but the appearance of these excursionists, who are only physically present on the excursion, does not provide any pleasure to the tourist guide. This type of excursion participants is called perfunctory.

The fifth group consists of the excursionists of the conflict type. They are real opponents of the guide. They are preconceived against the content of the excursion: they do not like the tourist guide, his manner of narration, the objects of the demonstration, etc. Their main task is to confront the tourist guide and other participants in the tour/excursion.

The majority of the excursion audiences are a combination of most of the above mentioned types of excursionists. Understanding the ratio of the

different types of excursionists helps to choose the right strategy and the right tactics for the guide.

Another typology of excursionists is based on several indicators (age, occupation, place of permanent residence). Thus, the excursions for different age groups are different in the way of movement, duration, content, method of laying out the material. The excursion groups based on the professional interests allow the guide to vary the degrees of complexity and detail. Depending on the level of audience preparedness, multiple variants of one excursion can be created.

When working with the excursion groups based on such indicator as the place of residence, it is not recommended that all well-known objects and stories about them be included in the excursion for locals. For the tourists who come from a different place (villagers, non-residents, foreigners), it is usually advisable to include objects that are the architectural landmarks of a particular area. In addition, for greater clarity, it is worthwhile (if it fits into the excursion organically) to draw parallels, comparisons, analogies with the locality where the tourists come from.

The differentiation of the excursion services in view of these characteristics makes it possible to vary the subject of excursions, implementing verbal and non-verbal material of varying degrees of complexity, fulfilling one of the main requirements of the excursion activity – taking into account the demands and interests of the different categories of the excursion participants. Accordingly, taking into account the requirements of the differentiated approach, the methodical guidelines for each excursion topic should be prepared. These requirements primarily relate to such components as the choice of the methodical techniques of the narration and demonstration, the techniques of conducting the excursion and, accordingly, requires from a guide high professionalism and skilfulness.

9.2. The features of different kinds of excursions

As has been mentioned in paragraph 3, there is a sufficiently advanced classification of excursions, which aims to give a clearer idea of the diversity of the existing range of excursions, each of which undoubtedly has its own peculiarities in terms of preparation and conducting. In this paragraph the most popular types of excursions are considered, the brief requirements and recommendations are presented.

City overview excursions. The cities, as historical centres of social development, with their diversity of landmarks reflecting the development of industry, culture, science, and architecture, offer an extremely wide range of sightseeing opportunities. The themes of city excursions are determined by the peculiarities of the city's development, its past and present.

City excursions can be divided into thematic (historical, architectural, literary, etc.) and overview tours. A multifaceted overview tour/excursion gives an overview of the city, always including several sub-themes. These tours/excursions are of the greatest interest for sightseers, as they allow them in a short period of time (usually three academic hours) to get a general and holistic view of the city, see the sights, learn about the stages of its historical development, features of the architectural appearance, get acquainted with its present life, individual features.

All city overview excursions are similar in structure, each contains several mandatory sub-themes that, if expanded and deepened, can become separate thematic excursions. Choosing from a number of required major sub-themes is a difficult task. In the city life, it is necessary to distinguish those themes that considerably influenced its historical development.

There is a conventional division of cities into types that determine the specifics of the sightseeing: capitals, hero cities, industrial centres, port cities, resort cities, regional and district centres, historic and architectural cities with large conservation or protection areas. A special group is made up of cities and settlements related to the life and activities of famous people: poets, writers, scientists, public figures, generals.

The multifaceted nature of a city sightseeing excursion causes some difficulty in selecting the objects for demonstration. Therefore, when selecting the objects for a sightseeing tour, it is wise to include:

- the most attractive objects that are actually the landmarks of a certain city;

- the most popular objects and those that most fully reveal the individual sub-themes, that is, highly informative;

- the objects with a high degree of expressiveness and which are preserved in good condition, have good transport access and convenient location on the route;

- by nature, the objects should be diverse, that is, the route should include natural sites (green areas), industrial areas, administrative monuments,

neighbourhoods and panoramas, revealing the construction features of a definite city.

The excursion route should be designed in such a way as to ensure that the objects are consistently displayed in order to fully cover all intended sub-themes and to summarize their contents. The principle of drafting a city sightseeing tour is usually thematic and chronological. Often, city sightseeing tours include visits to museum exhibitions. Most often, the materials of the archaeological, ethnographic, biographical, military exhibitions of historical and local history museums are demonstrated. In this case, the time meant for viewing museum exhibits during a city sightseeing tour is much shorter than the time for regular museum excursions and is no more than 30 – 40 minutes.

It is also possible to include a visit to a memorial, an art gallery or thematic (exclusive) museums. The time devoted to these visits should not exceed 15 – 25 minutes, since they give an idea about only one sub-theme, while the task of an overview excursion/sightseeing tour is to familiarize the excursionists with many aspects of the city life.

As a rule, preparing a city overview excursion is more complicated, time consuming, and requires a lot of hard work from the creative team. It also requires high professionalism, training, and knowledge from the tourist guide to present the excursion information and apply the relevant methodical techniques.

Historical excursions. The following objects may be included in a tour for demonstration: the monuments, memorials and structures related to historical events, activities of historical figures; archaeological sites, exhibitions of the historical and local history museums. An excursion on a historical topic should be based on an accurate documentary material that ensures the credibility of the guide's narration. In addition, consistency and logic of the material presentation is very important.

Historical excursions are usually created according to the chronological principle of the route construction. On numerous occasions, historical excursions are also of architectural or artistic importance, that is, multifaceted. In such cases, in addition to historical analysis, it is advisable for a guide to provide a brief art (architectural) analysis of the objects. However, it is still important to focus on historical events related to a particular site.

The main methodical technique applied during the historical excursions is the method of reconstruction. The tourist guide should recreate the historical situation and course of events through narration and illustrative materials of

"the guide's portfolio" which is a must for historical excursions. To make the narration more accurate, it is recommended that chronicles, historical documents, scientific journals and so on be quoted. Since the reconstruction of events is tied to the place where they took place, a widespread use of the localization technique is also justified.

Every historical excursion should cover the present-day events, historical facts, the latest scientific achievements, to make the tour relevant and up-to-date.

Military and historical excursions are the most widespread and effective forms of military and patriotic education. This kind of thematic excursions foster a sense of pride for the Motherland and its defenders, contribute to the formation of such moral qualities as bravery, resilience, courage, mutual assistance, readiness for service in the army.

Military excursions cover military historical victories of different periods; the martial arts of the prominent generals demonstrate the traits and combat traditions of a soldier: dedication, bravery, strength, humanity towards the civilian population.

Excursion routes include various objects of demonstration: monuments, obelisks, memorial complexes, necropolises, mass graves, individual burials; architectural landmarks (buildings, bell towers); transport (railways, country roads, bridges); waterworks (dams, gateways, canals), military engineering structures (moats, trenches, docks) related to the military events; battle tanks, guns, aircraft mounted on pedestals; places of former battles (altitudes, hills, gorges, groves, ravines, caves, rivers, lakes, swamps); combat relics (flags, weapons, awards) and personal belongings of combatants (photos, diaries, etc.), which are most often displayed in museums.

The principle of construction of military and historical excursions is thematically chronological. Most of the excursions are based on specific events that took place in a particular area. Excursionists come to observe the historical place with their own eyes, to find out about the events that took place there. The battlefields are quite different after many years, so the tourist guide's task is, by removing the layers of post-war changes from the territory, to visually reconstruct a memorable place as it was during the war. In addition, it is advisable to use photos, maps, diagrams and other visual aids which give an opportunity to present the location of troops, the course of the battle, to explain the commander's plan, the enemy's plan. Various documents are widely used in military and historical excursions: summaries,

copies of orders, newspaper extracts, photographs, reproductions of paintings, etc. The content of the excursion is extremely enriched and its emotional impact is enhanced by the use of technical means: listening to audio recordings, recording of songs of the war years, poems, excerpts from musical compositions.

The demonstration of historical monuments has some peculiarities. Thus, showing the ancient fortresses, the guide draws attention to the terrain, the natural and artificial obstacles, planning, demonstrates the fortifications, indicates the height and thickness of the walls, the existence of underground passages, hiding places, wells and so on. The narration must relate to the characteristics of the military equipment and tactics of the time.

When displaying the field engineering structures, it is important to briefly explain their design and purpose. It is advisable to start the demonstration of monuments, sculptural ensembles with a preliminary inspection. After that, the guide dwells upon the ideological content of the monument. This is facilitated by the use of the methodical technique of movement – the group moves through a guerrilla detachment or battlefield inspecting the locations of offensive and defensive battles, ambushes, places of sudden attacks on the enemy.

When visiting museums, watching documentaries on the subject of the tour is recommended. In the process of excursions, meetings with the participants of military events can be organized. Their speeches can supplement the guide's narration, enrich it with the details known only to the eyewitnesses of the events. The time for such meetings is usually 5 – 10 minutes. The excursion includes the ritual elements that add special solemnity to the whole event.

Conducting military and historical excursions requires the guide to have a deep knowledge of history, the ability to give a comprehensive historical analysis of objects, as well as special knowledge: the guide must be able to understand maps, diagrams, emblems, insignia, have knowledge of the military terminology.

Architectural and city planning excursions develop the tourists' artistic taste, enrich the people's spiritual world, cultivate respect for work, a sense of pride for the craftsmen who created architectural monuments of the past and present. Architectural city landmarks are included in the itineraries of sightseeing, historical, literary and other excursions, so every guide is obliged to be aware of the methods of presentation.

The content of architectural and city planning excursions is classified into excursions related to the demonstration of:

architectural monuments of a certain period;

the works of eminent architects (or an architect);

the city's general layout and development;

new buildings, the purpose of which is to show the modern architecture and the process of construction of houses or entire districts;

the monuments of fine art: sculptures, murals, mosaics, decorative paintings, carvings, grates, fences;

the city panorama, its centre, a separate district, a thoroughfare, a square and so on.

The visual sources include plans, drawings, sketches of projects; lithographs, photographs and drawings of architectural achievements; images of houses in old paintings that help to remodel the object; portraits of the project authors and builders.

The material sources include layouts of buildings and structures in museums, samples of building materials, tools and mechanisms by which the houses were erected. In the process of preparation of architectural excursions, the assistance of specialists in architecture is constantly needed.

An architect can most effectively help the tourist guide to identify the distinctive features of an architectural construction, its purpose, design, idea, artistic image, three-dimensional composition, to analyze the techniques used by architects, to note the features of the demonstration, as well as help to choose the best points of view. Specialized architects should also review the texts and methodological guidelines of the excursions, be invited to listen to a trial excursion.

The method of conducting architectural and city planning excursions has its specificity: the choice of the group location near the object during the observation of architectural monuments acquires particular importance. In the case of incorrectly chosen distance from which the building is viewed, its real proportions may be distorted; moreover, the perception of horizontal or vertical lines depends on the object's vicinity or the angle of view.

If an architectural monument is to be presented as a historical monument, the technique of the historical analysis to characterize the era in which it was built is applied. However, the most important is the art analysis, which reveals the urban significance of the monument, its architectural style features, the connection of the external architectural forms with the interior,

the value of the decor and building material, the appropriateness of the construction to its purpose, the professional skills of the architect and builders. When demonstrating an architectural achievement, the excursionists' attention is attracted to the unity and interconnection of the three qualities of these monuments: functional (theatre, temple, palace, university, apartment), constructive (engineering solution, design concept, peculiarities of the building materials, innovative techniques, etc.) and aesthetic.

In addition, the guide must be able to demonstrate the relationship of the architectural monument (ensemble) with the landscape. Usually, an elevated place, the natural environment, the background are chosen to enhance the impression of a new construction, to emphasize its merits. The process of perceiving the architectural achievements consists of different sensations – movement, sound (the sound of footsteps in the temple), auditory and even olfactory (special smell of building materials) and touch (touching the wall). Perception, however, is mainly based on visual sensations. Movement stimulates the ability to consider the object in detail, to perceive the combination of colours, lines, spatial organization, etc. The excursionists acquire a more precise and multifaceted image of an architectural monument in the process of movement.

The methodical technique of movement is used when exploring all the main objects of architectural and city planning excursions. Bypassing the building, climbing the tower, a tourist can better imagine the size, shape, height, evaluate the composition, strengthen and enrich the impression of the previous observation. Thus, visual impressions, obtained by moving around and inside the monument, contribute to the formation of a unique artistic image of an architectural structure in the excursionists' minds.

Another important methodical technique of conducting the architectural and city planning excursions is the reconstruction technique. It may be used to reproduce any event related to an architectural monument or to particular features of the historical era in which the monument was created. Reconstruction techniques are used if the tourist guide needs to restore the original work of architecture, "remove" later remodelling of the monument, show the way the monument will look after the restoration. Only some of the architectural monuments have survived to the present time in the original form. Thus, while talking about the restoration works, the guide draws the tourists' attention to the measures taken by the state to preserve the monuments.

In the process of conducting the architectural and city planning excursions, the tourist guides have to show the achievements of different architectural styles. Therefore, they should know the peculiarities of the architectural styles, certain historical conditions that shaped the changes, certain periods of the society development.

Among the architectural monuments, there are many cultural buildings of different styles: cathedrals, churches, monasteries, mosques and other sacred buildings. Many of them are invaluable achievements of the national construction and are included in the routes of thematic and city overview excursions, causing increased interest among the wide layers of population.

The temples were built of the strongest material – stone, usually on the higher grounds, thus symbolizing the greatness and stability of religion. The value of cult monuments is that they are objects of art, documents of the epoch. For a long historical period, the church has been the main ordering customer of the achievements of various art types: architecture, painting, sculpture, decorative and applied art.

The vast majority of excursions on architectural and city planning themes are devoted to the demonstration of residential, public and industrial buildings. The functional purpose of public buildings is different: these are educational and cultural institutions, sports facilities, shops, cafes, hotels, administrative buildings, tourist complexes and so on.

Industrial buildings actively influence the cities' architectural image, create modern architectural ensembles, have clear space-planning structures and comfortable working conditions. However, they are not often included in the architectural excursions but are the basis of some industrial tours. The residential areas of some cities are also sometimes presented especially if mass housing buildings create cosy residential areas isolated from highways, have individual designs or differ in colour, façade decorations, and modern solutions.

Excursions on architectural and city planning themes require a guide's thorough preparation. He needs to have special knowledge in the field of architecture, to be able to carry out the architectural analysis, should have art and historical background knowledge, a high level of general culture.

Literary excursions are quite popular. The lives of writers and poets, their art works are constantly attracting large flows of sightseers. Literary excursions enrich a person spiritually, enhance aesthetic pleasure.

A literary excursion is created if, in the city, there are enough demonstration objects related to the life and work of writers, or if the literary works describe the streets, alleys, houses of a particular city. When preparing an excursion of this type, the creators first collect the text material, and only later, search the objects. It is not always quite easy to find the objects, especially if the excursion is dedicated to writers of the past.

The routes of literary and biographical excursions are based on the chronological principle, of historical and literary ones – on the chronological-and-thematic principle, the poetic-and-textual excursions are always based on the thematic principle. When drafting a literary excursion it is necessary to carefully select the last object in order to summarize the excursion. It should be clearly visible, impactful and memorable.

The excursion material is divided into general and local. The general material refers to the topic in general, while the local material is directly related to the life and work of the writer. Local material contained in a piece of literary work is a paragraph or excerpt that describes a particular area, house, city, park, that is, an excursion site. While creating a literary excursion, it is advisable to find local material because it is related to the visual experience that satisfies the main requirement of the excursion – a combination of demonstration with narration. The more local materials are used in the excursion, the higher is its cognitive value.

Monuments commemorating writers or poets are often included in literary excursions. Demonstration of monuments has its own peculiarities: getting into detailed art analysis is not recommended, it is much more important to reveal the essential aspects of a writer's work, that is, demonstration of monuments should be carried out only in literary terms.

During a literary excursion demonstration of objects is usually short, but it should be done in the way so that the excursionists could understand and appreciate their importance in the writer's life and work. This is possible only if the guide is able to describe the peculiarity of the area, landscape, home, interior combining this with the individual facts of the writer's biography, excerpts from his works related to this memorable place.

In addition, the techniques of visual reconstruction of a situation and events, localization of events, "the guide's portfolio" are used. The photographs and drawings can depict memorable places as they were in the past, during the writer's life, the portraits of the writer and his relatives, those who

played a role in his life, illustrations of the writer's works complete the guide's narration. Visiting the literary and memorial museums, where all the exhibits are directly related to the life and work of the writer, is often included in literary excursions.

During all literary excursions, quoting of literary works is widely used. Quotes should be rather short (3 – 4 lines of a verse, 6 – 10 phrases in prose) but vivid and memorable.

Literary excursions put increased requirements to the tourist guide concerning the language culture, diction, articulation, ability to read poetry. Only through deep knowledge of the material and its free presentation, it is possible to ensure effective conducting of an excursion.

Art criticism excursions are among the most effective types of art promotion. They cultivate a sense of the beautiful, develop an artistic taste, contribute to the study of the history of culture, as well as contemporary reality and its reflection in the works of art.

There are numerous topics of art criticism excursions. Their classification is based on various types of art: music, cinema, theatre, fine arts, decorative arts. Excursions in this group may be dedicated to the life and work of an artist, or to a particular theatre, philharmonic, conservatory, or one of the arts in a specified period of time. Theatrical and musical excursions are intended to develop a creative image of a theatrical or musical artist. These excursions include theatres, conservatories, concert halls, residential and public buildings, streets, boulevards, parks, palaces, estates, museum apartments and memorial museums where prominent artists lived and operated.

However, all of these objects are ancillary tools for covering the main theme of the excursion, and during their analysis it is not advisable to focus the excursionists' attention on their historical and architectural value. The focus of the excursion should be on the image of an artist, the analysis of his creativity, and the characteristics of the creative environment in which his personality, views, and outstanding works were created. Excursions should reflect the contribution of his work into development of the national art, its place in the world of theatrical or music culture.

Theatrical and musical excursions can also include visits to the museums, where, while viewing the exhibits, one can listen to music written by a composer, performed by a singer, actor. Each piece of music should be accompanied by the guide's comments. During combined tours, fragments of music can be listened to in the bus or other vehicle.

Theatrical and musical excursions include acquaintance with a certain cultural and educational institution: a theatre, a conservatory. These excursions introduce the history of the theatre and music development in the region, the city, the country. The best performances, their artistic originality, creativity of the compositions should be highlighted.

Illustrative material (posters, portraits, photographs of the performance scenes) is obligatory for use and provides an overview of the interior of the theatre. The tourists get a fuller idea of the theatre when they attend performances. During thematic excursions dedicated to the actors of the theatrical and musical past, it is necessary to underline their roles in the development of the contemporary art, to present the contemporary assessments in this sphere.

Excursions that introduce the works of fine arts are divided into excursions that present the works of painting, monumental sculpture and works of decorative and applied art. These tours are held in art galleries and museums of art (in this case, the objects of presentation are the works of painting). The main content of such excursions is a comprehensive analysis of the achievements of painting, which should be conducted at a high level.

If it is impossible to show the artist's canvases in the museum or in the art gallery, then there must be reproductions of paintings in "the guide's portfolio". Without demonstration of these materials the excursion cannot be complete: the excursionists will not get an idea of the artist's work. Such excursions are similar to the theatrical and musical ones.

When demonstrating the monuments of sculpture, it is advisable to characterize the epoch in which they were created and retell the story of their creation. Analysing the sculpture, it is necessary to emphasize how well and skilfully the sculptor conveyed the idea, to reveal the peculiarities of the artistic style, to name the sizes of the sculpture and material it is made of. The analysis is accompanied by the narration about the lives and activities of people immortalized in the monuments and sculptures.

Applied arts are demonstrated in ethnographic museums, museums of architecture. During these excursions, the evolution of applied arts is shown; their comprehensive artistic analysis is provided. Folk art objects should not be presented in isolation from each other, but as part of the natural interior or exterior of a house, a yard, a workshop.

One of the types of folk art is the achievements of folk art crafts, which are now widely accepted and recognized. In the process of these excursions,

it is necessary to provide an insight into the historical and socio-economic prerequisites for the emergence of the crafts, to tell about the current state and prospects of their development, to give an artistic analysis of the best achievements, to characterize the artistic and stylistic features of its products, to mark the best craftsmen, to describe the most popular samples, to concentrate on the production techniques, raw materials, etc.

The methodology of conducting art criticism excursions is the same as for other excursions, but the specificity of works of art as the excursion objects stipulates some peculiarities of conducting this kind of excursions. Any kind of art has the ability to directly influence the audience and viewers. The kind and type of this influence, the way the excursion artwork object will be perceived, depends, on the one hand, on the excursionists' preparedness, age, level of knowledge, artistic taste, and on the other hand, on the guide's narration. The tourist guide should analyse the work of art in such a way that the excursionists perceive the artistic image as something holistic, since in the artistic image the content and form are inseparable.

During these excursions of great importance is the so-called culture of demonstration: the correct location of the group, the position of the guide, the accuracy and clarity of his gestures. The guide must have a perfect command of language and know special terminology. However, the guide should not saturate the excursion with many terms. In the narration, the descriptive method is most suitable.

Natural excursions develop knowledge of natural sciences, nurture love for the native land, develop aesthetic taste, and at the same time they are an important form of recreation. Such excursions are conducted in the natural environment. Objects may include forests, groves, parks, rivers, lakes, seas, waterfalls, mountains, volcanoes, rocks, some interesting natural phenomena (sunrise and sunset, high tides), wildlife habitat.

According to the venue, natural excursions can be both city and out-of-city but most often they are conducted at numerous and quite diverse objects of the nature reserve fund (reserves, national nature parks, zoos, botanical gardens, regional landscapes, garden arts, arboretums, parks-monuments of landscape gardening), excursions to natural and local history museums, animal husbandry and farms (ostrich, horse, trout farms).

In content, nature excursions are always thematic and have their own orientation: botanical, zoological, hydrological, geological, unique nature monuments, etc. The most common thematic excursions are the botanical

ones. During this type of excursion, the tourist guide tells about the plant life of the region, shows and names the most famous species for a certain area, as well as relic and exotic plants, gives an idea of how they are used in the economy and medicine. The task of the botanical excursion is not only to familiarize the tourists with the world of plants, but also to show the interconnectedness and interdependence of natural processes and phenomena, their economic and health value.

It is quite difficult to carry out zoogeographic excursions in which it is necessary to demonstrate the influence of biological conditions on the composition, development, number of species, migration of animals, to tell about their adaptability to the environment, their importance for humans, the economy, and the protection of animals.

Hydrological excursions are organized along the seas, lakes, rivers and waterfalls. They inform about the importance of water resources in everyday life, the economy, the development of hydropower and water legislation adopted in the given country, how water should be protected from pollution and exhaustion.

Geological excursions acquaint the excursionists with the origin and structure of the Earth, the riches of the subsoil; tell about the value and extraction of mineral resources. One of the varieties of geological excursions is mineralogical (mineral deposits), which gives information not only about the properties and applications of minerals, but also about the processes of mineral formation.

Excursions through unique natural monuments are very popular. Unique natural monuments are various natural formations (single objects) that are of scientific or aesthetic importance and require careful treatment or protection. These include monuments of inanimate nature (caves, rocks, gorges, geysers, etc.) and wildlife (relict plants and animals) of nature, unique natural complexes. The value of the monuments is determined by their invariability, the preservation of all their peculiarities. They need protection and care, because under the influence of nature and man, they go to ruin and lose scientific and aesthetic value.

Overview nature excursions are different from thematic nature excursions in that they include various objects of nature. Overview nature excursions provide an insight into the geographical location of a certain area and its natural conditions: geological structure and minerals, topography, climate, soils, flora and fauna. Therefore, overview nature excursions should be built

on subtopics that are logically interconnected and reflect the interconnection of all objects and phenomena in nature.

It is obligatory nowadays that guides talk about the measures that are being taken in the country to protect the atmosphere, waters, subsoil, land resources, flora and fauna of the world and the rational use of natural resources.

The nature theme takes a significant place in the travel excursion information on the country routes during long journeys, it is often a part of literary and art excursions as an indispensable part of the artist's inspiration and creative work.

Nature excursions are peculiar in the way that the excursionists can come into direct contact with the objects of observation. The most beautiful corners of nature are chosen for display, so that the excursion does not only have scientific and cognitive value, but can also cause deep aesthetic experiences, desire to preserve the natural beauty.

When preparing an excursion, the objects are first identified, then the literature is selected. The selected objects must be accessible and convenient for inspection and observation in terms of both the location and approach of the vehicle. A peculiarity of the demonstration method of a natural object is that the source of information is the object itself, not the events that are associated with it. Unlike the objects of historical, architectural, literary and other excursions, nature objects are in constant motion, change their appearance (a meadow in spring and autumn, a calm sea and a sea in storm).

During nature excursions, descriptions, characteristics, and explanations to reveal causal relationships between the objects of nature are often used. Observation of plants, animals and natural phenomena helps to learn the nature more deeply.

It is not always possible to show objects or natural phenomena in a natural excursion: the tourists can hear the birds singing, but do not see them, they cannot see the spring flood of the river in summer. In these cases, visual aids are used: natural (herbaria, collections), visual (reproductions of paintings, drawings, photographs of plants, fish, birds, dioramas, maps), sound (recordings of voices of animals, singing of birds, noise of a waterfall, sea surf), as well as recordings of musical works, poems about nature performed by artists.

Rather often, natural excursions are combined, that is, in addition to the acquaintance with natural objects, it is planned to visit profile museums,

relevant sections of the local history museum, observatory, planetarium, weather station, greenhouse and other objects.

It is also necessary to envisage recreation of excursionists outdoors (in the forest, near the pond, in the meadow), during which the tourists and the guide can discuss the tasks of nature protection, the culture of human behaviour in nature, etc.

Industrial excursions are one of the types of thematic excursions aiming to satisfy the interests of excursionists in understanding industrial objects and enhancing their cultural and business (professional) level.

In this kind of excursions, different companies are objects of observation, and the main sub-themes of such excursions cover the issues of the peculiarities of production cycles, technological processes, results of work of enterprises, the consequences of their impact on the environment.

As has been mentioned, industrial excursions are divided into:

Industrial and historical;

Industrial and economic;

technological;

designed for advanced training of personnel;

professionally oriented.

The purpose of industrial and historical excursions is to provide insight into the individual stages of development of a particular enterprise or all enterprises of a particular industry in a given locality.

In the context of industrial and economic excursions, the main focus is on the development of a certain branch of the economy in a certain area in general, such as trade, banking, transport engineering.

Technological excursions are devoted to the modern achievements of science and technology in a certain field, the application of technologies and innovations at enterprises.

Industrial excursions for advanced training of personnel are conducted mainly for employees of similar enterprises of the industry, during the training seminars and trainings, refresher courses.

Industrial excursions have become widespread for providing career guidance for young people who are facing the choice of a future profession. Such excursions are quite actively conducted by leading enterprises.

Industrial excursions are conducted either in the territory and on the premises of manufacturing enterprises or in their museums. Organization of industrial excursions is now a profitable business both for the enterprises,

which are the main excursion objects, and for the consumers of this kind of services. For enterprises, this is additional advertising and marketing of goods and services which becomes a more and more valid method of promotion; popularisation of the company's brand, creating brand loyalty; attracting young employees and professionals to business.

Industrial excursions are of great educational importance, as they serve a form of technology visualization, organization of the production, content and essence of work, working conditions, etc.

Quite often, industrial excursions are considered as a means of formation and development of interest in various professions, in other words, these excursions are not only cognitive but also of great career value. Besides, industrial excursions are also included in the educational programs of schools, colleges, higher educational institutions.

The main purpose of industrial excursions is to broaden the students' outlook, their general educational attainment, and to achieve closer links between theory and practice in education. The excursion to the company, which is organized in connection with the content of the university subjects, presents an inseparable connection of theory and practice in production activity. The students can get acquainted with the principles of operation of devices and machines, various equipment, the use of various materials in technology, technological processes, the issues of complex mechanization, automation and intensification of production. These excursions encourage students to intensify learning, modelling, designing, carrying out the test.

A special component in the activities of the guide on such excursions is the so-called pedagogical component, which involves creating an emotionally positive attitude towards the enterprise, its employees, the awareness of the importance of the products it makes, even if the enterprise has a negative impact on the environment. It is also important not to burden the audience with excessive details, figures and facts to avoid information overload. The main point of such an excursion is to characterize and comment on the objects, which should be meaningful, but not too long. The average duration of such tours is 1 – 2 academic hours. The thematic industrial excursion is, for the most part, a continuation of lessons in science-oriented and professional disciplines and is a clear demonstration of the material being studied. Usually, such excursions are clearly directed and are devoted to the description of the features of individual technological cycles in the work of

a technology company, building a process of quality management or control in production.

Field trips demand a careful choice of an enterprise as an object of demonstration. The most technologically advanced enterprises present the greatest interest as they can provide training and educational material. A separate type of field trips is visiting historical enterprises (still working or not) which had significant local importance, belonged to the region's specialization and so on. Conversely, these objects can be standard enterprises of production and service without which no settlement can function such as transport enterprises (a railway, an airport), a post office, catering establishments.

Of great cognitive interest are excursions to laboratories of factories and plants, educational and research institutes. Among them are chemical laboratories of industrial enterprises, factory laboratories for testing the properties of metals, alloys and synthetic materials.

It is obvious that the content of industrial excursions is determined by the tasks of the educational process, which should be thoroughly considered during the stages of creation of the excursion. In addition, it should also be taken into account whether industrial excursions are conducted prior to the study of the topic or part of the course, or vice versa, completing the study and summarizing the relevant topics.

Another feature of such excursions is that they are mostly conducted by several tourist guides. Thus, according to the requirements of the excursion service, the excursion bureau / travel agency provides the group with its own tourist guide, who accompanies the group from the beginning of the excursion (meeting with the group) to the objects (enterprise/factory/plant) and provides the excursionists with all the necessary preliminary information, that is, announces the introduction of the excursion; briefly narrates the history of the enterprise; explains the main rules of conduct on the route; announces the main issues and the corresponding objects of the visit; generally prepares the group for the perception of the excursion objects and provides all the necessary information about the route.

The companies either have professional guides or specialists of different departments (for example, they may be engineers, technologists, managers of the human resources department) who tour the excursionists around the enterprise. The choice of the excursion type, its duration, content

of the material presented depends on the excursionists' age; the content and form of the previous work on the topic; group demands; the needs of the company.

The main goals of the industrial excursions for the advanced training of personnel are to determine the place of a certain enterprise in the structure of the industry, to acquaint the group with the conditions of work, types and nature of possible future work or joint activity, with the history and prospects of the enterprise development. Such excursions are mostly created and performed according to the customised orders. Thus, the special arrangement requires the construction of the route, the composition of the excursion, additional agreements with the customer, signing of the agreement obligations with the management of the enterprise. After this kind of excursion, the participants are usually obliged to make a written report, answer certain questions, write an abstract, participate in a collective discussion, and so on.

Professionally oriented excursions are primarily designed for school-children of grades 9 – 11. Their purpose is to reveal the content of the main professions, to show their importance, features, content of the work performed, opportunities for professional and career growth, providing opportunities for direct communication with the representatives of the profession – specialists working at the enterprises. Prior to the excursion, some consultancy work should be carried out in class, which should result in the formation of sub-groups based on the pupils' interests, aptitudes and abilities. This can be done through testing and questioning (professional questionnaire). If the groups are properly selected, the excursion material can be given in a bigger volume, more informatively, without fear of weakening the pupils' attention.

The basis for the development of the content of professionally oriented excursions should be based on either professionograms or professional descriptions. However, not all professions have quite reliable professionograms. The following scheme of profession analysis can be applied during such excursions:

- 1) the general information about the profession;
- 2) the history of appearance and development;
- 3) the socio-economic importance and place in the structure of the modern world economy;
- 4) the prospects for development, its relationship with other professions;
- 5) the characteristics of the labour process: the type of labour, the main tools of labour, production operations, organization of labour; hygienic and

microclimatic conditions; the mode and rhythm of work, the dangers of industrial injuries, occupational diseases, medical contraindications;

6) the requirements of the profession to the physical and psychological qualities of a person;

7) the vocational training requirements and characteristics of educational institutions providing education in the relevant profession.

A special feature of conducting of all the types of industrial excursions described above is compliance with the safety rules during company visits. All participants of the excursion process must follow them carefully: a tourist guide of the enterprise is obliged to conduct a special briefing on this issue with the excursionists before the beginning of the excursion. Responsibility for adhering to the safety rules and possible consequences of violation of these rules on industrial tours is shared between the tourist guide of the tour agency, the company guide and the accompanying teacher.

The basic safety rules during industrial excursions are:

1. During the movement in the territory of the enterprise, strictly follow the walking routes of the tourist guide.

2. Make way for the factory transport. Do not cross the road in front of it.

3. Enter the shops only through the entrance doors for people.

4. Be especially careful about automatic doors or gates.

5. Stay in a safe area while passing the crane. In no case should you stand under the crane load.

6. Look carefully at your feet. Bypass potholes on the floor, shavings, oil stains.

7. Do not look at welding flames.

8. Do not touch the machine tools, equipment, wires, chips with your hands.

9. Do not press the buttons yourself.

10. Do not approach the work area of machines and equipment. In case of gross breach of safety, the guide has the right to stop the excursion and accompany the group to the passageway.

To make the industrial tours more effective, the tourist guide should be competent and aware of:

the goals and objectives of the tour;

the general level of the excursionists' preparation;

the methodical techniques of demonstration of the objects;

the history and prospects of the enterprise development;

the interaction of the enterprise departments in the process of production;

the general aspects of the product manufacturing technology.

In general, the excursion must leave a positive attitude to the company.

In the process of an industrial excursion, the tourist guide must highlight:

the value of a particular operation in the technological process;

the importance of an interested, creative attitude to work;

the influence of the correct professional choice on the future.

There are some peculiarities regarding the technique of conducting an industrial excursion. Some of them are based on the characteristics of enterprises, their production cycles and safety rules, but there are a few general recommendations:

while conducting an excursion, a guide should always be in front of the excursion group;

the movement of the group is slow;

the guide narrates the story only when the group stops, so as not to distract the excursionists from the company observation and because of the possible noise at the enterprise;

the tourist guide should talk louder or use special loudspeakers, audio guides or individual sound amplification equipment;

the location of the group near the objects should be carefully checked each time since the traditional arrangement in semicircles is impossible in most cases.

The features of conducting museum excursions. Museum excursions are direct manifestation of the cultural and educational activity aimed at acquainting the visitors with the museum collections, presented in the exhibitions on different topics. Museum excursions are based on a dialogue between a museum guide and a visitor (an excursionist).

The main function of a museum is to collect, preserve and replenish valuable historical materials and resources. Museum exhibits are stored in the museum's exhibition halls or in storage rooms. Museum expositions usually present the most valuable historical or artistic artefacts, statues or things that more fully characterize a particular era or event. A well-prepared exposition is the basis for successful excursions.

Museum excursions can be conducted by tourist guides and audio guides. In general, the requirements to a tourist guide who conducts museum excursions are the same as to an ordinary guide. The guide has to prepare

the text of the excursion and pass a trial excursion before working with the museum audience. He is obliged to freely master not only the topic but also the methods of conducting the excursion.

An important point in the preparation of a museum excursion is the selection of objects, since the large number of exhibits in the museum halls does not allow providing a full description of all exhibits. The selection of the objects is defined by the theme and purpose of the excursion. Only those exhibits that are of extreme expressiveness and significance are selected: unique monuments; the objects that are devoid of outward expressiveness but necessary to characterize the most important aspects of the historical process or epoch; monuments reflecting the museum's restoration, collection and research work.

A thematic museum excursion includes 2 – 3, maximum 4 halls with 40 – 50 exhibits in each. An overview museum excursion includes 10 – 12 halls, with an observation of only 5 – 10 exhibits. The overview museum excursion highlights some of the most memorable moments in a historical development, but a memorable event or every next issue is not always directly related to the previous and subsequent topics of the excursion. In this case, the order in which the objects are demonstrated is determined by the ease of the logical transitions. The fragmented demonstration of objects determines the most appropriate form of presentation of the material – in the form of theses. In this case, it is impossible to provide a consistent narration. The museum route does not presuppose long pauses. Museum excursions are also differentiated taking into account the age, educational and professional characteristics of the tour groups. For example, depending on the age of the pupils, excursions may last: 45 – 50 minutes for schoolchildren of the 4th – 5th form, up to an hour and a half for schoolchildren of the 8th – 11th form, up to two hours for adults.

The structure of museum excursions is standard: the introduction, the main part, and the final part. Museum excursions, like all others, have a reference and individual text, and the methodological guidelines. The main rule of the excursion technique – a combination of demonstration and narration – is also applied to museum excursions. On these excursions, demonstration prevails over narration. However, as museum exhibitions are specially prepared for viewing, the method of demonstration is simplified compared to demonstration of objects during a city tour.

The extraordinary saturation of museum excursions requires conciseness, content volume, expressiveness of narration. During the narration, the techniques of description and characteristics of objects are mostly used, in addition, quoting or citation of real documents is also advisable.

Local excursions. Development of the feelings of love for the native land is facilitated by excursions based on the local history material. Local lore is diverse and offers unlimited opportunities for expanding excursion topics. In general, local history means a comprehensive study of a certain part of the country – a local territory: a city, a town, a district, a region. Each excursion includes the elements of the local lore, but not every excursion can be called local lore. For example, sightseeing tours of major cities cannot be considered local lore, since most of their sites are not so much local as national. Therefore, the locality of the material is the most important feature of a local excursion. The content of local excursions can be exploratory and thematic. Sightseeing tours provide a comprehensive description of the region: nature, history, population and culture, economic achievements. Topics can be devoted to historical, military events, ethnography, nature of the region and more. The material of a local excursion, as well as any other one, is divided into general and local. General features include essays on the history, geography, economy, culture of the region, as well as an assessment of the phenomena and events of its life in archival documents. The material in a small town is collected according to the following plan: the date of the city origin, the origin of the name; the natural conditions of the city and its environs; the demographic data, ethnography; the monuments of the old; the origin of the street names. Local excursions to a village should include information about the time of its origin and the origin of the name; about natural conditions and natural resources; about old-timers; the land issue; demographic and ethnographic data, stories about the participation of the villagers in the most important historical events: civilian and military; about the current state of the economy and prospects for its development. After accumulating the general material, information relating directly to the objects is collected.

Out-of-city (country) excursions. Country excursions can be both overview and thematic, most often concerning the regional local lore. These excursions are characterized by a large number and variety of demonstration objects.

It is clear that on thematic excursions, the main theme is covered in the final destination because there may be no objects associated with the topic

along the route. However, there might be some interesting objects along the route that may interest the excursionists and the guide has to be ready to carefully select the important travel information and relevant illustrative materials for "the guide's portfolio". Since it may take several hours to reach the main destination of the route, it is recommended that the materials be chosen in different formats: audio, video, photos, various collections, to make the excursion route interesting but not too overloaded with information.

Another peculiarity of out-of-city (country) excursions is the lack of constant visual impressions, exits to the demonstration objects, and accordingly the guide's narration acquires great importance. The content of the route information is irrelevant and largely unrelated to the main subject of the excursion. The material of travel information is mainly of the local lore – nature, agriculture, industry, development of culture and art, the future of the region, history, life stories of prominent personalities.

The route information should not repeat the content of the excursion material at the destination and this is the main requirement to be observed. Road information does not have methodological guidelines, only the compiled and approved text. Each guide is obliged to have an individual text of the route information.

The compositional structure of the out-of-city excursion is just like any other. It is advisable to introduce the topic at the place of getting on the bus before the movement starts. The tourist guide's responsibility is to completely organize the country routes and the whole excursion. As far as the country excursion lasts the whole day (10 – 14 hours), it is necessary to provide a break for lunch, to inform the excursionists about the rest stops in definite places, sanitary stops, rules of behaviour and so on.

Religious excursions are of great importance nowadays because they do not only play the humanistic, cultural, informative and educational role but they are also a socially important component of the state ideology, national revival, and independence. Honouring the religious rituals and cults is a necessary prerequisite for a democratic society.

Religious tourism is historically the first type of tourist travels that probably started to form during the period of formation of world religions. Nowadays, this type of tourism is developing dynamically. Religious tourism has its varieties: pilgrimage tourism, scientific and educational religious tourism.

When organizing a religious tour, it is necessary to remember that religion, as a form of social consciousness and outlook, includes two inter-related and at the same time independent levels: psychology and ideology. Religious psychology is a set of believers' perceptions, feelings, moods, customs, traditions associated with a particular system of religious ideas. Religious ideology is a system of ideas developed by religious organizations, professional theologians, and worshipers. With their help, during the excursions it is possible to reveal the essence of theology and theological concepts, religious philosophy, to present a systematic statement of religious views on the world, the person in it, on the meaning of the person's being.

Contemporary religious studies and a retrospective methodology that takes into account specific historical, social, ethnic and cultural phenomena are under the influence of the leading religions formed in the territory of Ukraine.

The main point of the organization of religious excursion is their high scientific level and the content of excursion materials, which fully accounts for the processes that take place in the socio-political life of a society. To this end, the guide requires a fairly wide range of contemporary knowledge of religious studies, history, philosophy, psychology, sociology, ethnography, and more. By organizing religious excursion routes, the excursion bureaus / travel agencies undertake the difficult task of fulfilling the function of intermediaries between different worldviews, laying the paths of understanding between nonprofessionals, religion and society.

Determining the purpose of a religious excursion requires a differentiated approach. Religious excursions are divided into three groups: educational, scientific and pilgrimage. Accordingly, the purpose of each of these groups will be different.

The purpose of an educational religious excursion is to get acquainted with the religious sites, history of religion or religious culture. The tourist guide needs to select religious sites known for their history with deep cognitive value for sightseers. These can be the objects of both one or different religions.

Scientific religious excursions are carried out for the purpose of scientific study of religious objects, the study of different religious laws or rituals. The target audience is usually scientists, archaeologists. Different religious sites are used, regardless of religion.

Pilgrimage excursions are carried out for the purpose of worshiping church relics, shrines, participation in religious ceremonies. Choosing the

right object provides a visual basis for perception, a deep insight into the topic. It is important that each topic should have its own object. Excursion objects of religious topics are: a temple, a cathedral, a church, a monastery, a chapel, places of theophany, burials of the churches' higher hierarchs, a healing spring, a prayer house.

A temple is a building dedicated to the God and designated for worship, or religious services. The word "temple" is borrowed from the Church Slavonic language in Ukrainian, in which it meant "house, building, dwelling, home". The corresponding Old Russian word, which is still preserved in the Ukrainian language, is *knory* – choir(s) that sounds nowadays as "khram". Due to the fact that the word "temple" in the sense of "house" was used mostly in religious texts, it started to mean "God's house, church, temple". The temples can be: a catholic church for Catholics, a mosque for Muslims, a synagogue for Jews, a church for orthodox Christians.

A church is a cult building for Orthodox, Catholic and some Protestant Christians, where religious services take place.

A cathedral is the main temple for Christians where the clergymen pronounce the liturgies. The cathedral is the highest ecclesiastical institution in the territory of one or another jurisdiction, usually with the legislature.

A monastery/nunnery is a complex of structures and buildings for a religious community of monks or nuns, guided by a single rule of life (statute). The earliest Christian monasteries sometimes served as fortresses and had the appropriate appearance.

In the culture of Ukraine the churches of national minorities take an important place. Many of these houses of worshipping are architectural landmarks of national importance that cannot be ignored when developing the guided tours. This is not only about responding to the spiritual needs of believers: this approach provides the general public with knowledge about the underexplored chapter in the history of religion and at the same time promotes a culture of interconfessional and interethnic relations.

Excursion bureaus / travel agencies organize religious excursions in close cooperation with religious institutions, which grant the right to carry out cultural and educational activities. Besides, it is very important for composing the text, agreeing the time of visits, visiting religious holidays and services.

It is clear that on holidays, a large number of people visit religious objects, and accordingly, conducting an excursion is somewhat complicated, but for tourists such visits become more attractive and have a greater

emotional component. Excursions during religious holidays are especially valuable for religious pilgrims.

From the organizational point of view, the features of religious excursions include instructing the excursionists about the rules of behaviour on the religious sites during the excursion, wearing appropriate clothing, observance of the elements of ritual.

Another important reservation concerns the formation of the excursion group – people with purely religious (pilgrimage) goals should not be combined into a single group with those who come just for educational purposes.

The list of demonstration objects and the time of conducting a religious excursion changes depending on the target audience. For example, pilgrims are not very interested in museum exhibitions, the artistic and historical significance of the sites visited, but instead these objects and values will be central during scientific and educational religious excursions.

The questions to consider:

1. Explain the concept of the differentiated approach to the excursion service.
2. What are the criteria used to divide excursionists into different excursion groups?
3. Identify the factors that combine and divide the excursion audience during an excursion.
4. Innumerate the types and subtypes of excursions, give short characteristics of each group.
5. What are the features of organization and conducting of an excursion for excursionists of different age, profession and other characteristics?
6. Compare the requirements and features of city and out-of-city (country) excursions/tours.
7. What are the features of industrial excursions?
8. What are the features of religious excursions?
9. In what way does a museum excursion differ from others?

The individual task:

In Annex F, the common "problem" tourists and inconveniences they may cause are described. Read attentively the advice how a tourist guide should deal with such tourists and problems. What other advice can you propose? Have you ever encountered the problems of this type? How have you dealt with them?

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The Global Code of Ethics for Tourism

As a fundamental frame of reference for responsible and sustainable tourism, the Global Code of Ethics for Tourism (GCET) is a comprehensive set of principles designed to guide key-players in tourism development. Addressed to governments, the travel industry, communities and tourists alike, it aims to help maximise the sector's benefits while minimising its potentially negative impact on the environment, cultural heritage and societies across the globe.

Adopted in 1999 by the General Assembly of the World Tourism Organization, its acknowledgement by the United Nations two years later expressly encouraged UNWTO to promote the effective follow-up of its provisions. Although not legally binding, the Code features a voluntary implementation mechanism through its recognition of the role of the World Committee on Tourism Ethics (WCTE), to which stakeholders may refer matters concerning the application and interpretation of the document.

The Code's 10 principles amply cover the economic, social, cultural and environmental components of travel and tourism:

Article 1: Tourism's contribution to mutual understanding and respect between peoples and societies.

Article 2: Tourism as a vehicle for individual and collective fulfilment.

Article 3: Tourism, a factor of sustainable development.

Article 4: Tourism, a user of the cultural heritage of humankind and contributor to its enhancement.

Article 5: Tourism, a beneficial activity for host countries and communities.

Article 6: Obligations of stakeholders in tourism development.

Article 7: Right to tourism.

Article 8: Liberty of tourist movements.

Article 9: Rights of the workers and entrepreneurs in the tourism industry.

Article 10: Implementation of the principles of the Global Code of Ethics for Tourism.

Required language skills to guide visitors

Range. Having good command of a broad range of language allowing him/her to express him/herself clearly in an appropriate style on a wide range of general, academic, professional or leisure topics without having to restrict what he/she wants to say.

Accuracy. Consistently maintaining a high degree of grammatical accuracy; making no or few errors, difficult to spot and generally corrected when they do occur.

Fluency. Being able to express him/herself fluently and spontaneously, almost effortlessly. Only a conceptually difficult subject can hinder a natural, smooth flow of language.

Interaction. Being able to select a suitable phrase from a readily available range of discourse functions to preface his/her remarks in order to get or keep the floor and to relate his/her own contributions skilfully to those of other speakers.

Coherence. Being able to produce clear, smoothly flowing, well-structured speech, showing controlled use of organizational patterns, connectors and cohesive devices.

Note 1. In social and travel contexts, users at this level are beyond the stage of having any problems in dealing with many of the routine situations of everyday life, such as those which arise in shops, restaurants, banks and hotels. They can take part in lengthy casual conversations and discuss abstract or cultural topics fluently and with a good range of expression. They can deliver announcements fluently, almost effortlessly, using stress and intonation to precisely convey finer shades of meaning. They can give a clear, well-structured presentation of a complex subject, expanding and supporting points of view at some length. Nuances of meaning and opinion are not beyond their grasp, but there may be difficulties when talking about sensitive or complex issues. With this degree of competence, they can handle the requirements of entertaining socially, or of being entertained as a guest. Users at this level are able to participate quite actively in and enjoy a foreign culture. In the workplace, they can understand instructions, articles and reports, as long as, in most of these cases, the topic area is within the learner's own field, and

no particularly complex concepts and arguments or unusual vocabulary are involved. They can understand most of what takes place in a lecture, presentation or seminar within their own area of work, although unfamiliar accents, cultural allusions and jokes, unfamiliar or complex subject matter and colloquial language may cause difficulties. These skills are in accordance with the Common European Framework of Reference for Languages Scale for Level C1.

Note 2. This European Standard does not indicate that tourist guides must be multi-lingual.

How to guide successful tours

(Developed by the tourism and travel firm, GEM Group Ltd and the Institute of Travel Career Development)

You should know your territory, city, or region and share its secrets with the tour group. At the end of their visit, encourage tour members to take advantage of future tour packages.

Establish a resource of part-time or full-time geologists, marine and terrestrial biologists, botanists, plus historians and other cultural specialists, who are among the best in their field. The calibre of your team will earn you many accolades.

First impressions – appearance

Your personal appearance is important. A guide is seen from the front and behind. You, as mentor, are looked at and studied closely by your party. Your appearance is part of the professional image you create.

Ladies. Your face and figure are naturally assessed by men and women. An attractive face is not necessarily one reliant on every item on the make-up shelf; in fact, at present, it is probably just the opposite. A "fashion plate" can create psychological resentment! Dress smartly, interestingly, comfortably, and not too sexy!

Gentlemen. Regrettably, only your face will be considered worthy of study at length! However, dress tidily. Avoid "hippy" or "scruffy" clothes, but on the other hand, a suit and tie are not essential. Nevertheless, an "image" is essential, and male clothes can reflect responsibility, efficiency, and maturity. A beard is acceptable, but very long untidy hair is not.

Dress for your destination. Remember where you are going. Ladies should wear trousers or jeans if leading ecotourism-type tours. Also, let the females in your tour party know what clothes are appropriate for the activities of the day. Choose your shoes carefully; comfort is essential on walkabouts or for wet conditions. Take a spare pair of shoes for changes anyway.

Tour director (courier). Overnight touring work and longer tours may involve dressing for dinner – so a dinner jacket or suit or a suitable dress is essential. Take a change of clothing anyway.

Religious sites and dress. In some churches (e.g. Roman Catholic), a head cover or scarf is necessary in countries other than the U.S., especially

if the party is from overseas and will expect it. Short skirts, revealing blouses, etc., may not be appreciated in these circumstances. (Muslim and Jewish footwear and dress customs must be obeyed in their sacred places.)

Dress for the prevailing weather. The seasons change and weather is fickle. Listen to the weather forecast beforehand and be prepared to advise your tour members in advance if at all possible.

First, make sure you are warm enough and comfortable with an extra sweater, a coat, socks, etc., handy. Second, make sure your party is warm. After traveling in a heated motor coach, advise them to take coats, raincoats, etc. – whatever the season – when visiting exposed sites, especially if it is windy.

Introductions are in order. Introduce yourself clearly by name, and give a welcome and brief summary of the proceedings planned. Try to uncover all of the tour members' interests and discover some names, if only a few, and refer to these later.

Special note. If you are an international tour guide from a country where there is a distinctive native costume, to dress in one's native costume is acceptable and a conversational piece for the tour participants.

Point out how you can be recognized. You may have a badge, an umbrella, a cane, a hat or any other item that will distinguish you. Give them a telephone number to contact (e.g. hotel) should they get lost.

All-important first impressions. Your first impression is important. It sets the tone for the entire tour and can inspire or lose confidence by your tour group. It also helps you to remain in "control" and command respect from your tour members:

always try to be cool, calm, and collected;

remain slightly aloof-friendly but not gushing;

monitor yourself – watch your own approach, conceitedness, bad temper, etc.;

self-control is essential;

radiate assurance, self-confidence, and command;

do not patronize the group with a superior attitude about your knowledge.

Setting the stage. Try and discover the mood of your tour group. Watch their body language, their reactions to your discussion and be sure to ask for questions from the group as you go from place to place.

Watch your own habits of speech and body language (e.g. fidgety hands, blinking or twitching eyes, "ah's" or "er's") and try to check them.

Meet your tour members' eyes in turn when talking – most people like to feel that their existence has been noted, and someone who only looks and addresses tops of heads or feet does not make good contact.

Presenting your community and yourself to the visitor. First, know what you are talking about. Careful scrutiny of maps and brochures as well as consulting with your driver helps. Be prepared to answer questions intelligently. There is no need for a continuing deluge of remarks. Make the presentation interesting by making general comments about needed foods and lifestyles. Alternate information with songs and stories – there is only so much the tour members are able to absorb at one time. Also, check with the tour participants; have them share jokes, stories, and comments about their travel experiences.

Early morning is the beginning of the touring day. The participants are eager to learn and participate in the program; however, as the day wears on and after a heavy lunch, drowsiness sets in. Keeping their attention becomes more challenging. Often it is better to play a series of games and inform the members of what will be taking place the following day. It is up to the tour director to decide how important the information is and when to disperse it to the clients.

Leave your notes behind. "Talking and eloquence are not the same. To speak, and to speak well, are two different things. A fool may talk, but a wise man speaks". – Ben Johnson.

The tourist guide should practice and feel comfortable with giving a spontaneous presentation to maintain an audience's attention. A written presentation is far less interesting than an impromptu one. How can you put magic into your presentation without notes?

Rule 1. Captivate your audience.

Know your subject. The primary reason any tour group decides to listen to you (discounting courtesy and the fact that the tour was included in the tour package) is the presumption that you have something to say. After all, you are supposed to know more about that particular destination than the group does. Pulling out a bunch of notes only telegraphs that they are in for a long canned presentation. Prove that your expertise is really in your head, not just on pieces of paper.

Rule 2. Be mentally disciplined.

Have no fear; you have a message: knowledge of a subject that the tour members have been waiting to learn about. Natural conversation enhances everything you say. It magnifies your magic and focuses your clarity, and the mere fact that you are able to think on your feet makes everything you say sound more controlled and resourceful.

Rule 3. Let your tour group get to know you.

To give the tour group the best presentation for their money, patience, and time, let them get to know you by letting go a little. Make mention of your favourite restaurant or sport.

Should the group be from Germany, tell them of your experiences in their land and how special those memories are to you, and that it is your hope that what you were able to share with them today will be one of their fondest memories of this tour.

Rule 4. Concentrate on quality.

The quality of your facts, arguments, and style all rely on your attention to what you are saying. Too often the mechanics of reading, flipping cards, and lifting or lowering your head distract you more than they tune you in to your presentation.

Rule 5. Interact with your audience.

Always think of your presentation as a two-way communication, a mutual exploration. You can't start or end the presentation satisfyingly unless you plan to wrap your words around the tour members.

Rule 6. Speak up.

"Stand up, speak up, and shut up" is an old maxim for public speakers.

The guide certainly must do the first two – stand up and speak up – and do them slowly and clearly. How long and how often you talk will vary; yet certainly the guide who never stops talking can be as big a nuisance as one who says too little. If it is not really important, don't say it! Talking for the sake of talking kills interest!

Rule 7. Talk to the group, not the object of their attention.

Point to and glance at the building, statue, or view, which you are describing. However, don't forget to look at the group most of the time. The guide who talks "away" from the party may not be heard. Alternatively, stand above and behind the group so that you all are looking in the same direction with your voice carrying over them.

Rule 8. Vary your speed of delivery.

Slow down or speed up to change emphasis – even drop your voice to help focus their attention.

Rule 9. Pause.

Pause for effect... and questions.

Rule 10. Keep your voice strong and audible all the time.

Some speakers will start strong but rapidly become less audible. It may be possible to lower your voice to a more conversational level as the party gets used to it – or in quiet situations. Check yourself frequently.

Rule 11. Smile with your voice.

Try to avoid harshness or the traditional mechanical "guide's drone" illustrated well in certain famous national tourist monuments and historical homes. Clearly, the effectiveness of your voice should be judged by an oral test or interview; yet you can do a lot by yourself.

Try addressing yourself in a mirror with a test piece of "oratory". These will all help to build confidence. Visit courses on public speaking. Amateur dramatics is another useful training technique.

Some hints for nonverbal communication with clients

1. Watch facial expressions carefully.
2. Study body movements and try to decide what they mean.
3. Watch for and try to interpret language "extra" such as laughing, coughing, yawning, etc.
4. Notice a person's clothing and jewellery. Try to figure out how these adornments affect the person as a client.
5. Be careful not to generalize and draw wrong conclusions based on a client's nonverbal communication.
6. Don't be afraid to shake hands with a client.
7. Be a little animated and use your body when talking with clients.
8. Use your face to show pleasant feelings, smile or laugh.
9. Dress tastefully; be neat and presentable.
10. Always practice good personal hygiene; be clean and have no offensive odour.

The required language skills to communicate in the area of qualification

Range. Having a sufficient range of language skills to be able to give clear descriptions, express viewpoints on most general topics, without much conspicuous searching for words, using some complex sentence forms to do so.

Accuracy. Showing a relatively high degree of grammatical control. Making no errors which cause misunderstanding and being able to correct most of his/her mistakes.

Fluency. Being able to produce stretches of language with a fairly even tempo, although searching for patterns and expressions and having a few noticeable long pauses.

Interaction. Being able to initiate discourse, take his/her turn when appropriate and end conversation when he/she needs to, though not always doing this elegantly. Being able to help the discussion along on familiar ground confirming comprehension, inviting others in, etc.

Coherence. Being able to use a limited number of cohesive devices to link his/her utterances into clear, coherent discourse, in spite of some "jumpiness" in a long contribution.

Note 1. In social and travel contexts, users of this level can deal with most situations that may arise in shops, restaurants and hotels; for example, they can ask for a refund or for faulty goods to be replaced, and express pleasure or displeasure at the services given. Similarly, routine situations at the doctor's, in a bank or post office or at an airport or station can be handled. They can understand oral and written instructions in their field, including conditions and hazard warnings, signs and notices in public places, can pass on information reliably and explain a problem which has arisen. They can ask for further explanations and follow-up questions to check that they understood what a speaker intended to say and get clarification of ambiguous points. In the workplace, users at this level can give information within a familiar topic area and can take some limited part in a meeting. They can take and pass on messages, although there may be difficulties if these are complex, and can

carry out simple negotiations. They can ask questions and take part in a seminar or tutorial with some difficulty. They can read simple textbooks and articles, but cannot read quickly enough to cope with an academic course. These skills are in accordance with the Common European Framework of Reference for Languages Scale for Level B2.

Note 2. This European Standard does not indicate that tourist guides must be multi-lingual.

Правила туристсько-екскурсійного обслуговування на автобусних маршрутах і турах

Загальні положення

1. Відповідно до головних завдань, покладених на транспортні та туристсько-екскурсійні організації з забезпечення високої якості й рівня культури обслуговування туристів і екскурсантів під час користування пасажирським автомобільним транспортом, Правила транспортного і туристсько-екскурсійного обслуговування передбачають створення необхідних умов:

1.1. Розроблення належної документації туристського або екскурсійного маршруту, його узгодження і сертифікації.

1.2. Подача автобусів для туристсько-екскурсійних поїздок у встановлений час, у технічно справному стані, з дотриманням санітарних норм.

1.3. Рух автобусів суворо по затвердженому маршруту проходження з дотриманням установленого графіка.

1.4. Безпека руху та перевезень туристів і екскурсантів.

1.5. Дотримання належного порядку серед туристів і екскурсантів, що забезпечує нормальні умови для роботи водія автобуса, чистоту і збереження устаткування автобуса, приємний відпочинок під час поїздки.

1.6. Проведення туристсько-екскурсійної поїздки відповідно до затвердженої програми обслуговування туристів і екскурсантів і графіком руху автобусів.

1.7. Уживання необхідних заходів для доставлення туристів і екскурсантів у місце призначення у разі виникнення по дорозі надзвичайних обставин.

2. Правила транспортного і туристсько-екскурсійного обслуговування туристів і екскурсантів під час користування пасажирським автомобільним транспортом передбачають регулювання взаємин між представниками автотранспортного й туристсько-екскурсійного підприємства у процесі туристської поїздки. Ці Правила мають бути зазначеними в договорі на транспортне обслуговування як обов'язкові для транспортних, туристсько-екскурсійних організацій і туристів (пасажирів, екскурсантів).

3. Ці Правила не заміняють чинних Правил дорожнього руху, Особливих умов перевезення туристів і екскурсантів автомобільним транспортом

загального користування і Положення про порядок видачі дозволів на право здійснення туристичного супроводу фахівцям туристичного супроводу.

Порядок взаємодій і спілкування водія автобуса і представника туристсько-екскурсійної організації:

1. У своїй спільній роботі з обслуговування туристів і екскурсантів водій автобуса, екскурсовод, керівник туристської групи зобов'язані забезпечувати туристам і екскурсантам приємний відпочинок відповідно до програми туристської подорожі, набором (пакетом) туристських послуг, зазначених у туристській путівці, і високоякісне туристсько-екскурсійне обслуговування.

2. Водій, екскурсовод, керівник туристської групи зобов'язані:

2.1. Сприяти повному й адекватному виконанню заходів програми туристсько-екскурсійного обслуговування групи. Дострокове прибуття автобуса в пункт призначення не дає екскурсоводові, керівникові туристської групи права потребувати від водіїв додаткової роботи, не передбаченої графіком руху.

2.2. Усувати спільними погодженими діями зриви й неполадки в обслуговуванні туристів і екскурсантів, що виникають через непередбачені обставини.

2.3. Бути чисто й акуратно одягненими. У спілкуванні один з одним і з туристами бути коректними, увічливими, не допускати брутальності й різкості, дотримуватися правил офіційно прийнятого звертання.

3. Водій автобуса зобов'язаний виконувати вказівки й розпорядження екскурсовода (керівника або супровідника туристської групи), якщо вони не пов'язані зі зміною проходження маршруту, порушенням правил дорожнього руху і не загрожують безпеці перевезення, а також не суперечать наявним інструкціям. Якщо водій вважає розпорядження екскурсовода, керівника туристської групи неправильним, він має заявити про свою незгоду, пославшись на відповідний документ. Якщо екскурсовод, керівник туристської групи буде наполягати на виконанні відданого їм розпорядження, водій зобов'язаний підкоритися, зробивши у цьому разі відповідний запис у наряд-путівку або наряд екскурсовода, а після прибуття на місце повідомити про це автотранспортне підприємство, що згодом доводить порушення до відома відповідного туристсько-екскурсійного

підприємства (замовника). Розпорядження, які призводять до порушення правил дорожнього руху, необґрунтованої зміни маршруту і режиму роботи, що створюють загрозу безпеці транспортних засобів і пасажирів, водієм не виконуються. У випадках відхилення від маршруту з технічних причин або з вини водія екскурсовод, керівник туристської групи (груповод) робить запис у шляховому листі й довідці-наряді.

4. Екскурсовод, керівник туристської групи та водій не мають права:

4.1. Змінювати або продовжувати запланований відповідно до паспорта туру і заявки маршрут, якщо це не спричиняється особливими умовами, що загрожують безпеці руху.

4.2. Відмовляти (рекомендувати) туристів і екскурсантів від участі в заходах, передбачених туристсько-екскурсійною програмою обслуговування.

4.3. Дозволяти проїзд в автобусі особам, що не входять у туристсько-екскурсійну групу, за винятком осіб, уписаних у шляховий лист, і працівників, що перевіряють екскурсовода, керівника туристської групи на маршруті.

5. Водій зобов'язаний доводити до відома екскурсовода, керівника туристської групи про всі виявлені факти порушення туристами, екскурсантами правил користування автобусом, а останній зобов'язаний уживати заходів припинення порушень.

6. У випадку навмисних або повторних порушень правил користування автобусом екскурсовод, керівник туристської групи як останнє попередження має право перервати рух по маршруту, а у випадку подальшої непокори – висадити порушника з автобуса, залучаючи для цього за необхідністю працівників правопорядку.

7. У разі виявлення псування туристами автобуса і його устаткування водій зобов'язаний негайно повідомити про це екскурсовода, керівника туристської групи, перервати рух автобуса по маршруту і потребувати від них складання акту. Після передачі акту водієві рух по маршруту продовжується. Про складання акту робиться запис у шляховому листі водія.

8. Водій, екскурсовод, керівник туристської групи зобов'язані сприяти й допомагати туристсько-екскурсійним групам, автобуси яких зупинилися через аварію або технічну несправність. Проїжджаючи повз несправний туристський або екскурсійний автобус, водій, екскурсовод, керівник

туристської групи зобов'язані зупинитися, з'ясувати характер необхідної допомоги й надати її. У разі необхідності організовується підвіз туристів і екскурсантів аварійного автобуса до найближчого великого населеного пункту й викликається резервний автобус і технічна допомога. Допомога на дорозі має надаватися усім без винятку туристським і екскурсійним групам незалежно від того, яким автопідприємством наданий автобус. Відмовлення в наданні допомоги має розцінюватися як серйозне порушення дійсних правил.

9. Суперечливі питання вирішуються екскурсоводом, керівником туристської групи (груповодом) і водієм без участі туристів. Залучати туристів і екскурсантів до суперечки, апелювати до їхньої думки категорично забороняється.

Обов'язки екскурсовода, керівника туристської групи

1. Знати маршрут проходження і графік руху автобуса, програму й умови обслуговування групи в кожному пункті маршруту (правила і порядок проїзду, план екскурсійного обслуговування, місце і порядок організації харчування, розміщення на відпочинок і нічліг, калькуляцію вартості обслуговування та інші особливості обслуговування на маршруті).

2. Знати зміст і правила оформлення всіх документів, пов'язаних з обслуговуванням туристів і екскурсантів на автобусному маршруті; мати належні туристські документи (списки групи, путівки, ваучери, наряди, накладні, страхові поліси, доручення, дозволи), зокрема групові документи. Знати всі необхідні реквізити приймаючих організацій, готелів, підприємств харчування і туристського обслуговування, всі адреси й телефони організацій, до яких він може і повинний звернутися на маршруті у разі виникненні надзвичайних обставин.

3. Оформляти у встановленому порядку належні документи на транспорт, проживання, харчування, екскурсійне обслуговування й інші послуги.

4. У випадку неявки (або відставання від групи) кого-небудь із туристів або екскурсантів до часу і місця від'їзду екскурсовод, керівник туристської групи: уточнює особу, що не з'явилась, за можливістю причину неявки; затримує відправлення автобуса на 15 хвилин і робить у шляховому листі й наряді-путівці запис про причини затримки; у випадку

неявки туриста, екскурсанта через трагічні обставини або групову неявку туристів, екскурсантів діє відповідно до обставин, до того ж в шляхові документи вноситься запис про тривалість і причини затримки та прийняті рішення.

5. До початку поїздки екскурсавод, керівник туристської групи зобов'язаний:

переконатися, що автобус за своїм технічним, санітарним станом й устаткуванням відповідає вимогам;

перевірити наявність необхідних документів і списку туристів, екскурсантів і переконатися у відповідності їх числа кількості місць для сидіння в автобусі;

перевірити наявність у туристів паспортів або документів, що їх замінюють, і у разі потреби закордонних паспортів і візи. Особи, що не мають при собі документа, який засвідчує особистість, а також страхового поліса обов'язкового (добровільного медичного страхування виїжджаючих за кордон з належним покриттям) медичного страхування, не включаються в групу туристів (знімаються з маршруту), екскурсантів;

дати дозвіл водієві на початок посадки туристів, екскурсантів;

представитися туристам або екскурсантам, представити водіїв і познайомитися зі старостою групи, а в збірній групі – призначити старосту і роз'яснити йому його обов'язки;

ознайомити туристів, екскурсантів із маршрутом проходження, програмою і змістом поїздки, правилами користування автобусом і поведінкою на маршруті, графіком зупинок, неприпустимістю відставання від групи і з тим, що робити у випадку відставання;

роз'яснити водієві шлях проходження по місту до виїзду і дати розпорядження на початок руху.

6. Під час проходження по маршруту екскурсавод, керівник туристської групи забезпечує:

ведення екскурсії відповідно до методичних вказівок і згідно з особливостями контингенту туристів й екскурсантів;

дотримання туристами й екскурсантами Правил користування автобусом, чистоти в салоні й збереження устаткування автобуса та недопущення відволікання водія під час роботи й інших порушень, що заважають нормального відпочинку туристів і екскурсантів;

задоволення запитів і побажань туристів і екскурсантів, якщо вони не змінюють маршрут проходження і графік руху й не виходять за межі припустимих на маршруті дій;

призначення в особливих випадках додаткових зупинок в інтересах інвалідів, туристів, екскурсантів похилого віку або захворілих;

своєчасне повідомлення водія про місця зупинки і стоянки автобуса й інформування його про розташування заправних станцій і пунктів технічної допомоги.

7. Під час перебування на проміжних і кінцевих пунктах туристсько-екскурсійного маршруту екскурсовод, керівник туристської групи забезпечує:

7.1. Розміщення групи на нічліг, харчування, екскурсійне обслуговування туристів і екскурсантів, а також водія відповідно до передбаченої туристсько-екскурсійної програми.

7.2. Доведення до відома туристів і екскурсантів і водія:

назви й адреси готелю та їдальні з указівкою годин їхньої роботи й порядку харчування;

змісту екскурсій із указівкою часу й місця їхнього початку і закінчення, місця збору після завершення екскурсії;

маршруту і назви зупинок суспільного транспорту під час самостійного проходження туристів у їдальню, готель;

дати, часу й місця відправлення автобуса в подальший або зворотний шлях;

часу, дати й місця відправлення автобуса з проміжного та кінцевого пунктів маршруту відповідно до графіка руху.

7.3. Вибір місця відправлення розробляється, виходячи з вимог зручності для туристів або екскурсантів і з обов'язковим дотриманням усіх установлених вимог безпеки руху.

8. Екскурсоводу, керівнику туристської групи забороняється: віддавати розпорядження, що суперечать правилам дорожнього руху; робити голосні зауваження водіям у присутності туристів, робити зауваження і віддавати розпорядження водіям через звукопідсилювальну установку; змінювати встановлений режим роботи водія.

Обов'язки водія автобуса

1. Водій автобуса зобов'язаний:

1.1. Вчасно подавати автобус для поїздки туристів і екскурсантів в обумовлене заявкою місце.

1.2. Подавати автобус технічно справним, з нормально працюючим опаленням і вентиляцією, цілком заправлений паливом, зі справно працюючою гучномовною установкою, устаткованою шнуром до мікрофона, чистим із зовнішньої сторони й у салоні, з чохлами на сидіннях, укомплектованим аптечкою, вогнегасником і постаченою інформацією з Правилами користування автобусом.

1.3. Мати схему маршруту проходження з указівкою небезпечних ділянок, знати і строго керуватися маршрутом проходження автобуса і графіком руху.

1.4. Дотримуватися вимог, передбачених Правилами дорожнього руху, і забезпечувати безпеку перевезень.

1.5. Обрати режим руху, найсприятливіший для проведення екскурсії, і виконувати вказівки екскурсовода, керівника туристської групи щодо зниження швидкості руху, призначення зупинки для проведення екскурсії, щодо ввімкнення і вимикання або зміни режиму роботи опалювальних і вентиляційних пристроїв.

1.6. Завчасно попереджати екскурсовода, керівника туристської групи про майбутнє заправлення автобуса, пояснювати причину і тривалість зупинок, не передбачених графіком руху.

1.7. Надавати в повне розпорядження під час обслуговування туристів і екскурсантів радіо- і звукопідсилювальну апаратуру. Водій має право потребувати припинення трансляції аудіо- та відеопрограм, якщо це заважає його роботі.

1.8. У випадку виниклої технічної несправності автобуса довести до відома про сутність несправності екскурсовода, керівника туристської групи й вказати приблизний час, необхідний для її ліквідації. Якщо несправність власними силами не може бути ліквідована, організувати за погодженням з екскурсоводом, керівником туристської групи підвіз туристів і екскурсантів на іншому транспорті до найближчого великого населеного пункту й викликати резервний автобус. Виклик водієм за погодженням

з екскурсоводом, керівником туристської групи резервного автобуса виконується у випадках, якщо несправність автобуса перешкоджає доставці туристів у пункт призначення, якщо час на ліквідацію несправності перевищить час, необхідний для прибуття резервного автобуса і спричинить зриви запланованих туристсько-екскурсійних заходів. У цих випадках екскурсовод, керівник туристської групи має зафіксувати час виклику резервного автобуса та час його прибуття і зробити запис про це в шляховому листі й довідці-наряді.

2. Водію забороняється:

2.1. Втручатися в роботу екскурсовода, керівника туристської групи (груповода).

2.2. Робити зауваження, подавати репліки в процесі спілкування екскурсовода, керівника туристської групи (груповода) з туристами.

2.3. Вести розмови з туристами, екскурсантами під час проходження по маршруту.

2.4. Довільно зупиняти автобус і змінювати графік руху по маршруту, якщо це не диктується технічними причинами або вимогами безпеки руху.

Завершення туристсько-екскурсійної поїздки

1. Виконане завдання з перевезення туристів і екскурсантів засвідчується підписом екскурсовода, керівника туристської групи в шляховому листі водія і довідці-наряді, із указівкою фактичного часу, показання спідометра, кількості перевезених туристів і екскурсантів.

2. Після закінчення подорожі, екскурсії екскурсовод, керівник туристської групи здає в диспетчерську службу туристсько-екскурсійного підприємства встановлену звітну документацію.

Common "problem" tourists and how a tourist guide should deal with them

There are four main types of "problem" tourists who cause inconveniences and who, sooner or later, every tourist guide is bound to encounter.

"The Wanderer" (On motor-coach tours).

A tourist guide cannot be held responsible for an expensive taxi fare if he/she has taken every precaution to avoid misunderstanding of departure times of the coach, etc., and have previously clearly warned the group that a time schedule must be kept. The tourist guide has to make sure that those who do not speak Ukrainian/English well understand his/her comments (time and place of departure). It is advisable to tell them in their own language if possible or get someone else to do so.

The tourist guide must not go in search of the wanderer himself or allow others to do so unless they know where to look, or everything will end up with more tourists missing. If you have waited a reasonable time and the "lost sheep" cannot be found, leave details with the nearest location (e.g. ticket office, restaurant, or local guide).

Foreign visitors need special care in this respect. Also, phone the coach or tour agent with the names of those missing. The persistent latecomers can ruin a schedule and possibly a tour. They may be rather impervious to the comments and express regret of doubtful validity. The tourist guide must give them a private reprimand first, but if felt necessary on the second or third occasion, they can be spoken to publicly in front of the group and reminded of their lack of cooperation, which is spoiling the others' tour. They must be warned of the rigid application next time of the five-minute rule and the cost of getting back.

The "Know-it-All".

The know-it-all, the persistent questioner, the "moaner", the "arguer", the "funny man", the "sex maniac" – you get them all eventually.

You learn to cope, but it takes patience, firmness, and more of the teacher's control and discipline at times. Remember, you are in charge. Your approach must be to restrain politely but firmly. Never lose your cool – refuse to argue; rebuff firmly any control other than yours. Accept suggestions but not orders – assert your authority gently at first, but if necessary, appeal for

support from the whole group if any members are being persistently obstructive or objectionable. This is usually enough. Few like to be outcasts.

Accept factual correction politely ("You may be right...") unless you can quote your own authority, but do not get involved in academic arguments or quarrels with know-it-alls.

The "Uninvited Guest".

On walking tours, you will inevitably attract those not of your party who want to hear your comments. Do not stop and send them away – they might be tomorrow's clients seeing if you are worth it!

On the other hand, when you are finished, do not spend time answering their questions – explain briefly and politely to them you are taking an organized party. Tell them briefly where to join the next group if interested and then gently disengage your group, ignoring the intruder. Cut them out when you next enter a building or museum ("Sorry, numbers are limited"). They usually give up quickly.

The "Drunk".

Occasionally, a person will become an annoyance to the party. First, try persuasion, then firm threats, then the police, if the person in your estimation forms any threat to the group and may cause a possible breach of peace. Get the driver's help and his witness to your words and actions. Try not to involve the party itself.

A drunken coach driver is more of a problem, but this is rare. However, if you feel that the group is ever in any danger, your responsibility is to the group. Try dissuasion at first; then refuse to embark your party. Notify the driver's employer by telephone, explain the situation, and ask for another driver from their firm or a nearby firm. Obtain confirmation of your decision from party members.

Call the police if you feel that it is necessary. If on the move and it becomes very apparent that the driver is incapable of driving safely for any reason, persuade him (by deception if necessary) to stop and try to remove the keys from the ignition. Disembark the group and notify the coach firm. Do not allow yourself to be threatened over such an action, so call the police. But make sure you have good grounds and witnesses for your decision. Remember, there is also such a thing as a drunken guide – perhaps not so dangerous, but they may think themselves to be equally capable.

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НАВЧАЛЬНЕ ВИДАННЯ

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ОРГАНІЗАЦІЯ ЕКСКУРСІЙНОЇ ДІЯЛЬНОСТІ

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Подано теоретичні положення організації екскурсійної діяльності у світі та Україні. Виявлено основні тенденції розвитку екскурсійної діяльності. Розглянуто поняття туристичного супроводу та гід-екскурсоводу, підходи, цілі та інструменти. Особливу увагу приділено вмінню студентів розуміти суть, види й особливості розроблення та проведення екскурсій/турів; методичні прийоми демонстрації та розповіді; можливість надавати диференційовані послуги певній цільовій аудиторії; здатність організовувати пішохідні та автобусні екскурсії; забезпечувати безпеку туристів під час екскурсій.

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