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Modern methods of guiding city tours. Analysis of guide's competences and types of services

Key words: tour guiding, urban guiding, urban tourism, tourist services, guiding methodology

Abstract:

Taking into account changing demand, the author of the article starts with classifying types of guiding services and makes reference to specialist literature related to conventional guiding (part 1), and then proceeds to describe a few novel methods of providing such services in urban areas. Options on offer in various European cities are used as examples of mixed types of guiding services: "driving guide", "guide and shopping adviser" and "guide-lecturer". In each case the description includes guide's duties and requirements which must be met by those providing such services. The author also points to the possible use of each type in options on offer for specific groups of travellers. The third part contains a detailed description of the guide's role in dramatized tours, and his or her possible contribution to "questing", an increasingly popular form of tours taken by visitors on their own.

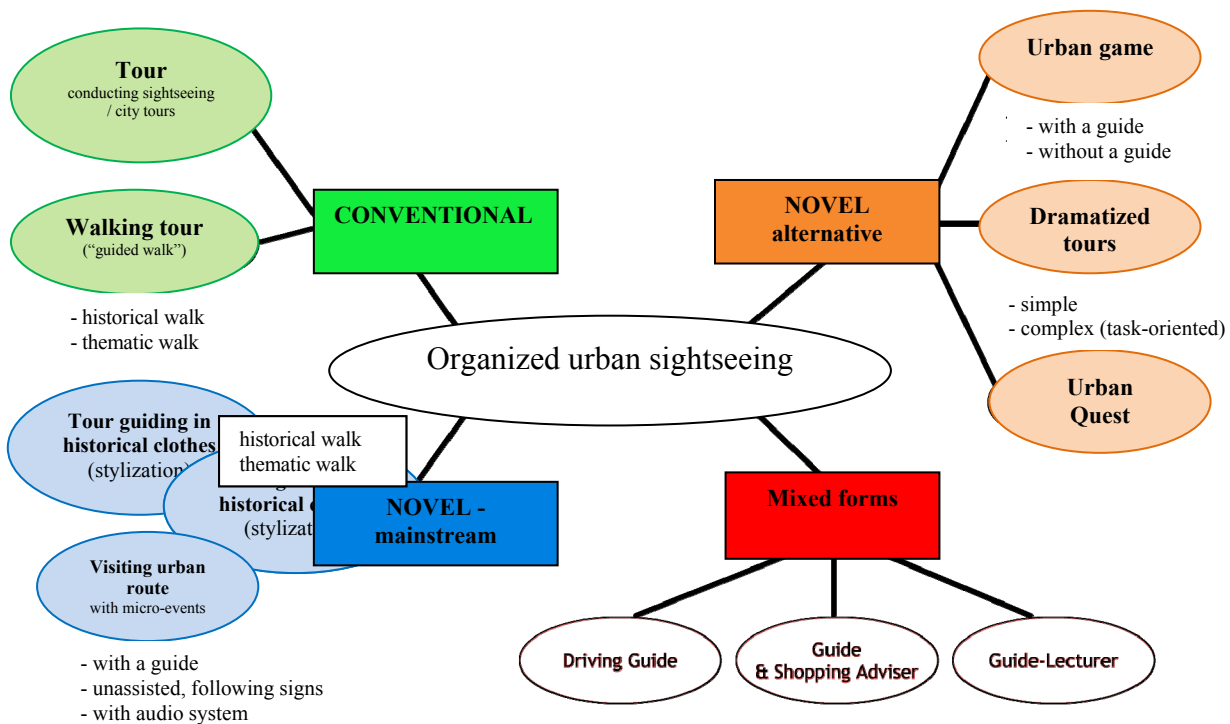
Introduction:

Recent years have witnessed rapid changes in the ways people spend their free time away from home, including activities described by the term "urban tourism", which is one of the most popular types of cultural tourism [Mikos v. Rohrscheidt 2010]. First of all, this period is characterized by a significant change in the profile of the urban tourist, as well as their preferences related to sights, places and events and the manner of exploring or participating in tours, and finally the subject matter and the form of communications expected from guides if their services are used [Mikos v. Rohrscheidt 2012, p. 63-68]. In response to these changes, which have also been reported by researchers of cultural tourism in Poland, contrary to the previously common understanding of the guide's role as an "educator", "master" or at least "teacher", at present literature related to this issue tends to describe the guide as an interpreter of the space and heritage, animator of education and entertainment, or even an organizer (manager) of not only the tour itself but also of the tourist's free time [Mikos v. Rohrscheidt 2012, p. 69-77]. There has also been an increase in the diversity of city tours on offer and visitors have already become accustomed to a wide range of new options. Due to this, tour guides operating in the Polish market, in particular those who obtained their professional qualifications many years ago, face the necessity to upgrade their services on offer and to adjust them to the new requirements. Continuing the series of this author's studies focusing on contemporary urban guiding services, the present article investigates a number of those forms of guiding which in Polish academic and professional publications have not yet been discussed at all (cf. Chapter 2) or have only been outlined very briefly (cf. Chapter 3). The article is designed to present and analyze them in more detail and to identify the role of and competences needed by the guide, as a consequence of which suitable modules should be introduced into adequately designed professional training.

1. Conventional and novel forms of conducting city tours, and their previous analyses

The following diagram (Fig. 1.) shows a wide range of guiding services currently on offer in cities. The classification is based on a few criteria applied in sequence. The first one is related to how long a given service has been available in urban tourism – therefore the distinction into “conventional” (well-known and commonly used for decades) and “novel” forms. The novel forms were subsequently assessed in terms of their popularity: this is expressed by the distinction into groups representing “mainstream” options – on offer for visitors to large, historically significant European cities – and the remaining types. The latter, because of their internal structure (contents of the essential elements of the service) have been defined here as an “alternative” to mainstream services; additionally, some of these have been defined as mixed forms, taking into account the fact they are combined with services previously not associated with classical guiding services.

Fig. 1. The most popular types of services provided by urban guides, as forms of organizing the visit



Source: compiled by the author

Conventional forms of guiding and methodology of designing and executing these, as well as various options for adding variety to them, have been discussed in other studies published in recent years. For instance, methodology of urban guide’s work related to conventional touring has been discussed in detail in studies by Z. Kruczek [2011] and I. Wyszowska [2011]. On the other hand, methods of handling needs and expectations of “new” tourists were explored in this author’s article [Mikos v. Rohrscheidt 2012, p.63-68; 2013, p. 51-53]. Additionally, the first of these studies contains in-depth discussion of methodology designed for conducting tours of museum expositions, and the second presents an innovative method for selecting and adding variety to presentations in the form of the so-called *site syllabus* [Mikos v. Rohrscheidt 2013, p. 56-66]. Previously discussed aspects also included newer types of guiding, which due to their growing popularity, here have been included to the mainstream options on offer for sightseeing in cities: *urban route* with material structure

(optionally including guide's service as well as smaller or larger number of integrated micro-events) [Mikos v. Rohrscheidt 2009; 2011, p. 147 and next; 162-179, including an in-depth case study] and *tour guiding in historical clothes* [Mikos v. Rohrscheidt 2011, p. 145-147], in Poland more commonly known as dramatized tours, although this form does not strictly meet the relevant criteria (to be discussed later). The only previously discussed novel alternative forms, defined as such due to their less frequent application and essentially different structure and operating methodology, include *dramatized tours* (with case study) [Urbanowicz 2011; Mikos v. Rohrscheidt 2011] and *urban game* [Smoleńska 2009; Piasta 2011; Mikos v. Rohrscheidt 2011, p. 148-150]. Furthermore, there exist studies focusing on the third form of sightseeing distinguished in this group, i.e. questing [Zaręba 2008, Wilczyński 2011]; yet, because of its origins this form has not been previously investigated by theoreticians of urban tourism.

To provide a complete picture of options available to urban guides in Poland and, in fact, frequently offered to tourists in European cities, it is necessary to more broadly present and discuss critically three novel forms combining elements of guiding and other types of services. Since there are no analyses focusing on both the use of questing in urban context, and the part played by the guide in this specific form of sightseeing, and because in Poland the common understanding of dramatized tours is limited to stylized clothing and the guide's language (hence, due to a lack of a storyline, this indeed is a different type of guiding), these two forms of sightseeing have also been taken into account in the present study.

2. Mixed forms of guiding and services on offer today in urban sightseeing

The following sections describe three mixed forms which, for years, have been on offer from urban guides in numerous large cities of North America and Europe, and which have emerged at least in embryonic form in Poland. In the latter case, their different nature most frequently is not recognized and no specific term is used for them; in fact typical guiding services are simply combined with other options to cater for specific needs on a case-by-case basis. Obviously, these three types of services do not constitute a complete list of mixed forms, yet they should be recognized as those most frequently encountered. Their common feature is the fact that they all require redefined self-awareness and attitudes as well as a new approach to the guide's responsibilities. Firstly, because this is expressed in one's own understanding of one's relation to the customer from (the still typical among Polish guides) sense of mission to "educate" or even "contribute to the upbringing" of customers, towards recognizing one's function to be that of a "service provider". Secondly, in order to adequately deliver such services the guide must be significantly more flexible with respect to the program on offer and in terms of his or her capability to spontaneously restructure the program in response to customers' needs or sudden changes in their decisions. Finally, of increasing importance are the guide's additional knowledge and skills related to areas, which previously were not recognized as necessary or even useful for the work of urban guide. Indeed, these differences are the main reason for the attempt to comprehensively describe these services which will make it possible for guides to get acquainted with their essence and the requirements faced by those providing such services.

2.1. DRIVING GUIDE (DG)

Service reference: [Institute *www* 2012]

Service description: This is a personalized option designed for individual travellers, and combining services of an urban (countryside) guide, chauffeur hired with a car, tour leader, and in the case of foreign visitors, most frequently an interpreter and advisor, with regard

to e.g. local dining options. This service is used by affluent tourists visiting a city (and frequently nearby sites) individually or in small family groups. It may also be included (in some organizations as a standard) into the program of visits organized for VIPs such as politicians, executive managers, celebrities, famous artists hosted by municipal or regional institutions, or organizations, or those participating in various events or arriving in the city as guests of affluent individuals or of companies. Increasingly often this service is also included as a part of family gifts (e.g. constituting an element of honeymoon packages or family jubilee packages).

Guide's duties: Driver guide is frequently assigned with a role which could be described as "leisure manager". It involves keeping company during sightseeing and overall organization of the visit including meals, walks, etc., as well as occasionally also participation in a scheduled meeting (in such a case the guide acts as an interpreter). The main assumption of such service is the fully open itinerary of the visit, defined only in terms of timeframes, place where the service starts and finishes, as well as a few major sites or landmarks to be visited, and in other respects the guest is free to decide about the program.

Skills and abilities required from the guide: In addition to such obligatory prerequisites as knowledge of the subject matter, driving license, his or her own vehicle and awareness of current traffic conditions in the city and the surrounding area, in order to provide these specific services, the guide must have a number of other skills and abilities. First of all it is necessary to be able to effectively assess the customer's needs and preferences (during an initial conversation), to immediately respond by designing an itinerary, and to be flexible in making quick adjustments while the plan is being carried out. It is also important to know dining options on offer in the city and to be able to instantly get in touch with the staff of a specific place to book a table. In particular cases it may be important to have good relations and reliable means of contact with administration and staff of facilities, which may be interesting for the customer, yet normally are not open for visitors during specific hours (e.g. archives, special collections). When dealing with foreign visitors (constituting vast majority among those using such a service in Polish cities) it is important to be efficient in interpreting which requires fluent knowledge of the customer's language.

Related findings from Poznań [*KulTour.pl, www 2013*] show that the greatest demand for this service comes from representatives of medium and large business enterprises, as well as in connection with organizing visits (or their part) for VIP guests hosted in Wielkopolska, including honorary guests of regional authorities and important institutions (e.g. universities), as well as individuals of Jewish origins searching for their roots, scholars specializing in humanities (under subsidized program) as well as affluent enthusiasts of history or other disciplines, travelling individually "on research". In 2012 the service was for the first time used also by couples and families.

Potential locations for providing this service in Poland: *permanently:* all large cities holding regional administrative authorities, as well as *temporarily:* towns which at a given time are particularly attractive because of specific events or because they are designated to hold e.g. European capitals of culture or which become popular for a period of time in connection with a film or a publication of a literary best-seller.

2.2. GUIDE & SHOPPING ADVISER (GSA)

Service reference: [*Citysys, www 2013*]

Service description: This service is tailored for the needs of individual customers as well as small private enterprises and has been available for many years in major urban centres e.g. in Italy, USA, and France. In addition to visiting historical parts of cities and museums, those choosing this option are accompanied for shopping, most frequently in places with unique

merchandise (local foods, alcoholic beverages, jewellery, souvenirs), as well as for workshops conducted by artists and craftsmen (artistic products) and to prestigious shopping galleries with brand or local merchandise (shopping for fashion items), souvenirs. In many cases the service involves organization of all activities to be performed during a specified part of the day (e.g. from breakfast until lunch), and what is important, the way of spending free time is defined more precisely (shopping) at the time the customer orders such a service, which makes it easier for the guide to prepare the itinerary.

Guide's duties: Besides the conventional forms of historical or thematic walk, the guide provides advisory and translation services at the time of shopping. Most frequently, the guide also act as the "leisure manager", even though related responsibilities are usually limited to the pre-defined timeframes and to selecting a place for a meal and ensuring it.

Skills and abilities required from the guide: in addition to the regular qualifications and competences related to tour guiding, it is necessary to be well aware of fashions and trends as well as places with related merchandise on offer in the city, to have good knowledge of art and be familiar with places where works of art and craft are created and sold, to be acquainted with artists and regional handicrafts. The guide must be fluent in interpreting (using specialist terms and phrases related to these areas), and must be well acquainted with and have a list of contacts for varied dining options on offer.

Related findings from Poznań [*KulTour.pl, www 2013*]: the service is most frequently commissioned by entities organizing time for VIPs visiting Wielkopolska (in fact, it is usually a part of efforts to organize attractions for wives of such guests). Those using the service also include affluent Russian and German speaking visitors who come to Poznań as individual travellers.

Potential locations for providing this service in Poland: At present: all metropolitan cities with well-developed luxury shopping sector (Warszawa, Kraków, Poznań, Trójmiasto, Wrocław). It can be assumed that in the future the service may be available in other large cities with valuable cultural landmarks and international airports, provided that packages of services for individuals are designed and developed.

2.3. GUIDE-LECTURER (GL)

Service reference: [*Institute www 2013*]

Service description: The service is designed for groups, and is provided at special request. The guide conducting a conventional tour (focusing on history or a specific theme, tailored to the preferences of the group) starts or finishes such a tour with a (multimedia) talk, lecture, or presentation. The lecture most commonly focuses on the history of the city or its specific aspect (e.g. its military history) or on an isolated incident (event of national or larger importance); other topics may include biographies of renowned residents, specific aspects of material or intangible cultural heritage of the city or region, the origins of a specific work of art or literature as well as historical or critical presentation of a collection or exposition. The service is most often requested as a supplement to educational program (e.g. during study visits by groups of students specializing in a given area) or by those participating in a study tour whose program for the given city includes this particular issue. Potentially the service may also be requested by entities organizing tours for mass media representatives and designed to promote the city and its tourist attractions in the market; in the latter case the factors of critical importance, when it comes to commissioning such a service, include the guide's personal experience in related area, his or her reputation and the organizing entity's trust in his/her competences.

Guide's duties: In addition to conventional sightseeing (in this case including sites and more comprehensive information related to the theme specified by the ordering party), the guide prepares and presents a talk or a lecture, answers questions and possibly takes part in a discussion. The guide may also be responsible for selecting an adequate place to host the lecture (conveniently located in the proximity of the first or final landmark along the itinerary, and possibly connected with the topic of the lecture, e.g. due to its history or nature of its holdings) and for making all relevant arrangements, which depending on the customer's expectation, may also require cooperation with the staff of such location, involving e.g. provision of snacks or catering services on site.

Skills and abilities required from the guide: In addition to regular qualifications, in this case a guide should have academic background (as a rule in the specific field of knowledge), experience in giving lectures (ideally, a few years of related practical experience), and should be proficient in using modern presentation techniques, as well as have contacts with educational or cultural institutions which make it possible to deliver such services. For this particular purpose some clients look for a guide with actual accomplishments related to research in or promotion of a given field of knowledge (e.g. co-organization of exhibitions, contribution to a joint publication) or at least a person passionate about a given subject, with confirmed achievements (e.g. a popular publication).

Related findings from Poznań [*KulTour.pl, www 2013*]: The service has most commonly been requested by groups doing seminar courses at foreign universities (mainly from Germany), groups of academics participating in conferences (e.g. historians) and groups following thematic itineraries during study tours. Occasionally, the service has been requested by schools, for older students participating in international exchange, or in some cases for their own students (i.e. residents of the city) as a part e.g. of special religious instruction program.

Potential locations for providing this service in Poland: All cities and towns with a significant concentration of cultural assets (landmarks, collections, substantial accumulation of intangible heritage) and/or rich history including events whose impact transcends the borders of the region or even the entire country, and numerous or well-known unique thematic motifs, including biographies. In order to create the demand for the service in smaller and less popular towns it is necessary to promote their heritage at a greater scale, and that may be facilitated by linking a given town with an effectively functioning thematic route, or by creating such an option in cooperation with other locations.

3. Urban quest and (proper) dramatized tours

3.1. Urban quest

Questing involves active search and exploration, and in the context of leisure activities discussed here, it can also be defined as "tourism with riddles" [Wilczyński, 2011, p. 55]. The definition, adopted in Poland, for this type of tourist activity describes questing as "a method of exploring the heritage of a location in which unmarked itineraries are designed to be visited following clues contained in (rhyming) prompts" [*Questing, www 2013*]. The main purpose of organizing adventure quests for visitors to and residents of a given area is to provide them with an opportunity to explore (or rediscover) the region through unique features and stories related to the local heritage, both natural and cultural. It is assumed that those participating in a Quest perform activities on their own therefore the role of a guide possibly involved in this form of touring is very limited. Yet, he or she can be engaged at

the stage of organizing the Quest. The six preparatory stages distinguished by Wilczyński [2011, p. 56] include three to which a guide could make a significant contribution based on his/her knowledge, namely: selection of locations and leitmotiv (3), design of the quest, preparing the narration (5) and research (6) related to potential locations (and sites) of the Quest (in the latter – he/she could be used as a source of various information). Then, in the course of such activity, if specific parts of the Quest are designed to include meetings of participants, and interviews with or acquisition of information from people, an adequately prepared guide could successfully take on a role of an authentic (e.g. ingenious) informant and play the part with possible additional elements. The latter could involve for instance bits of storytelling. This is a technique which in modern interpretation of heritage, utilizes narration based on personal involvement, representing ancient and basic structure of human experience, communication, and – more broadly – thinking. It brings the storyteller's point of view (clearly defined by the first person narration of a witness or authentic intermediary) into the teaching or learning process [Rositer 2002].

Questing corresponds with the increasingly popular practice called “gamification”, i.e. designing an educational process by drawing on or even utilizing games, which is supposed to positively affect students' attitude to the subject and to learning, their involvement in and effectiveness of the learning process. Mechanisms known from games, e.g. incentives such as competition, “scores” and prizes, are employed to motivate those participating in educational process for long-lasting and repeatable effort [Kapp 2012, pp. 4-11]. By using this approach for the needs of urban tourism it may be possible to additionally boost its further growth and enhance its appeal for young people who grew up not only playing games but also in a school environment increasingly often applying games in the teaching process.

Application: There are numerous examples of urban quests in Polish cities and towns, and their references can be found on the aforementioned website [*Questing, www 2013*]. Potentially, this option can be introduced in all locations, yet it seems particularly suitable for smaller towns where, because of only few typical cultural landmarks, conventional sightseeing is less attractive and a shortage of permanent facilities and staff providing services for tourists makes it difficult to organize a regularly offered urban game (as it requires supervision and evaluation). Designed once, a Quest can be repeated even by only one participant, it can also be on offer in special moments (such as: urban festival, convention designed for those interested in a given subject matter, anniversary of an important event, etc.). Similarly in larger towns, where organization of urban games or dramatized tours would not be considered economically viable, the option could also be offered on such special occasions, particularly during one-time events.

3.2. Dramatized tours (Erlebnisführung)

As a result of the growing popularity and a simultaneous lack of in-depth knowledge concerning this form of sightseeing, a number of options, which have emerged, use this trendy term even though they do not have much in common with the essential features of the service. Due to this, first of all a description of dramatized tours should make a precise distinction between this and a number of other similar options using its specific elements. Afterwards, the features typical for proper dramatized tours will be listed, and that will be performed in the form of definitions.

What is not a dramatized tour?

1. This is not a tour led by a *guide in historical costume* or utilizing the method of *stylized guiding*, or more precisely: it is not limited to just that. A guide in a costume of a historical hero, or in period clothes making reference to a specific group, community or profession as well as the first person narration (representing that particular persona) indeed constitute an

integral part of dramatized tours and are commonly used. Yet this type of guiding does not necessarily contain a storyline, i.e. a dramatized scenario in accordance with which visitors also take part in the reported event, following a precisely defined course of action based on a specific story, legend or tale or on a specific aspect of urban life, or making clear reference to these. Therefore, “*guiding in a historical costume*” or “*stylized guiding*” should be recognized as a different genre, which is only partly related to dramatized tours (since it uses its selected features). This method seems to be much more frequently used in Poland than the proper dramatized tour, yet the latter term is almost always applied to describe it. Examples of such sightseeing in historical setting include the varied options on offer in Toruń [Toruń Copernicana, *www* 2013], and the version containing thematic stylization – in New York, where the tour is based on interesting trivia related to contemporary cinema [*New York, www* 2013].

2. Dramatized tour is not a simple *historical reconstruction*. To be more precise, even though it may contain its certain features, the former is not the same as the latter. Typically, options of this type, commonly used during the so-called “living history events”, are designed as re-enactment of a scene from the past, as true to history as possible. Related examples include any of the battle scenes, which are frequently organized within urban areas in Poland and widely promoted; these are e.g. the re-enactment of the outbreak of the Warsaw Uprising or Wielkopolska Uprising.

3. Dramatized tour is not an equivalent to *staged presentation* during *living history* events. The latter is a performance based on historical records or a presentation referring closely to the reality of a given period. Such a scene is acted out for viewers (visitors), who in some cases are expected to contribute to the presentation (by co-acting or performing simple activities), yet are not required to take part in sightseeing at the same time. Examples include living history presentations in Little Woodham in the UK, where in the location originally arranged to provide setting for a historical movie, “villagers” played by volunteers and wearing period costumes, act as if they were living in 1642 and talk about the Civil War between King Charles I and the Parliament. This way they recreate the village life not only in the period but also on a specific day of the evolving history [L. Woodham, *www* 2013].

What is dramatized tour?

The terms used for describing the service¹ in various languages show its primary feature. The expression used in this context in English is “*adventure performance*” or “*adventure city tour*”, in German it is: „*Erlebnisführung*” (experience-oriented guiding). The previously analyzed tour options described by this term confirm that the necessary components include: 1. **storyline** following a pre-designed scenario, 2. **historical stylization** of characters (their clothing and most frequently language) and often the setting, as well as 3. **sightseeing**, i.e. active site exploration engaging the participants to a varying degree. Hence, this can be a form of sightseeing, which at some point involves watching a scenario incorporated into the itinerary, like in Schwäbisch Gmünd [*Schwab. Gmund, www* 2013], following the plot unfolding in consecutive locations, where various parts are played by one actor, like in Nuremberg [*Nürnberg, www* 2013], or by a number of actors constituting a team acting out a few scenes, like in Gniezno [*Mikos v. Rohrscheidt 2011, p. 146*], Kentwell Hall [*Kentwell, www* 2013] or in Stuttgart [*Stuttgart www* 2013]. Finally, in some cases during the tour visitors actively participate in a performance, like in Trier [*Trier Erlebnisführungen www*

¹ In Polish specialist publications, dramatized tours for the first time were described (and given the Polish name, „zwiadanie fabularyzowane” /literally “storyline-based sightseeing”/ taking into account the program of relevant options) by this author [Mikos v. Rohrscheidt 2008, p. 352 and next], who on that occasion did not elaborate on the essence and structure of this type of touring.

2013]. The scenario is acted out by the guide (or, more frequently by a small crew), and sometimes all or some participants of the tour are also involved and play minor parts or join interactions envisaged by the scenario.

Combined use of all three elements described above (regardless of the level of their elaboration and the number of people involved) is a decisive factor differentiating dramatized tours from guiding in historical costume (which comprises the second and third element but not the first one), historical reconstruction (which comprises the first and second but not the third element), and from simple “living history” presentation (which contains the first and second but not the third element).

Therefore, taking into account previously published reviews [Mikos v. Rohrscheidt 2011, p. 145-147; Urbanowicz 2011] including case studies and options listed there, as well as the aforementioned programs of the proper dramatized tours it is possible to define this form of sightseeing as **theme-oriented guided-tour of a town/village or landmark, incorporating elements of historic or thematic stylization, following a carefully designed scenario which comprises e.g. staged presentations of events and one or more forms of activity to be performed by the visitors, and linked with their attendance at consecutive locations of the tour.** More widespread application of the criteria provided in this definition for the purpose of differentiating and describing specific options might be helpful in attempts to systematize the related products on offer in Poland.

The typical methods for interpreting the heritage and related sources applied in this form of sightseeing include: first-person narration delivered by one person, acting out scenes in accordance with a defined scenario, spontaneous modification (elaboration of the scenario) jointly with participants but under the supervision of performers. Other tools used here include: period clothes and language, historical layout of places (most frequently – interiors designed for acting out the scenes), multi-sensory components (pieces of music, recorded texts, historical meals, etc.), use of copies of documents and other exhibits, use of multimedia for presentations (e.g. focused lighting, characteristic sound). Less frequently, visitors are also assigned with tasks to be performed during the tour (introducing competition).

Role of the guide in dramatized touring

In this option, the guide may contribute even at the preparatory stage by (co-)creating the scenario (as an author, historical consultant, advisor in matters related to sites). Then, during the actual tour the guide may (and usually does) play the main part (the protagonist of the story), or he/she may take over the part of one of the characters in the scenario, at some point “giving up” the part of the narrator, and join the plot as it is executed by the remaining members of the crew. This happens mainly if the storyline-based component constitutes only a part of the tour, which besides that is carried out as sightseeing with a guide wearing period clothes. In a situation when other actors play the participants of events, the guide may also continue as a narrator (and then he/she can be made up as a chronicler or witness of the events). In an advanced type of dramatized tour the guide may be a “neutral” observer, unobtrusively supervising the progress in the scenario and prompting the participants to play their parts (so in a way operating “from the crowd”). In the latter case, if the visitors in accordance with the tour scenario are expected to perform some tasks, the guide may also take on the role of an “expert” helping the group in dealing with such challenges.

Skills useful for the guide

In addition to acting skills (which do not necessarily have to surpass the ability to play a part at amateur level) as well as good memory for longer texts (e.g. original historical statements), which are included in the scenario and have to be quoted literally, obviously of major importance here is the guide’s ability to work in a team. Because of the interactive nature of most dramatized tours (permitting for or even designed to include dialogue with visitors and

their questions) it is necessary to be able to spontaneously improvise and have a well-trained skill to use a stylized (archaic) language. It is necessary in order to “stay in character” during a conversation or a longer statement, outside the scenario, in response to visitors’ queries. On the other hand, during tours where the group is involved in ways other than just a verbal exchange (e.g. by participating in certain activities or assuming roles) the guide will need an ability to use techniques for prompting the groups’ involvement, for instance such as those employed by instructors conducting educational workshops for groups. The aforementioned list of skills, far exceeding the abilities usually expected from guides, shows it is necessary to either expand their training by introducing a specialized module, in all the places where dramatized tours are on offer as an urban tourism option, or to organize special workshops to provide training for those guides who are willing to conduct such tours.

Conclusions

The present article, designed as another study focusing on modern urban guiding services and expanding the spectrum of the previously described forms of these services, cannot be perceived as an ultimate discussion of the related issues. The presented forms of guiding do not constitute an exhaustive list of the existing types, and what is more we can expect that new options will continue to emerge in urban tourism, in response to the changing demand and technical resources as well as in connection with new theories of informal education. In order to provide support for the community of guides, an urban tourism researcher will be responsible for finding, analyzing and describing the newly emerging services, which will then make it possible to identify and implement the most successful forms or those particularly suitable for the conditions existing in our country, including the numerous urban tourist destinations, which indeed differ greatly in terms of their origins, history and types of cultural assets.

In particular, our attention and research should focus on forms of guiding services designed for groups and based on participants’ involvement (with elements of game and competition), and in the case of services designed for individuals, on those which at a given time and place are most suitable for the specific current needs and expectations of travellers. Among these there will obviously be more and more options, which combine guiding with other services.

The objective of this article will be achieved if, following close scrutiny of their own market and the current demand for guiding services, entities organizing urban tourism options will decide to introduce selected forms discussed here (or to adequately adapt the existing options), in order to fill a gap existing in the available services or to add a variety to these. To facilitate the process, suggestions for optimal locations, where the specific forms can be applied, were included by the author in specific descriptions within the text.

In order to include specific forms of guiding services in teaching curricula, entities organizing guiding courses may use other tips presented here. It will be beneficial for participants of courses and for the development of urban touring options if the guiding techniques teaching program is supplemented with new elements, which according to the course organizers, are most suitable for the set of assets available at a given city and most effectively increase interest in sightseeing and guiding services among guests of their cities. Additional practice should make it possible for trainees to acquire skills necessary in conducting such forms of guided tours. This is even more important due to the fact that in the times of rapid development in technologies, including those applied in tourism, this ancient and beautiful profession (which in this author’s opinion will never be quite replaced with the most advanced techniques and tools) must face serious competition not only from delineated tourist routes with information boards, but most of all from the more and more common,

and frequently free-of-charge electronic (“talking”) guiding systems. In order to successfully compete with these, guides need further support from researchers and methodologists in the form of comprehensive presentations, and reviews focusing on applicability of new (and constantly enhanced) tools useful in tour guiding and adding variety to sightseeing options. These issues should be discussed in a separate article reviewing capacities of such tools as well as methods of integrating them with the guide’s presentations.

We have to remember that, regardless of the ability to use advanced tools, the profession of the guide will continue to exist only if those performing such work manage to provide tourists with that which cannot be delivered by machines or artificial intelligence. These incontestable assets of the guide (preferably, supported with the most advanced and adequately selected methods and tools) are and will always be his or her unfailing enthusiasm and authenticity of a real person representing a place as well as the truly complete “interactivity” expressed by lively and immediate feedback provided to the tourist, listening and asking questions here and now.

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Nowoczesne metody oprowadzania w pracy przewodnika miejskiego. Analiza typów usług i kompetencji przewodnika

Słowa kluczowe: przewodnictwo turystyczne, przewodnictwo miejskie, turystyka miejska, usługi turystyczne, metodyka przewodnictwa.

Streszczenie:

W kontekście zmian popytowych autor opracowania, po dokonaniu klasyfikacji typów usług przewodników turystycznych i wskazaniu fachowej literatury odnoszącej się do klasycznego przewodnictwa (część 1), prezentuje kilka nowych form świadczenia tych usług w miastach. Na przykładach ofert proponowanych w szeregu miast Europy zostają zaprezentowane mieszane formy przewodnictwa: przewodnik-kierowca, przewodnik-konsultant zakupów i przewodnik-prelegent. Każdorazowo opisane są zadania przewodnika i wymagania, którym musi sprostać, realizując dany typ świadczenia. Autor wskazuje także możliwości jego wykorzystania w ramach oferty dla konkretnych grup turystów. W trzeciej części szczegółowo zostaje opisana także rola przewodnika w zwiedzaniu fabularyzowanym, a także możliwe jego wykorzystanie w questingu, zyskującej popularność formie turystyki realizowanej w warunkach samodzielnej aktywności turystów.