



cult  
sense

CULTSENSE  
**PEDAGOGICAL**  
toolkit

Lénia Marques, Silvia Aulet and  
Mariana Oliveira (coord.)

**2023**

CULTSENSE PROJECT | SENSITIZING YOUNG TRAVELLERS FOR LOCAL CULTURES

# CultSense Pedagogical Toolkit

Lénia Marques, Sílvia Aulet and Mariana Oliveira (coord.)

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With the collaboration of:

Peter Björkroth  
Giannella Bonilla  
Alexandra Correia  
Maria Engberg  
Carlos Fernandes  
Joaquim Majó  
Camila Malig Jedlicki  
Naomi Oosterman

Alin Opreana  
Guilherme F. Rodrigues  
Goretti Silva  
Stine Skovbon  
Edgar Tarrés Falcó  
Mihai Țichindelean  
Cosmin Tileagă  
Dolors Vidal

*Design by Fernanda Rodriguez**To cite:*

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Erasmus  
University  
Rotterdam



**NOVIA**  
UNIVERSITY OF APPLIED SCIENCES

**ipvc**  
Instituto Politécnico  
de Viana do Castelo

Universitat  
de Girona

UNIVERSITATEA  
EUCIAN BLAGA  
— DIN SIBIU —

**ATLAS**  
ASSOCIATION FOR TOURISM  
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# INTRODUCTION

*The CultSense Pedagogical Toolkit provides a wide selection of materials for teachers to work Cultural Sensitivity, in particular in mobility contexts. Although aimed primarily at the fields of Tourism, Leisure and Culture, the tools can be adapted to a range of topics.*

What makes us human? What makes us communicate and wanting to spend time together? What makes us able to find that we have common ground? And why are differences sometimes an issue?

As educators, we believe in learning throughout life, in sharing learnings and experiences and we know that education comes in many forms. Every day, every minute is a possibility to grow, and moments of (self)-reflection should be graciously combined with experiences that develop our skills and competencies.

With this background, the project CultSense – Sensitizing Young Travellers for Local Cultures suggests to you and your students, a learning journey on Cultural Sensitivity, with a focus on travelling contexts. The present toolkit works as a multiple-entry platform for different aspects of cultural sensitivity, from its conceptual form to a more pragmatic educational approach.

This pedagogical toolkit aims to provide educators of all backgrounds with a set of tools that promote active learning in cultural sensitivity. The CultSense pedagogical toolkit includes:

- ✦ Self-reflection (aimed at educators)
- ✦ Theoretical reflection on cultural sensitivity
- ✦ Inclusive Education
- ✦ CultSense methodology: the CultSense Survey and Experiments
- ✦ Overview of the CultSense Learning Tools: Learning Modules, Case Studies and Videos
- ✦ Other educational tools with recommendations for working on Cultural Sensitivity
- ✦ List of other resources to explore further

Although the CultSense project focuses on Higher Education programmes in Tourism, Culture and Leisure in Europe, the toolkit could potentially support and inspire educators in /other contexts, in particular in adult and life-long learning education all around the world. Tools, stories, and other resources can, for example, be inverted to integrate different perspectives, and also be used in non-European contexts as a form of reflecting on how topics such as the cultural Other is envisioned. Although this can be a limitation, CultSense hopes that it will be a first stepping stone for every educator and student to advance in building their Cultural Sensitivity competence.

This toolkit is also an invitation to you, the educator, to reflect and grow in your own knowledge, skills and practices.

The world is wide, human beings are creative and there is nothing better than growing by understanding the Self and the Other better, while moving in the world and looking at different cultures, including your own and the one just around the corner.

*We wish you wonderful journeys!*

### ***The CultSense Project***



# 1 CULTURAL SENSITIVITY

*starting with yourself*

# CULTURAL SENSITIVITY STARTING WITH YOURSELF

# 1

As a guide and leader for other people's learning journey, as a teacher you could consider parts of this learning journey yourself. Before you use this toolkit and its materials with others, we invite you first of all to self-reflect. Self-knowledge and self-awareness are important parts of the emotional intelligence set of competencies, which are needed in the classroom, as well as when dealing with all kinds of personal and professional situations, with stakeholders, teams, etc. Therefore, there is nothing better than starting reflecting yourself on how you look at local cultures, what they mean, and what your position is, in relation to the Other.

Although learning is often done in non-iterative cycles and in exchange, we invite you first of all to consider yourself within the topic of cultural sensitivity, prior to approaching it with your students.

## 1.1 Self-Assessment on educating for cultural sensitivity

The first tool you can use is a set of structured questions for self-assessment. Below you can find some items, which we invite you to rate. These were first used by Fan et al. (2022) and have been included in the CultSense Survey. The survey can be used in order to assess your own Intercultural Competences (Fan et al., 2022).

1=Strongly disagree; 2= Somewhat disagree; 3= Neither agree nor disagree; 4= Somewhat agree; 5= Strongly agree

	1	2	3	4	5
I respect a destination's heritage					
I respect and tolerate cultural differences					
I comply with a destination's cultural rules					
I'm open-minded when travelling					
When travelling, I'm careful and ask more questions to show cautious behaviour					
I can accept a destination's culture that is different from my own background					
I am aware of the differences between cultures					
I compare the differences between cultures					
I try to reflect on my own culture after a cultural experience at a destination					
I try to see the world through locals' eyes					
I try to learn about cultural advantages					
I prefer unique and novel destination cultures					
I like to make contact with a novel culture					

	1	2	3	4	5
I am interested in the destination's culture					
I can appreciate the beauty of a destination's culture					
I can appreciate a destination lifestyle					
I would like to interact with objects at a destination					
I would like to experience a destination's authentic culture					
I try to learn about the cultural background of a destination					
I look for cultural information of a destination					
I would like to take part in local activities and cultural exchanges					

## 1.2 Self-Reflection Activities

In this section, we invite you to sit down quietly and spend some time pondering what cultural sensitivity is for you, and how you go about it in your teaching. We suggest two exercises, one for one time use (essay) and another one to be used for a longer period of time (journal).

### 1.2.1 Short essay

Write a reflection (1-2 pages), where you reflect on the statements in the previous activity on self-assessment. In order to help you, you can also use the following points as support for your reflection:

- 1. Is cultural sensitivity something you are aware of and include in your classes?*
- 2. How do you approach/consider approaching this topic?*
- 3. How could you better enable an environment, where students have a choice to create authentic work (for example, write about their cultural background in an essay, present different experiences in class, or make a video about different forms of spirituality)?*
- 4. Do you teach in a diverse environment?*
- 5. What tips do you have for teachers seeking to create a culturally sensitive classroom?<sup>1</sup>*

<sup>1</sup> <https://theartofeducation.edu/2016/11/28/5-ways-help-create-culturally-sensitive-classroom/>



Some considerations and tips that could support you:

- Support from community and guest speakers
- Be aware of your own cultural biases
- Make sure your curriculum is culturally varied and relevant
- Get to know all your students as individuals

### 1.2.2 Participant Observation / Travel Journal

Observation journals and travel journals provide good opportunities for collecting data related to cultural sensitivity. As a self-understanding tool, it can be used to explore each person's position, both from a visitor's perspective and a host's (local) perspective.

**The CultSense Observation Method** (part of the overall CultSense methodological approach) presents a semi-structured observation protocol based on the main question:

*“How is cultural sensitivity experienced, interpreted and observed in different geographical and cultural settings?”*

Below you can find some examples of more specific questions taken from **the CultSense Observation protocol**, which can be used for your travel journal:

- *What motivates you to visit this place?; What do you think motivates tourists to visit this place?*
- *Before the visit, what did you expect from the locals? What do you believe the tourists expect from locals, before the visit?*
- *What was most interesting for you when observing the locals? And the tourists? What do you believe the tourists found most*

*interesting when observing the locals?*

Keeping this journal can support you in becoming more aware and experiencing cultures around you more in-depth. This can also be a useful tool for students.

## 1.3 Exploring Self-Awareness

We learn and grow every day. There are many sources of inspiration, tools, stories, and courses that can support you in your Cultural Sensitivity journey. We challenge you to keep this self-reflecting journey and invite you to pause in different moments of your career to reflect again and improve your cultural sensitivity, knowledge and awareness and skills. We believe it will make us better professionals and enable our students to do an even better job for a better world.

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Fan, D. X., Tsaur, S. H., Lin, J. H., Chang, T. Y., & Tsa, Y. R. T. (2022). Tourist Intercultural Competence: A Multidimensional Measurement and Its Impact on Tourist Active Participation and Memorable Cultural Experiences. *Journal of Travel Research*, 61(2), 414-4

### To explore

<http://voyagesjournal.org/awareness-knowledge-and-skills-strategies-for-the-development-of-inter-cultural-communicative-competence/>



## 2 CULTURAL SENSITIVITY

*working with a delicate concept*

# CULTURAL SENSITIVITY

## WORKING WITH A DELICATE CONCEPT

# 2

As the previous section suggests, the concept of cultural sensitivity is prone to many interpretations. The fact that it is composed of two concepts, which are non-consensual in themselves - culture and sensitivity – only makes it more challenging. Also, in the classroom, it is important to be aware of different interpretations and potentially connected (cultural) practices and symbolic meanings. This section serves to briefly explore several interpretations, to provide a theoretical and conceptual background to all the activities that follow. Specific questions and literature to explore this conceptual richness are also presented<sup>1</sup>.

Although not abundant, in particular in the context of travel and tourism, studies on cultural sensitivity are not new. There is a body of knowledge on cultural sensitivity as a concept in the health sciences, in particular nursing. This is because in health care it has become evident for several decades that the cultural background of patients influences their expectations, reactions to and acceptance of treatments. The humane factor was also a serious driver in these studies, motivated by the difficulties in communication between caregiver and the patient.

In the business world, as in that of education, increasingly more attention has been given to intercultural communication, which, we can argue, is a form of increasing awareness, and skills related to dealing with different cultural backgrounds, which contributes to working on the cultural sensitivity competence (Engberg et al., 2022; Fu, 2005; Hurst et al., 2020). Aspects of intercultural competence can serve as a basis for this reflection on three different dimensions: cognitive, affective and behavioural (see table 1).

COGNITIVE	AFFECTIVE	BEHAVIORAL
Cultural self-awareness	Curiosity	Relationship building
Culture-general knowledge	Cognitive flexibility	Listening, problem solving
Culture-specific knowledge	Motivation	Empathy
Interaction analysis	Open mindedness	Information gathering

Table 1: Cognitive, affective and behavioral skills and characteristics. Source: Global initiatives. University of Washington. <https://www.uwb.edu/globalinitiatives/resources/intercultural-competence-tool-kit>

<sup>2</sup> Some excerpts of this text are taken from Engberg et al. (2022). <https://www.cultsense.com/academic-publications/casestudies/>

These dimensions, inspired by Bennett's Developmental Model of Intercultural Sensitivity (1986), can help the teacher to have an overview and discuss this in class, and then extend the reflection to the cultural realm. Culture can be understood in many ways, and it has different expressions (from gastronomy to contemporary art), which also relate to places and identities. For this reasons, cultural sensitivity is particularly relevant in mobility contexts, such as tourism.

## 2.1 Cultural Sensitivity in Tourism

In the tourism sector, however, the wave of attention regarding cultural sensitivity seems to only have started. Even if there is a considerable body of knowledge investigating intercultural communication in tourism (e.g. Fan et al., 2022), these studies also have their limitations, mainly related to their practical application and effect on the field of tourism. The dynamic relationships between host and visitor are also understood in a dual relationship more than in their complex articulation of different roles and a multitude of agents.

In the field of travel and tourism, cultural sensitivity has recently seen new developments (e.g. Hurst et al., 2021). This is partly due to increased mobility, which has brought tensions to light. Adding to this, the debates on (sociocultural) sustainability have raised more awareness of the way that people travel. The current developments on cultural sensitivity have also influenced travel- and tourism-related fields of policy making, governance structures, bottom-up or citizen initiatives, education and academia (e.g. UNWTO, 2020). In this context, the notion of cultural sensitivity has gained more attention and is becoming key to thinking and implementing more respectful practices in tourism.

Cultural sensitivity has been extensively discussed within the ARCTISEN project (<https://sensitivetourism.interreg-npa.eu/>) to form a mutual understanding of the concept, particularly in an Arctic context. In their research on the Arctic, Viken et al. (2021) conclude that cultural sensitivity is not something that is ever finally achieved in tourism, but rather something that is constantly negotiated and continuously and consistently exercised, through various processes and forms of becoming.

Marques (2021) adds to this statement when claiming that there is a need to research and develop strategies to increase visitor awareness of local cultures, so that tourists appreciate more the places they visit. In turn, tourists



would be better appreciated by the people living in those places.

Projects such as ARCTISEN or CultSense, which involve partners from both industry and education, contribute by creating awareness of local cultures to foster what could be called sensitised tourism – a tourism experience geared towards increasing knowledge and awareness of habits, attitudes, principles, behaviours, beliefs, lifestyles, and rituals of the local people

at destinations.

Cultural sensitivity in tourism is first and foremost “a disposition that can be enhanced and mobilized through reflection on one’s own pre-assumptions, cultural norms and values” (Viken et al., 2021, p.3).

Given this precondition and openness to such reflection, cultural sensitivity can be developed and continuously nurtured, which is the approach



Photo by Timo Stern

adopted in the CultSense project. With different studies exploring intercultural competence in the tourism realm, it is important to underline that cultural sensitivity is not limited to other cultures or international tourism experiences. Cultural sensitivity allows us to look at one’s own culture and other cultures at our doorstep or, on the other side of the world. People can be tourists in their own city, keeping an open mind, and showing a respectful attitude towards all other elements of the community they visit. It is yet common to see that in many places there is a lack of knowledge on co-habiting communities

(consider indigenous communities, and ethnic and religious minorities, among others). Lütthje, Höckert & Kugapi (2023) reflect on these matters also in the context of the Sámi in Europe.

This is also part of the suggestion that critical tourism engages with indigenous and local peoples and epistemologies in the co-creation of tourism knowledge. A way to make a positive impact is moving from making these communities, not just the ‘objects’ of tourism research and practice, but rather the ‘producers’ of tourism knowledge. Chambers and Buzinde



(2015) discuss ways of detaching tourism from colonial ways of thinking, which entail foregrounding Eurocentric assumptions about the world. As tourists, this invites us to be sensitive about the cultures we meet, push back our own conceptions, and truly open ourselves to learning new knowledges. In relation to the practice of tourism researchers, this perspective can help in finding new ways of “thinking, being and knowing about tourism”, (Chambers and Buzinde, 2015, p. 3), by integrating varying perspectives from non-Western scholars. Further conceptual considerations for working on this epistemological turn on tourism can be found in their article.

## 2.2 Developing cultural sensitivity competences

Cultural sensitivity can be first and foremost considered from the individual perspective – host/visitor. However, its deep implications spill over to communities, organisations (e.g. companies), governmental bodies, etc. Eventually, cultural sensitivity is an individual disposition, that can be worked as a skill and worked with/through specific tools (as the present toolkit aims to establish), nurture and be nurtured through different policy actions.

In this framework, cultural sensitivity is a delicate concept which integrates and goes beyond intercultural communication, being very rich in its complexities and dynamic processes.

There are (at least) two risks that we incur when dealing with this concept:

- 1. A strict and set-in-stone definition of the concept can lead to a narrow and prescriptive view on cultural sensitivity, which reduces the richness of its scope and the potential strong implications in making changes for the better*
- 2. Including all in the concept and allowing for every interpretation to result in a no-action, and impossible implementation of any tool, practice, policy.*

With these pitfalls in mind, our suggested approach needs to be taken for what it is, a conceptual reflection on the topic, inspired by what is happening, and tools and approaches that have been developed and are at their infancy. While recognising the value of philosophical, existential, and conceptual approaches, we also consider that, despite whatever limitations they have, they need to be taken, not as a prescription but rather, as a basis to work on

implementation mechanisms that support cultural sensitivity in the tourism sector.

In the CultSense project, cultural sensitivity in travel is understood at the crossings of intercultural competences, cosmopolitanism and sustainability. These topics can be worked in class through the questions on the survey, the observation, or in many of the activities we suggest in the next sections.

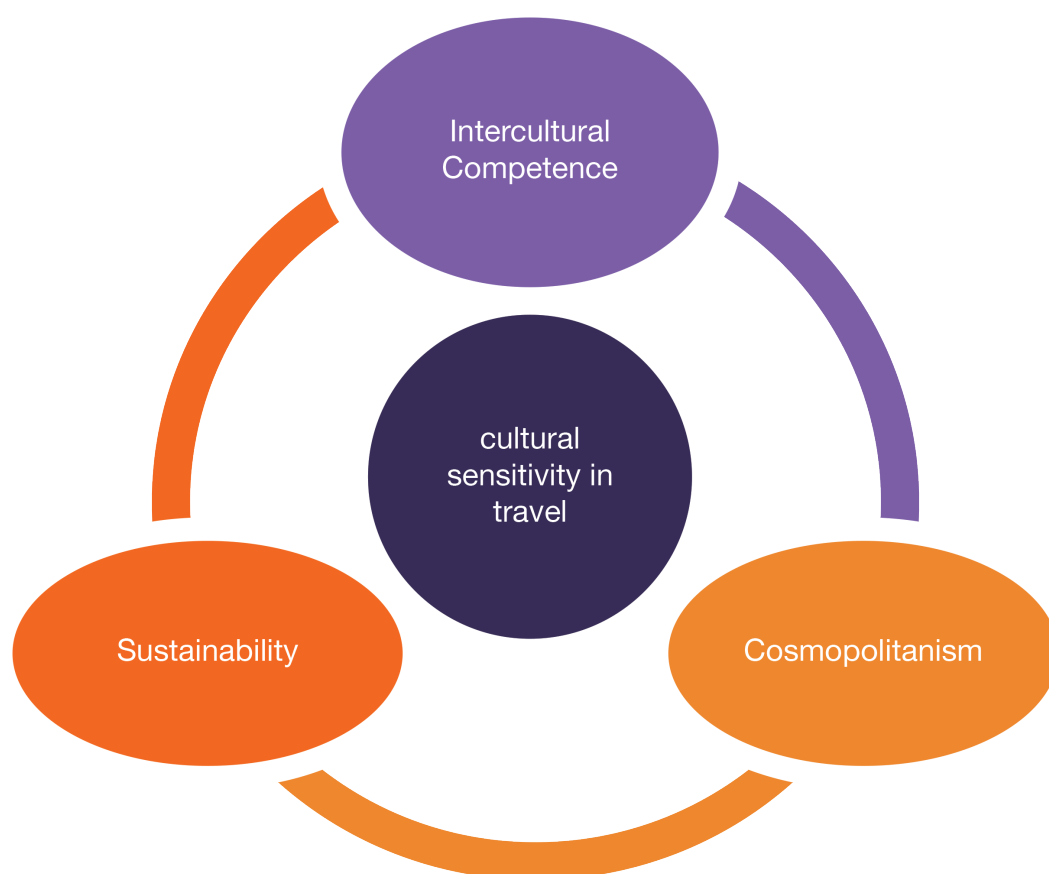


Figure 1. Cultural Sensitivity in travel

Besides, you can also use the Framework for Co-creative Cultural Awareness (FCCA) by Marques, Driessen, Konings & Aulet (2021) inspired by the categories of Van Heusden (2015) to inform and inspire your activities. Practical examples are provided below for the different dimensions.

## Ways to make meaning of local cultures / Topics

	Construction of villages/housing	Clothing/identity	Arts Ex.: dance	Festivities/rituals	Gastronomy
Perceiving	When you touch the church, is the sensation of the stones warm or cold? What kind of sounds make your shoes when walking towards the church?	How does this embroidery feel?	Dance a traditional dance	What kind of feelings evolves when you remember (Christmas) celebrations when you were a child	Taste a specific dish: How does the food taste? What kind of ingredients (spices or vegetables) are used? Does the dish remind you of other dishes (from other countries)?
Imagination	Imagine you were living here 100 years ago? Imagine you step into a helicopter: draw a map of the structure of the city. Make a film about the village where you grew up	How would you look in a traditional dress?	How is the culture expressed through the dance?	What kind of tradition from this culture would you like to take home?	Can the taste of the food be transformed in an visual? How would you do this? What kind of material would you like to use? Or make a new dish with the specific ingredients
Conceptualizing	How is the village visualised in a banner/logo of the city?	What is the symbolic of the colors in the clothing?	What does the dance say about the culture? How is it symbolized?	The kind of traditions around a (religious) festivity	Can you describe the dishes of a specific countries and label what is so specific?
Analysing	How can the structure of the city be explained by the function of daily life?	Can the embroidery be traced back to other cultures?	Similar dances and dance techniques in other countries	What are similarities in the Christmas rituals?	Compare food cultures of different countries? Or: How does the food culture connect to nature of the place?

Figure 2. Framework for Co-creative Cultural Awareness (FCCA) by Marques, Driessen, Konings & Aulet (2021)

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# 3 INCLUSIVE EDUCATION

*another part of cultural sensitivity*



# INCLUSIVE EDUCATION

## ANOTHER PART OF CULTURAL SENSITIVITY

# 3

Cultures are more than tangible heritage or nations. They relate also to how different communities access and contribute to culture. In a time where accessibility and inclusivity are topics that are getting more attention in tourism, mobility, culture and leisure studies, it is relevant to consider how cultural sensitivity can also be fostered in the context of inclusive education, allowing students to be supported in their processes. These exchanges can be enriching for all, paving the way for more openness and understanding also in mobility contexts.

### *Starting point to self-reflection:*

How can a lecturer understand and support students' special needs?

Incorporating an educational philosophy, in which all students can actively participate and learn, and all are treated like valuable members, are the principles of inclusive education. All students, regardless of their different capabilities, gender differences, and differences in social and cultural origin, should benefit from high-quality learning and enjoy full participation in the educational system (Moriña, 2017).

However, being a fundamental human right and the basis for a fair and equitable society, the implementation and practice of this educational approach in higher education can be challenging (Moriña, 2017). Despite the actions in some countries that allow a progressive commitment to inclusion, and considering the high number of students in classes, the assessment system, and rigorous deadlines, one can say that educational systems are often built as if students thrive within the same learning culture. However, as noted by Moriña (2017), more and more students are of different nationalities, ages, cultures, have different socio-economic backgrounds, or capabilities. Thus, the system needs to embrace this growing diversity and provide appropriate support to enable lecturers in higher education institutions to understand and support students' particular needs, ensuring their full inclusion and participation in education and benefit from it.

To guarantee equal opportunities and facilitate the inclusion and full

participation of all students, it is necessary to incorporate practices and implement initiatives that involve and engage students and lecturers in classroom practices (Moriña, 2017). Strategies targeting both HEIs staff and students can be implemented. HEIs staff can be sensitised and trained to carry out inclusive pedagogy to ensure full participation and learning. Students can have orientation sessions and tutorials with students in a higher year or have supporting groups, constituting of students with diverse characteristics and needs. It becomes clear that policies and practices must be adjusted to ensure inclusive higher education and a

consequential professional future for all students (Moriña, 2017).

As per Martins et al. (2018, p. 529), “many of the difficulties concerning inclusion and personal autonomy encountered by students with disabilities, involve personal and communication barriers, physical barriers that prevent mobility, prevalent attitudes towards disability, and the availability and use of equipment and teaching resources”. From the lecturers’ perspective, and apart from the often excessive number of students in classes, there is the recognition of experience, information, and training,



Photo by Mariana Oliveira

particularly when dealing with students with specific difficulties, such as Asperger's syndrome (Martins et al., 2018).

The existing enhanced opportunities for interaction can “transform” education and bring improvements in education practice (Amstrong et al., 2009). While overarching policies and strategies might be valuable tools to raise awareness amongst lecturers about the importance of inclusive education, having access to concrete tips on how to provide such education, is essential to support lecturers in doing this on a practical level in order to make a difference.

Examples of how universities are approaching Inclusive Education can already be found in the literature, as is the case of the University of Algarve, in southern Portugal. In 2012, the University of Algarve created the Statute for Students with Special Educational Needs and a support office to support students with special educational needs or differently abled (Martins et al. 2018).

Some suggestions for improvement and tips to facilitate the implementation of Inclusive Education in practice can be presented:



#### **SUGGESTION #1**

“Provide access to assistive technologies that may be necessary for the inclusion and academic success of students with disabilities” (Martins et al. 2018, p. 537).



#### **SUGGESTION #2**

“Provide each student with a tutor who can advise, support and intervene with lecturing staff and other university staff, so as to ensure equal treatment and encourage active participation in the university community” (Martins et al. 2018, p. 537).



#### **SUGGESTION #3**

“Conduct awareness and training campaigns for the academic community, so that students differently abled are perceived as having the capacity for a normal life, education, and profession, as well as the ability to work independently (Martins et al. 2018, p. 537).



#### **TIP #1: DO NOT BE AFRAID OF BEING IN DOUBT**

Inclusive education might benefit students with a wide range of diverse needs, and it cannot be expected that lecturers are knowledgeable about what various special needs entail and how to best support students. Therefore, the first thing to be aware of for lecturers could be



that, it is not a problem that we have questions or doubts about what the students need or about how to address this in the best possible manner.



### **TIP #2: ENGAGE IN A DIALOG**

When lecturers encounter students with special needs, an open dialogue between lecturers and students is essential, to identify specific measures that enable the student to take part in a rich and complete education trajectory. This means that the dialogue should be centred around necessary adjustments to make the classroom more inclusive. An initial dialogue can be a starting point in the teaching trajectory, and it should be developed gradually in order to evaluate how the student and the lecturers experience the measures implemented. This can then lead to further improvements. Furthermore, it is relevant to keep in mind that the teacher should seek support, if possible, in case the student indicates a need for adjustment that would entail a considerable increased workload for the teacher or cause other kinds of difficulties.



### **TIP #3: FOCUS ON BOTH THE LEARNING SITUATION AND THE FINAL RESULT**

While the efforts to provide inclusive education might be evaluated on the basis of the outcome of the teaching (e.g. test results of the students with special needs), it should also be acknowledged that such results do not reveal much about the learning trajectory, neither for the student nor the teacher. Therefore, it is important to consider not only what measures can be taken to get the best outcome, but also how the learning trajectory can be conducted in the best possible way - for the student as well as for the teacher.



Photo by Element5 Digital

## References

Armstrong, A. C., Armstrong, D., & Spandagou, I. (2009). *Inclusive education: International policy & practice*. Sage.

Martins, M. H., Borges, M. L., & Gonçalves, T. (2018). Attitudes towards inclusion in higher education in a Portuguese university. *International Journal of Inclusive Education*, 22(5), 527-542.

Moriña, A. (2017). Inclusive education in higher education: challenges and opportunities. *European Journal of Special Needs Education*, 32(1), 3-17.

## To explore

<https://erasmusx.medium.com/an-erasmusx-guide-to-teaching-with-universal-design-for-learning-free-download-af54ee5ba273>





# 4

## CULTSENSE SURVEY (CSS)

# CULTSENSE SURVEY

## (CSS)

# 4

One tool you can use in different ways with your students is the [CultSense Survey \(CSS\)](#). With this survey, you can collect data on how they become aware of local values and practices, and how they might integrate values in their tourism experience that is sensitive to local cultures and values. Students themselves can be involved in the process of collecting data in other student populations or analyse the data.

Based on different theories and previous studies (see section 2 on Cultural Sensitivity), the survey was created to provide an overview and an understanding of the self-perception of students regarding different aspects:

- Intercultural competences in the context of travelling
- Cosmopolitanism traits
- Travel frequency and behaviours
- Perceived Sustainability of travel

The partners in the project discussed and, with the input and experience from the associated partners, and drawing inspiration from the WYSE (2017) existing survey for youth travel, the survey was created to be applied in the HE context.

Using two existing validated scales – on intercultural competences in tourism (Fan et al, 2022) and on cosmopolitanism (Saran, A., & Kalliny, 2012) – as well as parts of a survey by Wyse (2018), the CultSense survey was created, tested and validated.

The survey was targeted to students, and it resulted in an innovative methodology to collect data on how travellers become aware of local values and practices, and how they might integrate values in their tourism experience that is sensitive to local cultures and values.

The survey was carried out on a yearly basis with TLC students to allow us to capture changes in attitudes and awareness of travellers and also capture the number of students who report a change in awareness. We collected over 1200 responses overall. It was applied in all HEIs participating in the

project and other universities in different countries have also used it. The [CultSense survey](#) is free to use, and it is available in 9 languages (English, Spanish, Catalan, Dutch, Swedish, Finnish, Portuguese, Romanian, French). The survey was carried out to allow for the establishment of indicators in a cross-cultural comparison.

Working the survey in the context of the classroom can also prompt fruitful discussions, as these questions may give rise to different debates. Our suggestion is to implement the survey during class rather than send a link via email, in order to get more responses. In your discussion afterwards, you can also present and explain the purpose of the project.

The original survey was approved by the ESHCC Ethics Review Board, at the Erasmus University. However, if your university has one, before applying the survey, you should ask ethical approval.

### References

Fan, D. X., Tsaur, S. H., Lin, J. H., Chang, T. Y., & Tsa, Y. R. T. (2022). Tourist Intercultural Competence: A Multidimensional Measurement and Its Impact on Tourist Active Participation and Memorable Cultural Experiences. *Journal of Travel Research*, 61(2), 414-4

Saran, A., & Kalliny, M. (2012). Cosmopolitanism: Concept and measurement. *Journal of Global Marketing*, 25(5), 282-291.

WYSE Travel Confederation (2018). *New Horizons IV. A Global study of the youth and student traveller*. Amsterdam: WYSE Travel Confederation



# 5 *creating your own* CULTSENSE EXPERIMENT (CSE)

# 5

## CREATING YOUR OWN CULTSENSE EXPERIMENT (CSE)

This section proposes an intervention instrument as a form of experimentation to help understand how students' thoughts, opinions, values and beliefs influence their behaviour in response to a certain situation and whether such traits signify a growth or fixed mindset. Pre- and post-course questionnaires measure the intervention tools applied in a classroom context to determine students' resilience when dealing with problems and change of awareness in such contexts of travel behaviour. An example of such questionnaire can be found in the [CultSense Learning Module 1](#).

### *Intervention Study*

One easy way to experiment is to do an intervention study. For an intervention study you need a group that you use a pedagogical tool from this toolkit with, and, preferably, if there are enough students, then you need a control group with which you do not use it. For example:

- 1 Both groups, A and B, take a test/fill in a questionnaire, somehow trying to assess the starting level of an aspect of cultural awareness. There is an example of a pre-course questionnaire enclosed, but it must be modified to fit the context and the topic in question (e.g. Gastronomy).
- 2 Group A is the group that experiences the intervention (e.g. a video, a talk, working on a case study).
- 3 Group B is the control group.
- 4 Group A familiarize themselves with the reading list and the CultSense videos (or some other "intervention" using CultSense materials).
- 5 Group B is given only a reading list.
- 6 After the activities of the course/project have ended, both groups are given the post-course questionnaire. There is an example of a post-

course questionnaire enclosed, but it has to be modified to fit the context in question.

- 7 Measure the effects of the intervention – compare the results of the pre- and post-course questionnaires.

### *CultSense Intervention Experiment*

#### **SESSION 1**

Make all participants (Group A and Group B) complete the pre-intervention questionnaire. Give a reading list to all participants.

#### **SESSION 2 (ONLY GROUP A)**

Distribute material you want to assess the effect of. For example, CultSense Case Studies / Videos / Learning Modules / or similar. The intervention can consist of only one session and one ‘tool’, or several sessions and tools – at the organisers’ discretion.

#### **FINAL SESSION**

Make all participants (Group A and Group B) complete the post-intervention questionnaire.

Compare results of questionnaires.

Share the results with the participants. Give participants in Group B a possibility to take part in the materials Group A studied earlier.

The length of the experiment can be adjusted, for example depending on the amount of materials to be used. Having several weeks before the pre-intervention and the intervention itself is recommended.

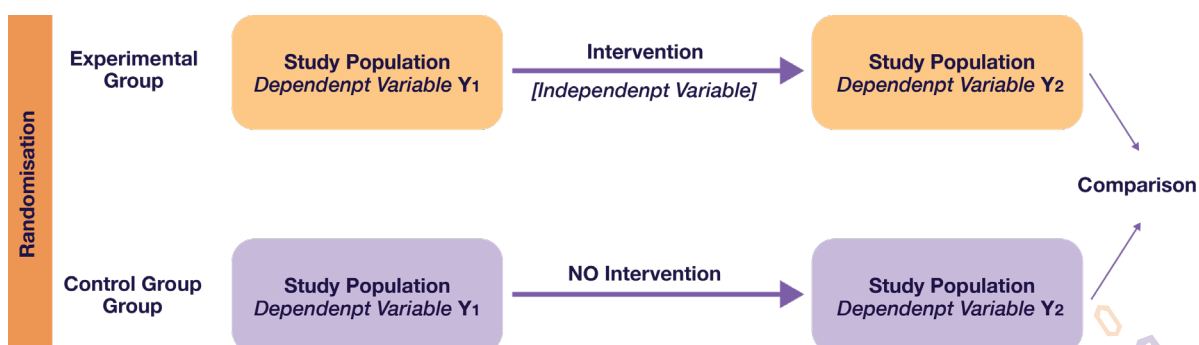


Figure 3. Control group experimental design based on the model of Omondi & Lukandu-Ateya (2020)



### How to use it?

- The aim of a CultSense experiment is to do a simple measuring instrument of if, and how, the participants' perception of a country or culture or any other culture-related issue has changed as a result of an intervention. There are no right or wrong answers, the aim is simply to identify changes in the mindset of the participants, understand what works better and promote a healthy discussion and awareness.
- The results of the questionnaires can be used as a tool for reflection: why did the mindset of one group change? Not change? Change this much or this little?
- The number of groups can be adjusted according to the number of the students. For example:
  - a) A case study group
  - b) A "watch-videos" group
  - c) A read a text group
  - d) A control group (only reading list)

### Alternative

In alternative people can work with the whole classroom. Although it is not the ideal experimental setting, it can be very worthy from a pedagogical perspective and deliver interesting results. This alternative is appropriate for some contexts, for example, when groups are small.

### Ethics

- Giving a more elaborate set of materials of one group of participants but not to the other can be experienced being unfair. The perception of unfairness can be alleviated by making the same material available for the control group (Group B) after finishing the post-intervention questionnaire.
- Another way of alleviating this would be to divide the group based on the participants' preferences: who wants to work on a certain topic instead of another?



Photo by Priscilla Du Preez

## References

Omondi, A., & Lukandu-Ateya, I. (2020). A Monte Carlo-Based Search Strategy for Dimensionality Reduction in Performance Tuning Parameters. *Journal of Artificial Intelligence and Data Mining*, 8(4), 471-480. DOI: 10.22044/JADM.2020.9403.2076

## To explore

<https://connect.springerpub.com/content/book/978-0-8261-0958-3/part/part01/chapter/ch01>

[https://sphweb.bumc.bu.edu/otlt/mph-modules/ep/ep713\\_clinicaltrials/EP713\\_ClinicalTrials\\_print.html](https://sphweb.bumc.bu.edu/otlt/mph-modules/ep/ep713_clinicaltrials/EP713_ClinicalTrials_print.html)



# 6 CULTSENSE *resources*

In this section, the CultSense tools co-created with and for students and teaching staff are presented. A selection of the CultSense case studies and videos have been organised and explored in the five CultSense Learning Modules, where suggestions for activities including these resources are provided. In this section, we give you a summary of the CultSense Learning Modules, as well as of each case study and video, with a suggestion of how these can be used together or independently.

## 6.1 CultSense Learning Modules

The CultSense project team has developed not only resources, but also put together 5 already-made learning modules. These modules have the goal of providing teaching staff materials, activities and assessment that can be easily integrated in a classroom, in particular within programmes in Tourism, Culture and Leisure. The modules have been formed with materials created within the project. However, supplementary support materials are provided to deepen the subject and relate it to the study of the Learning Module.

The CultSense Learning modules consist of the following topics:

1. A Taste of Cultures (on Gastronomy)
2. Spirituality and Sacred Sites and Rituals and Practices
3. Emotions and encounters in tourism
4. Engaging with local culture
5. Living like a Local

As with any tool, the modules are adjustable, as materials and activities can be replaced or supplemented with others. A selection of CultSense resources was made, but with all the resources of the project, you can also develop your own modules<sup>1</sup>.

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<sup>1</sup> If you do, it would be useful to share it with the CultSense project team and with the wider public.

For each module, the following structure was used:

1. Learning Objectives
2. Contextualisation
3. CultSense Resources
4. Activities
5. Assessment
6. To explore

## MODULE 1. A TASTE OF CULTURES



### Summary

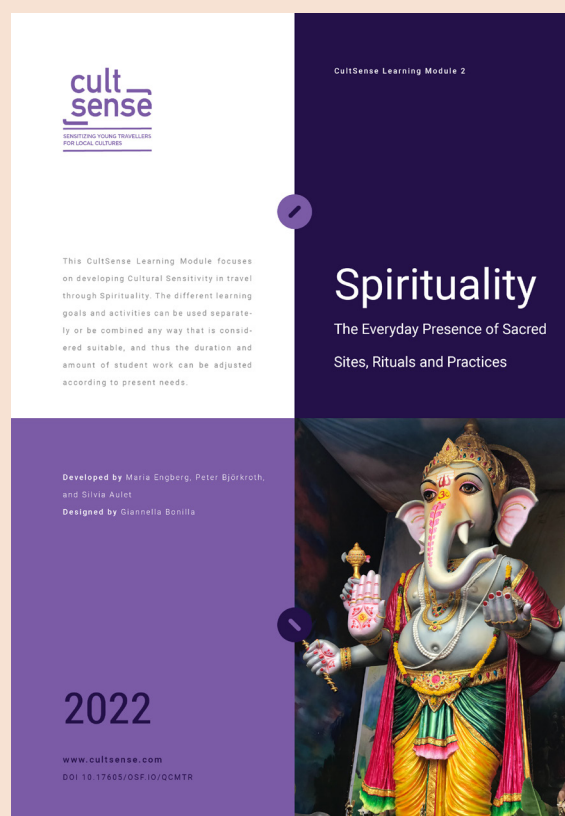
The First CultSense Learning Module focuses on developing Cultural Sensitivity (in Travel) through Gastronomy. In this module, detailed and specific activities, such as focus groups, video sessions or field work,

are recommended to promote students' interaction with each other and work in a collaborative session.

### Learning Objectives

- To understand what gastronomy is and its significance as a cultural element of a community;
- To appraise how environmental and cultural aspects influence gastronomic specificities;
- To explore ways by which gastronomic traditions can be preserved within a contemporary and innovative context;
- To enhance appreciation for and respect towards different gastronomic traditions.

## MODULE 2. SPIRITUALITY: THE EVERYDAY PRESENCE OF SACRED SITES, RITUALS AND PRACTICES





## Summary

The Second CultSense Learning Module focuses on developing Cultural Sensitivity in travel through Spirituality. This learning module seeks to demonstrate that a tourist attraction, just like a grain of sand, can carry a lot of meaning, hidden for the uninitiated.

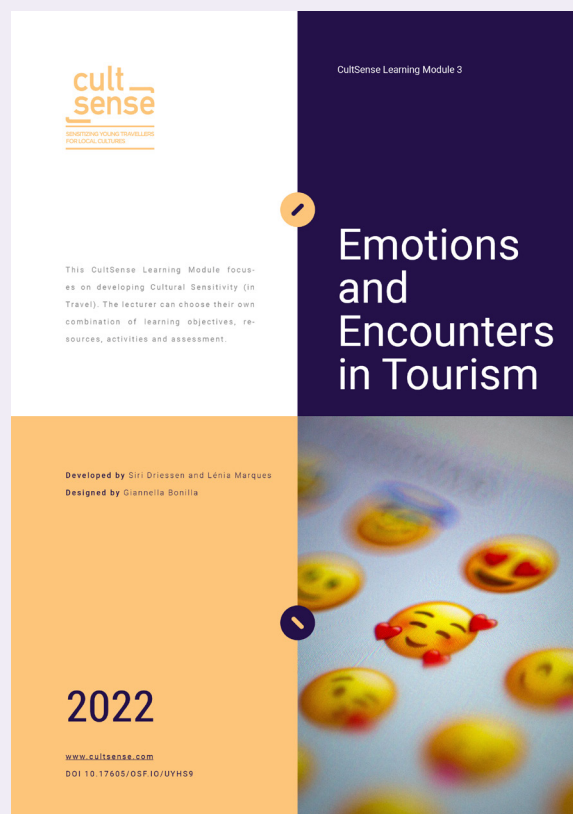
## Learning Objectives

- To reflect on the role of rituals, spirituality and religion in everyday life as well as in tourism encounters;
- To raise awareness and sensitiveness to different types of travellers and reactions to the places and sites they visit;
- To recommend how to develop an understanding for different types of local hosts and local citizens;
- To examine different motivations for visiting Religious Heritage Sites;
- To formulate potential strategies to minimize tensions and favour good, open and constructive relationships between hosts and visitors, taking into account different motivations, needs, expectations and emotional responses.

**Module 1:** <https://www.cultsense.com/tools/a-taste-of-culture-cultsense-learning-module-1/>

**Module 2:** <https://www.cultsense.com/tools/on-spirituality-and-rituals-cultsense-learning-module-2/>

## MODULE 3. EMOTIONS AND ENCOUNTERS IN TOURISM



## Summary

The Third CultSense Learning Module focuses on developing Cultural Sensitivity (in Travel). This learning module contains material in which emotional encounters with people and places are central. It features case studies on emotions in War Tourism, and on the experiences of locals living in the touristic Amsterdam Red Light District.

## Learning Objectives

- To reflect on the role that emotions have in tourism encounters;
- To raise awareness and sensitiveness to different types of travellers and reactions

- to the places and sites they visit;
- To understand how to develop an understanding for different types of local hosts and local citizens;
- To examine different motivations for travelling to a destination;
- To formulate potential strategies to minimize tensions and favour good, open and constructive relationships between hosts and visitors, taking into account different motivations, needs, expectations and emotional responses.

## MODULE 4. LIVING LIKE A LOCAL



### Summary

The fourth CultSense Learning Module

is focused on the theme Living like a Local. Aspects such as understanding and respecting the culture and everyday characteristics of the place you visit are included in this module.

### Learning Objectives

- To recognise the importance of intercultural coexistence and of having a tolerant and respectful attitude towards a region's local culture;
- To identify what "living like a local" means, from both perspectives of hosts and guests;
- To discuss the aspects that potentially create tension between local communities and tourists;
- To outline recommendations for "Living like a local" in a respectful way to promote enriching experiences (by integrating aspects of the culture and daily life of the visited places).

**Module 3:** <https://www.cultsense.com/tools/emotions-and-encounters-in-tourism-cultsense-learning-module-3/>

**Module 4:** <https://www.cultsense.com/tools/living-like-a-local-cultsense-learning-module-4/>

**Module 5:** <https://www.cultsense.com/tools/engaging-with-local-cultures-cultsense-learning-module-5/>

## MODULE 5. ENGAGING WITH LOCAL CULTURES



### Summary

The fifth Cultsense Learning Module focuses on the benefits that may result from tourists engaging with the local cultures. More specifically, it aims attention at two types of interactions of tourists with the local culture: a cultural route and Erasmus mobilities.

### Learning Objectives

- To understand the added value of learning about a local perspective on a place;
- To explore how tourists would benefit from a better interpretation of the local experiences and features;
- To understand how mobility experiences

offer opportunities for the development of local economies.

## 6.2 Case Studies

The **Case Studies** related to Cultural Sensitivity in travelling can be found in the E-Book Creating Cultural Understanding Through Travel - CultSense Case Collection:



The case studies were developed to be used in education and training programmes in TLC. These are based on exploring examples of cultural aspects of each participating region (or country), likely to be misunderstood or likely to

benefit from contextualisation, which would enable visitors' perception and enrich their experience.

A part of the case studies is integrated in the learning modules and the chosen topics are in line with the topics of the videos which have also been developed for educational purposes (described below).

As material to be used in class, these cases should preferably be used in small groups to promote students' awareness of the vast range of underlying issues and multiple views on each topic, as well as to reflect on possible solutions for them.

The case studies start with a (fictional) story that illustrates some of the issues at hand, followed by questions to prompt reflection and discussion. Each case study comes also with a suggestion of specific Learning Objectives that can be used to guide the reading and discussion.

The case studies were thought of as a platform for reflection and discussion of different contexts, where cultural sensitivity and an understanding of local settings play a role in the visitors' and locals' experiences. A set of different topics are covered as described in the summaries below.

### **Content of the E-book Creating Cultural Understanding Through Travel - CultSense Case Collection**

- ***Emotions, Culture & Tourism***
  - » Mixed Feelings: Emotional Experiences in War Tourism
  - » De Wallen, Amsterdam's Red Light District – Case study
- ***Tastes of Culture***
  - » Gastronomy as a Bridge for Understanding Local Cultures
  - » Gastronomy as Local Identity: The Case of Sarrabulho in the Minho
- ***Spirituality & Sacred Sites***
  - » Culture in a Grain of Sand: Finnish Sauna Bathing
  - » Feeling Religious Heritage Sites in Tourism
- ***Engaging with Local Cultures***
  - » Erasmus Mobility as a Culture-led Experience: Opportunities for Sensitizing Young Travellers
  - » Experiencing a Region's Beauty via a Cultural Route: Via Transilvanica

E-book: <https://www.cultsense.com/wp-content/uploads/2022/01/Creating-Cultural-Understanding-Through-Travel-2022.pdf>



## MIXED FEELINGS: EMOTIONAL EXPERIENCES IN WAR TOURISM



Visitor walking along the railway track in Auschwitz. Photo by [Chester Ho](#)

### Summary

This case study focuses on the practice of war tourism. It discusses the different reasons people have to visit sites associated with war and atrocities, such as the Nazi-German extermination camp Auschwitz. The case study focused on three different themes often considered in studies about war tourism: education, emotions, and moral responsibility. The presence of large numbers of tourists on former war sites also produces tensions. As the nature of former war sites is highly serious – commemorating mass death, atrocities and violence – this clashes with the nature of tourism, which is predominantly associated with entertainment and fun. This clash has encouraged some tourists to reflect on the consequences of their own behaviour. Still, the impact of touristic visits to former war sites remains a point of discussion, and the various sensitivities associated with war tourism need consideration of both visitors and site managers.



## Learning Goals

- To understand the different motives for visiting former war sites;
- To discern and describe the tensions and complexities associated with war tourism;
- To increase the awareness of cultural sensitivity associated with war tourism;
- To analyse the emotional impact of war tourism on people with different backgrounds.

## DE WALLEN, AMSTERDAM'S RED LIGHT DISTRICT



Tourists at De Wallen, Amsterdam. Photo by Gio

## Summary

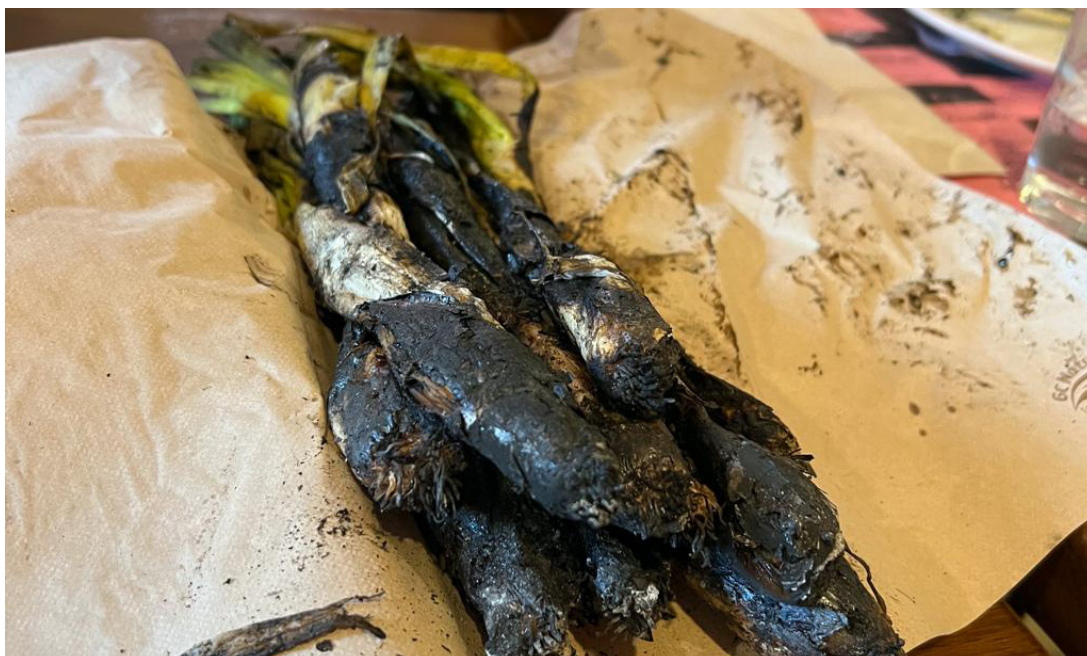
This case study discusses the impact that tourism has on the residents of one of Amsterdam's most well-known neighbourhoods: the Red Light district (De Wallen). In recent years, the De Wallen has been the destination of mass tourism, leading to debates about liveability in the area and the need to find a balance between commercial and residential interests. The area caters disproportionately to the needs of tourists and visitors, while the interests of residents and non-tourist-oriented commerce are underserved. Past research has suggested that sexualized spaces like de Wallen are characterized by the expectation and attribution of particular norms, conducts and behaviour to the area and the people who animate it. The case study specifically taps

into the experiences of female residents of the area. In their daily lives, female residents are negotiating their place and space in the neighbourhood, contending with often objectifying and sexualizing gazes that place them as integral part of the sexualized neighbourhood experience. The way female residents feel about their lives in the neighbourhood therefore highlights the challenges and tensions that also relate to gender, gendered and sexualised public spaces.

### Learning Goals

- To recognize the impact of a specific form of tourism in local neighbourhoods and their residents;
- To discuss the positive and negative social implications that tourism can have in a neighbourhood, by reflecting on the relation to the Other;
- To explain the tensions that arise when the balance between residents and visitors is threatened and provide possible avenues for more sustainable and respectful tourism development;
- To explore ways in which (mass) tourism destinations also cater to the needs of residents and businesses who are not active in the tourism sector.

### GASTRONOMY AS A BRIDGE FOR UNDERSTANDING LOCAL CULTURES



Calcotada. Photo by Fernanda Rodriguez

### Summary

This case study focuses on the local gastronomy perception of visitors. Through an analysis of Catalan gastronomy (Spain), including its traditional dishes and products of local cuisine, the aim is to show how gastronomy is integrated into local culture. Gastronomy is part of the cultural heritage of a destination and is part of the identity of the place, how do visitors perceive this fact? Can gastronomy act as a bridge to present the local identity and traditions? How to make the visitor aware of the traditional values of the local cuisine? The present case study compares the perception of local gastronomy of local students with the perception of international students visiting and experiencing Catalan gastronomy for the first time.

### Learning Goals

- To reflect on gastronomy as a cultural and tradition element in a community;
- To understand the importance of the physical landscape within a culture for the formation of local gastronomy;
- To become aware of the intercultural richness of different tastes;
- To examine gastronomy as a bridge between local culture and tourism in different contexts;
- To develop a tolerant and respectful attitude towards different gastronomic traditions.

## GASTRONOMY AS LOCAL IDENTITY: THE CASE OF 'SARRABULHO' IN MINHO

### Summary

This case study focuses on Minho's gastronomy, particularly the peculiar speciality 'Sarrabulho', and how traditional food can simultaneously enable preserving local traditions and allow tourists to have a positive and memorable experience. Local gastronomy and peculiar traditions are not always easily understood by outsiders and foreigners. Therefore, if not to be appreciated, at least to be understood and respected, efforts must be made to explain its origins and to celebrate its role as part of local culture. How can we communicate food culture and gastronomic experiences so they can be better appreciated by tourists/foreigners? How can tourists' perception of local gastronomy be enhanced? What features should be included in a gastronomic experience? What characteristics determine a gastronomic region? If a region aims to be acknowledged and respected by its gastronomy, conditions must be created to facilitate its perception and enhance tourists' experience. The



case study highlights the relevance of storytelling when communicating culinary traditions and local food, and suggests some initiatives which are believed would improve tourists' perception of gastronomy.

### Learning Goals

- To explain why gastronomy is a relevant aspect of any culture, with its peculiarities, which reflect environmental and cultural specificities;
- To explore how visitors would benefit from better interpretation conditions of gastronomy;
- To reflect on the strategies that regions can implement to position themselves as gastronomic destinations, enhancing tourists experience (ex. restaurant staff training; gastronomic routes; prepare tourism professionals to be gastronomic ambassadors);
- To raise awareness about the sustainability approach to gastronomy, namely zero waste; cultural and social sensitivity; economic, environmental, and social sustainability related to food.

### CULTURE IN A GRAIN OF SAND: FINNISH SAUNA BATHING



Sauna. Photo by Anne Nygård

### Summary

Sauna has a long tradition in Finland and in this study, different aspects of sauna in Finland in the 21st century are explored. The text describes present day small- and large-scale saunas, some historical aspects, and how sauna

bathing is part of the Finnish identity. In the process of commercializing the tradition of sauna to suit tourism, one must recognize what characteristics in the sauna tradition are of interest to today's tourists and what modifications must be made to suit the tastes of them. MacCannell claims that what tourists experience might not be authentic. He introduces the term staged authenticity, a space developed especially for tourists and, therefore, false, and inauthentic. Making use of terminology from Goffman's dramaturgical model of social interaction, MacCannell coined the concepts of "frontstage" and "backstage", denoting the areas developed especially for tourists, and the "true" local areas, where the local people live and to which tourists usually have no access.

### Learning Goals

- To analyse preconceptions in your own culture;
- To discern and describe possible preconceptions related to the Finnish sauna;
- To understand what the sauna experience is all about and why it is important to the Finns;
- To increase awareness of how to create tourism products from a cultural heritage perspective.

## FEELING RELIGIOUS HERITAGE SITES IN TOURISM

### Summary

This case study focuses on religious sites and their relationship with tourism activity. The case study analyses three known religious sites (World Heritage Sites) in Catalonia, Spain, considering their different tourism proposals and their functions as religious sites. In religious sites multiple uses are performed by different visitors, how religious sites are presented is analysed, also taking into account the sensory landscape of places as an aggregating element of a religious atmosphere. Are these places just sites where architectural heritage, aesthetic beauty and history stand out as the religious meaning of the space is not perceived by visitors? Is the religious character of the site transformed due to tourists?

### Learning Goals

- To understand the intercultural coexistence of different people in the same



religious space with respect and empathy;

- To relate the tourist activity as a way of acquiring intercultural knowledge in different social spaces;
- To raise a tolerant and respectful attitude towards different religious (and non-religious) beliefs and attitudes;
- To have critical thinking about the inclusion of religious spaces within the tourist activity.



Abbey of Montserrat. Photo by Fernanda Rodriguez

## ERASMUS MOBILITY AS A CULTURE-LED EXPERIENCE: OPPORTUNITIES FOR SENSITIZING YOUNG TRAVELLERS

## Summary

The Erasmus programme and the underlying experiences have a huge potential to generate long-term travels of young people, with significant impacts both on the travellers and hosting communities. The international experience gained through studying, volunteering, or working abroad is widely acknowledged as positive, giving students a huge boost to self-confidence and curriculum enrichment, broadening their horizons and social links. A major benefit of study abroad is the development of intercultural competence, to learn the culture of Self and Other and to communicate across differences.

On the other hand, as long-term travellers, these young people can be agents of positive interaction with the hosting communities, and be the best advocates, as key informants to other travellers about local culture and traditions, particularly if they have lived and experienced those traditions.

What determines the Erasmus students' positive perceptions and willingness to spread the word and positively influence others? and How can hosting communities take advantage of the Erasmus mobility programmes to promote the territories as tourism destinations?

The case study describes the Erasmus mobility programme at Polytechnic Institute of Viana do Castelo (Portugal), with a particular focus on the perception and experiences of students taking part in the programme over the last 5 years. Results put in evidence that to seize the opportunities mobility represents, local authorities and destination management organizations need to understand that Erasmus students are potentially the best promoters and influencers of the country/region at an international level; whilst they are also bringing their knowledge, habits and own culture to Viana do Castelo, enriching mutual cultural understanding, exchanges and richness.

## Learning Goals

- To discuss how Culture-led mobility experiences, such as Erasmus mobility, offer opportunities for tourism development, with impact on the local economy;
- To understand how mobility experiences can influence the perception of participants of their hosting countries;
- To analyse that participants in mobility programmes, such as Erasmus students, can have an important role as advocates of the hosting countries as tourism destination;
- To recommend how hosting communities can take advantage of mobility programmes by creating positive experiences for participants.



## EXPERIENCING A REGION'S BEAUTY VIA A CULTURAL ROUTE – VIA TRANSILVANICA

### Summary

This case study discusses an experiential route (named Via Transilvanica) that crosses the ancient region of Transylvania, nowadays part of Romania. The purpose of this route is to immerse/engage the traveller into the nature and local culture of the peoples of Transylvania. The case study describes the particularities of the 7 parts which make up the route and focuses on how this route-based tourism product can impact economically and culturally the local communities. Moreover, the case study explores the traveller's drivers/motives for pursuing such a journey and how he/she should understand (appreciate) the surroundings (infrastructure/nature/culture/locals) for an enriched experience.

### Learning Goals

- To compare different motivations for a traveller to go on a cultural route such as Via Transilvanica;
- To understand how an experiential route like Via Transilvanica can make the traveller more aware of the local cultures they cross;
- To reflect on the economic and cultural impact of such a route on the local communities.



Biertan, Romania. Photo by Emilia Morariu

## 6.3 CultSense Videos

The purpose of the CultSense videos aligns itself with the broader project's purpose, that of sensitizing young tourists towards the local cultures. In the project, there are two series: "CultSense Talks!" and "CultSense presents...". In the first series, the goal is to have short interviews with different people, from students, young travellers, or players in the culture and tourism sectors. These videos are for the most part co-created with students, including interns from our HEI's who were keenly motivated to interview interesting people and collect different inspiring stories. The videos of the series "CultSense presents..." are for the majority student-led in terms of theme and development. These videos target current and potential (young) tourists who are keen on enriching their sensitivity towards the culture of the places they visit. The process is based on a co-creation exercise between students and teachers to produce videos on the perspective of hosting young foreign visitors to one's own particular culture.

From an educational perspective, in particular for the series "CultSense presents...", the entire process of the video production was centred on students, mostly from the Tourism, Leisure and Culture (TLC) fields. The creation of video among students of different universities seems to work very well.

Learn more about the video creation process in the first issue of [CultSense Edu - Sharing Educational Insights](#).

Another use of the video form was made on [Instagram](#) with long and short reels on a variety of topics.

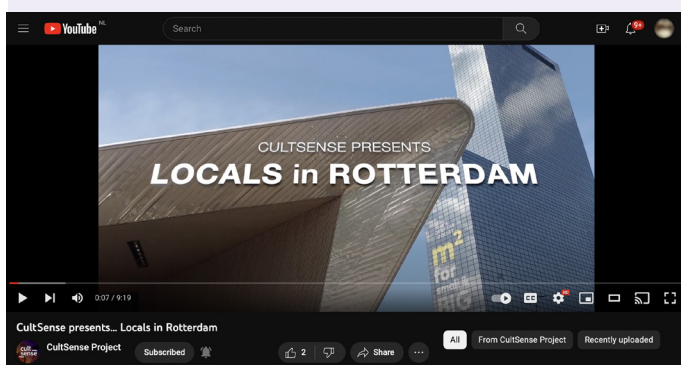
The dissemination of the videos is conducted online by using both the [project's website](#) and the different social media, such as [Facebook](#), [YouTube](#) and [Instagram](#).

For each video (except Instagram reels), learning goals were developed. Besides, some of the videos were included in the Learning Modules.

Locals in Rotterdam



## LOCALS IN ROTTERDAM



### Summary

In this video, local citizens of Rotterdam give an insiders' view on the city and its features. They talk about Rotterdam's modern and urban vibe, its diversity, its working-class mentality, and reflect on the very iconic architecture in the city. The video also contains tips and must-sees for visitors who want to explore this city that lies only a short train ride away from the classical Dutch tourist destinations like Amsterdam, Delft and Leiden.

### Learning Goals

- To understand the added value of learning about a local perspective on a city;
- To get an impression of the different types of touristic attractions in Rotterdam, ranging from specific (iconic buildings to more abstract (the vibe).

Watch here: [https://www.youtube.com/watch?v=Sv18JxYxB1I&ab\\_channel=CultSenseProject](https://www.youtube.com/watch?v=Sv18JxYxB1I&ab_channel=CultSenseProject)

## SENSITIZING YOUNG TRAVELLERS FOR TRADITIONAL FOOD



### Summary

Filmed in Ponte de Lima (Northern Portugal) in 2021, the video invites the viewer to learn about gastronomic traditions and local foods of the region. The video invites a reflection on roots and identity, which are not always evident for visitors, explaining the importance of meat and Sarrabulho in particular, for rural areas. The video presents a perspective of students from the Instituto Politécnico de Viana do Castelo (IPVC) in dialogue with scholars, and culture and tourism stakeholders. Music is also from a local folk musician.

*Advisory: The video includes explicit images and reference to animal-related products.*

### Learning Goals

- To understand local gastronomic traditions and part of identity cultural landscape;
- How people cherish their heritage
- To understand that: gastronomy is a relevant aspect of any culture, and it can be very peculiar, reflecting environmental and cultural specificities; visitors would



benefit from better interpretation conditions;

- To understand that regions aiming at being perceived as gastronomic, need to implement adjust strategies/initiatives to enhance tourists experience (ex. restaurant staff training; gastronomic routes; prepare tourism professionals to be gastronomic ambassadors);
- To raise awareness about the sustainability approach to gastronomy: namely zero waste, (economic, environmental, and social sustainability), cultural and social sensitivity.

Watch here: <https://youtu.be/pWl8BoKAqBU>

## DISCOVERING CHRISTMAS TRADITIONS IN CATALONIA



### Summary

In this video, Catalan culture is presented through Christmas traditions. Firstly, it explains how Christmas is celebrated in Catalonia, explaining important elements within this tradition such as: “els pastorets”, sung representations that are made within the Christmas Eve services. Other distinctive elements are the “caganer”, a figure that

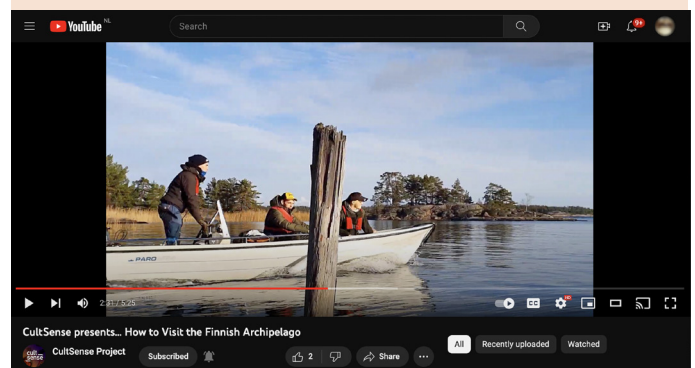
represents a seated person taking a shit that’s placed in the Nativity scenes or “tió de Nadal”, a piece of tree trunk very special for children. The video presents how these traditions are lived in Catalonia during Christmas Day, and also during Sant Esteve day, another special day for the Catalans in Christmas time.

### Learning Goals

- To learn about Catalan culture and history through its Christmas traditions;
- To understand the importance of traditions for local cultures and the need to respect them;
- To sensitise students so that they are curious to know and learn more about the culture and traditions of the places, in this case especially at Christmas.

Watch here: [https://youtu.be/\\_N4LQANDiSc](https://youtu.be/_N4LQANDiSc)

## HOW TO VISIT THE FINNISH ARCHIPELAGO



### Summary

Finnish people traditionally have a close relationship with nature. Living with nature



is a fundamental part of Finnish culture. The connection between Finnish nature and culture is, however, strong and frail at the same time. The video was created by a group of students from Finland and Germany. They all love the outdoors and this video talks about their adventurous experiences in the Finnish archipelago in Southwest Finland.

### Learning Goals

- To understand the roles of tourists and locals and how they can impact each other to create cultural experiences that are beneficial to both;
- To describe and discern the particularities of the Turku archipelago.

Watch here: <https://youtu.be/SxSByMMAfD8>

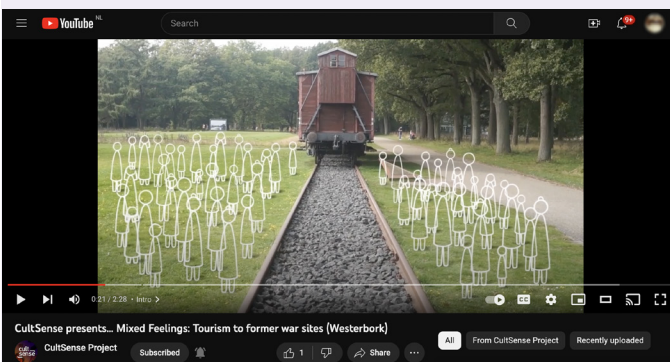
case the Westerbork concentration camp in the east of the Netherlands, from where 107.000 predominantly Jewish prisoners were transported to extermination camps in East-Europe in the Second World War. By illustrating the different expectations of visitors and their different ideas of how one should behave on site, the video aims to raise awareness of the unwritten rules of war tourism.

### Learning Goals

- To understand the different reasons people have for visiting war heritage sites such as Westerbork;
- To grasp the tensions that are at play in war tourism.

Watch here: <https://youtu.be/ihxlv1RRj7k>

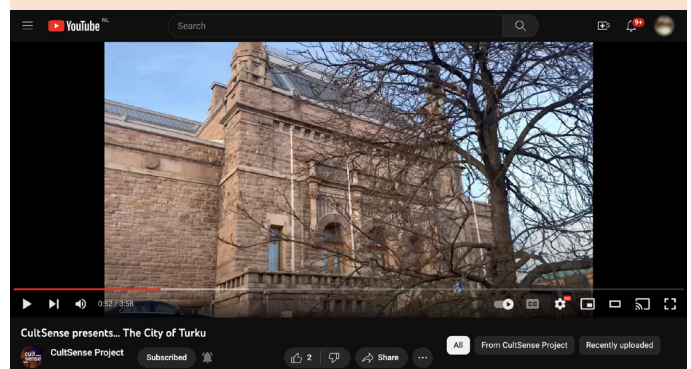
## MIXED FEELINGS: TOURISM TO FORMER WAR SITES (WESTERBORK)



### Summary

This video connects to the case study on War Tourism. It focuses on the tensions that tourism to former war site might cause, in this

## THE CITY OF TURKU



### Summary

Turku is the oldest city in Finland and was founded in 1229. It is situated in Southwest Finland, by the river Aura. The city's one-of-a-kind feature includes cultural historical sites, ranging from the castle to the cathedral as well as the beautiful Turku archipelago that

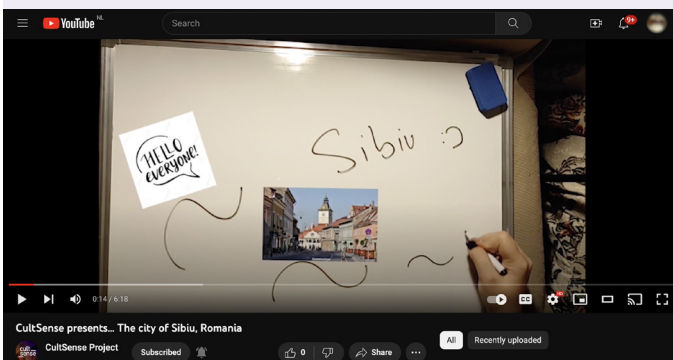
opens to the Baltic Sea. Turku is also home to 40 000 students and six higher education institutions. This video was created by a group of Finnish and German students, who wanted to film what they appreciate about the city and where their hangouts are. The German students learnt that if you say “Hei” to a local, you may find yourself in a conversation with a genuine local, a so-called “Åbobo”.

### Learning Goals

- To understand what the young people who created the video appreciate in Turku;
- To increase awareness of cultural heritage sights as part of the tourist experience.

Watch here: <https://youtu.be/cFyYB3uzcrs>

## THE CITY OF SIBIU, ROMANIA



### Summary

This video aims to be an open door to what it means to be a European tourist city that offers tourists a multitude of events starting with the cultural, gastronomic, etc. and ending with the artistic ones.

Events with FITS, Sibiu - European gastronomic region, the International Photography Festival, Sibiu International Street ART Festival are presented in accordance with what the new challenges of COVID entailed.

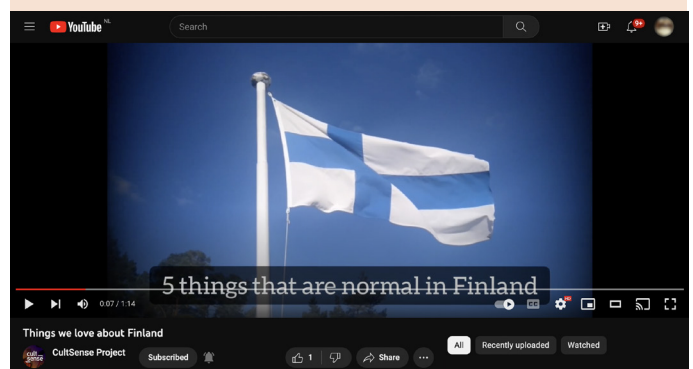
In the second part of the film, we can see an interesting dialogue between 2 students who are concerned with discovering opportunities to spend their free time in Sibiu and how they can do so safely against the COVID pandemic.

### Learning Goals

- Developing skills in how you can “discover” a tourist destination;
- Understanding the way in which we can adapt as tourists and locals to the challenges of the COVID pandemic in the conditions in which the cultural, gastronomic or artistic activities must continue.

Watch here: <https://youtu.be/RUZVkJGEXfo8>

## THINGS WE LOVE ABOUT FINLAND



### Summary

Two exchange students at NOVIA University of Applied Sciences in Turku, Finland, tell us about what they have found out they love about Finland. It looks like they had a good experience and found some inspirational tips for everyday life!

This video highlights that we can find interesting and relevant differences when we travel and/or live abroad. There is always learning, and we enrich ourselves with these different experiences, which make us see others and also ourselves with other lenses. This is certainly one of the biggest advantages in exchanges, including among students, promoted with great initiatives such as Erasmus+. Valuable experiences!

### Learning Goals

- To discuss perceptions of different places than our own
- To explore the advantages of student mobility

Watch here: <https://youtu.be/SsgPyd196hk>

### Summary

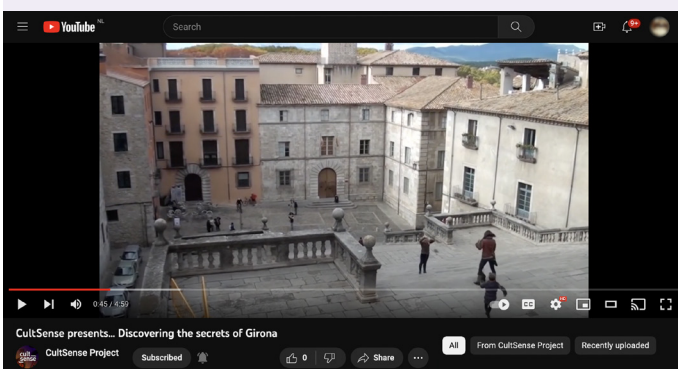
This video presents the city of Girona, starting first with its geographical location within Europe and inviting us to walk through the streets of the city and discover its precious architectural heritage and history, through a tourist perspective of the places. It also shows a bit of the culture and daily life of the place. The video also refers to one of the most important celebrations in the city, the Flower Festival that takes place in May and that has become one of the most visited events in the city.

### Learning Goals

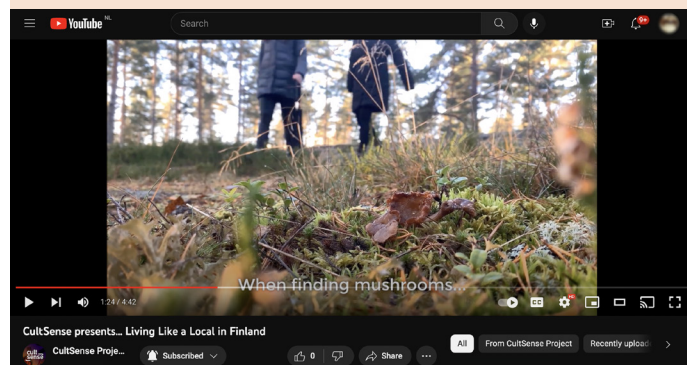
- To know the culture and heritage of Girona;
- To be aware of the cross-cultural convenience in a tourist place;
- To sensitise students so that they can think critically about the impact of tourism on the destination.

Watch here: <https://youtu.be/fi8hBw4-Gac>

## DISCOVERING THE SECRETS OF GIRONA



## LIVING LIKE A LOCAL IN FINLAND



### Summary



Some things in Finnish culture and traditions, like ice-swimming, can seem a little odd to foreigners but if you want to learn to live like a local and understand more about the Finnish culture, plunge right in. This video was created by a group of students from Finland and Germany. They wanted to explore some aspects of the life of a local in Finland and they focused on the following: picking mushrooms, fishing, experiencing a traditional Finnish sauna and exploring some magic in Lapland.

### Learning Goals

- To increase awareness of traditions and activities in Finland;
- To analyse traditions in their own culture and discuss them in relation to the Finnish ones.

Watch here: <https://youtu.be/rTVCaMpRG4Y>

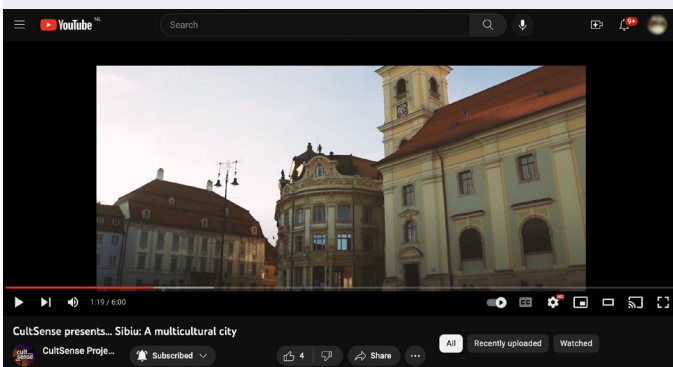
centuries and many renowned accolades, such as European Capital of Culture in 2007 and European Region of Gastronomy in 2019. Starting from various access routes available for tourists to get to this city, the video highlights the cultural aspects that are relevant for young travellers to better understand local culture. These cultural sensitizing aspects are presented from the perspective of the locals who have developed the video, but also based on insights provided by people who have visited Sibiu in the past and are happy to share their experiences about this city.

### Learning Goals

- To prepare students towards an active and reflective observation of the video;
- To motivate students in understanding a young tourist's experience in the city;
- To engage students in comprehending the perspective of locals.

Watch here: <https://youtu.be/UCC-CVjrKPE>

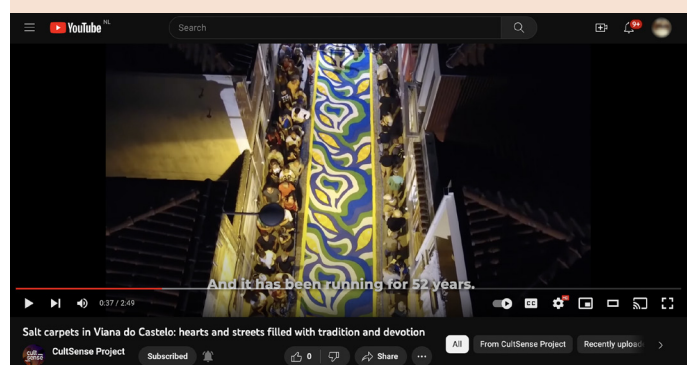
### SIBIU, A MULTICULTURAL CITY



### Summary

This video focuses on the cultural experience offered to tourists by Sibiu. Sibiu is a multicultural city with a history of over eight

### SALT CARPETS IN VIANA DO CASTELO - HEARTS AND STREETS FILLED WITH TRADITION AND DEVOTION



## Summary

The festivities of the Romaria de Nossa Senhora da Agonia of Viana do Castelo is considered a symbol of the region's culture and is one of the main reasons for visiting the city. These festivities include different activities, such as the creation and design of salt carpets in streets. Salt carpets depicting scenes related to fishing, the Romaria and the city, are made by residents, old and young alike, who work throughout the night until the break of dawn, with visitors witnessing and feeling the local community's devotion and pride.

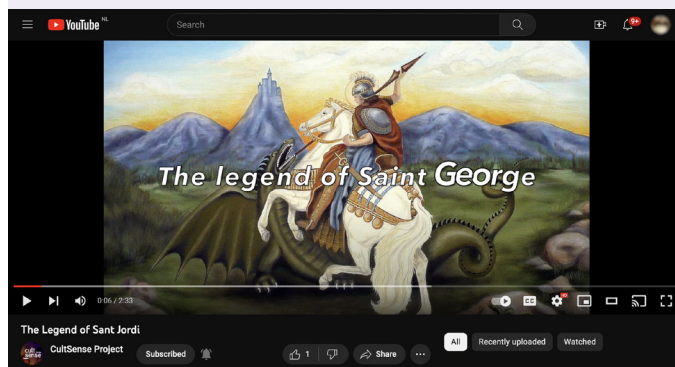
The video shows the importance of this tradition to local community identity and the way they feel as a result of tourist's behaviours while visiting and witnessing "doing-up" the salts carpets in streets.

## Learning Goals

- To raise awareness about the importance of traditions for communities and the need to respect them;
- To increase awareness of traditions and activities in Viana do Castelo;
- To understand local traditions and their importance to a community's identity (Viana do Castelo);
- To raise awareness about tourist's behaviours and their impact on community's perceptions (cognitive and affective).

Watch here: [https://www.youtube.com/watch?v=eoHyWDZ8NMI&ab\\_channel=CultSenseProject](https://www.youtube.com/watch?v=eoHyWDZ8NMI&ab_channel=CultSenseProject)

## SANT JORDI'S LEGEND: AMONG DRAGONS AND ROSES



## Summary

This video is about the legend of Sant Jordi, which illustratively explains its history, and also relates it within Catalan culture today. This is a well-known legend in the region of Catalonia, Spain, which is commemorated on the 23rd of April. As the video explains, together with the day of Sant Jordi, the books' day is commemorated. In Catalonia is a festival with a markedly popular character, which combines culture and romance by combining the celebration of Books Day and Valentine's day, which for Catalans is related to Sant Jordi. On that day the tradition says that couples exchange gifts: men receive a book and women a rose. However, it is increasingly common for both men and women to give each other books and roses.

## Learning Goals

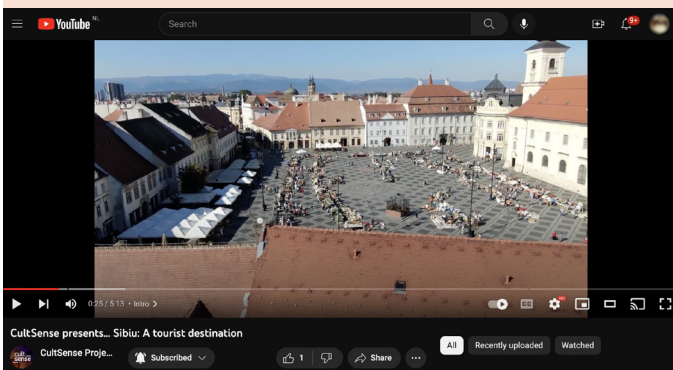
- To learn about Catalan culture and history through popular legends;
- To motivate students to consider local cultures, through legends such as this video, as builders of spaces for interaction between the tourists and the

local population;

- To understand the role legends in events have in the construction of local cultures and traditions.

Watch here: <https://youtu.be/Qi0CRvVinD4>

## SIBIU: A TOURIST DESTINATION



### Summary

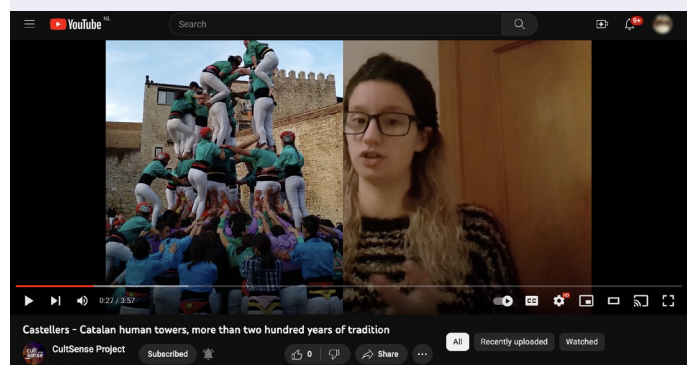
This video reflects a student-based activity that explored residents from Sibiu and their interactions with tourists. After a short description of the local culture, students can gain new perspectives on residents' perceptions of tourists in a particular area. By watching a 'yes vs. no' presentation, students will be able to notice different aspects that locals consider positive and negative experiences with tourists. The elements described in this video will provide a new basis of understanding tourist behaviour and a new perspective on how young tourists might have an effect on local culture. Thus, this video presents a basis for acknowledging local culture and the impact of local-tourist interactions.

### Learning Goals

- To understand the differences between tourist behaviour and locals' perceptions of this behaviour in their city.
- To motivate students to consider local cultures, from their roles as tourists.

Watch here: [https://www.youtube.com/watch?v=l-oZj4vAiyl&ab\\_channel=CultSenseProject](https://www.youtube.com/watch?v=l-oZj4vAiyl&ab_channel=CultSenseProject)

## CASTELLERS - CATALAN HUMAN TOWERS, MORE THAN TWO HUNDRED YEARS OF TRADITION



### Summary

This video shows an immaterial cultural manifestation from Catalonia, Spain, represented by the Castellers (human towers). This tradition is deeply rooted in the Catalan culture and recognised in the Intangible Heritage List of UNESCO. The different elements related to this traditional practice are presented: the music with its specific musical instruments to give rhythm to the evolution throughout the formation of the towers, the participants and their clothing, the purpose achieved within the construction of these human towers, the different shapes



and sizes of construction and their cultural importance in the Catalan community.

### Learning Goals

- To learn about Catalan culture and history through its intangible heritage.
- To understand the importance of intangible heritage for the local identity.
- To foster curiosity to learn more about the culture and heritage of the places.

Watch here: <https://youtu.be/u5CT6FG7Atg>



# 7 ADDITIONAL TOOLS

*for working cultural sensitivity*

# ADDITIONAL TOOLS

## FOR WORKING CULTURAL SENSITIVITY

# 7

### 7.1 Mind Mapping

A mind map is a graphical way to represent ideas and concepts. It is a visual thinking tool that structures information, helping you to better analyse, comprehend, synthesise, recall and generate new ideas. It presents, in a visual way, the core elements of thinking process.

It can be used to promote students' creativity and to make them reflect on possible connections between the different topics presented. It helps in those activities where brainstorming is required. It can be useful to prepare a discussion, for example. It can be worked individually or in groups. We suggest organising work groups, so that each group creates a mind map that can be compared afterwards with the mind maps of the other groups.

For using this tool it is recommended to have big paper sheets and coloured pencils, or even post-it's that can be placed in the paper sheet around the main concepts.



#### SUGGESTED ACTIVITY

Activities suggested in Tichindelean, M., Oliveira, M., & Marques, L. (2022, October 5). Engaging with Local Cultures - CultSense Learning Module 5. <https://doi.org/10.17605/OSF.IO/SFBD9>

#### LEARNING OBJECTIVES

Formulate potential strategies to minimise tensions and favour good, open and constructive relationships between hosts and visitors, taking into account different motivations, needs, expectations and emotional responses.

#### DESCRIPTION OF ACTIVITY

After reading the De Wallen: Amsterdam's Red Light District case study, students can be challenged to think about how the different

aspects of tourism practised in De Wallen impacts the neighbourhood and its residents. The ideas provided can be mapped on a flipchart as follows:



#### DURATION

45 minutes

#### MATERIALS

**Case study:** Mörk, A., Brandellero, A., Marques, L. & Driessen, S. (2022). De Wallen, Amsterdam's Red Light District – Case study. In Engberg, M., Björkroth, P. & Marques, L. (2022). Creating Cultural Understanding Through Travel. CultSense Case Collection (pp. 19–26). Arnhem: ATLAS / CultSense Project. <https://www.cultsense.com/academicpublications/casestudies/>

#### TO EXPLORE

<http://www.mindmapping.com/mind-mapping-in-education>

## 7.2 Retrieval Practice

Retrieval practice is a strategy in which bringing information in a conscious way enhances and boosts learning. Deliberately recalling information forces us to pull our knowledge “out” and examine what we know. Retrieval practice is the act of trying to recall information without having it in front of you. Suppose you’re studying tangible heritage related to geography. You could do retrieval practice by attempting to name the monuments or the sites in connection to the place without looking at the list or map. For example, after using some of the Cultsense materials (videos or case studies), the lesson can be paused and time can be given to students to retrieve what they just learned. This can be followed by a brief pause or discussion for feedback. This tool is useful for learning those key concepts related to cultural sensitivity.

The aim of this tool, that can be applied in almost all teaching practices, is to underline the most important concepts to be learned based on a continued process, meaning that it should be applied in modules or courses that last, at least, several days or weeks.



### SUGGESTED ACTIVITY

Activities in Aulet, S., & Rodrigues, G. F. (2022, October 5). Living Like a Local - CultSense Learning Module 4. <http://doi.org/10.17605/OSF.IO/PRNXF>

### LEARNING OBJECTIVES

(LO of LM4) The LO of the module are to recognise the importance of intercultural coexistence and of having a tolerant and respectful attitude towards a region’s local culture; to identify what “living like a local” means, from both perspectives, hosts and guests; to discuss the aspects that potentially create tension between local communities and tourists; and to outline recommendations for “Living like a local” in a respectful way to promote enriching experiences. The global objective is to raise awareness of the importance of being respectful to other cultures, and to learn from other cultures.

### DESCRIPTION OF ACTIVITY

The activity of the retrieval practice is based on the idea that spaced practice is one of the most effective and powerful revision strategies. By separating a study, we also avoid mass practice and memorised repetition on exams. Massive practice, in addition to being ineffective



in the long term, is anxiety-inducing like reviewing something right before an exam. Spaced practice reduces stress and increases confidence if it becomes a habit. For example, turning review into 20-30 minute sessions will greatly benefit the long-term retention.

To apply this concept in each of the teaching sessions 20 minutes at least should be devoted to the retrieval practice, using different methods like questions or grids (see below “To explore” to know more).

We propose two examples:

The “Revision clock”, that consists in giving the students a template with a clock that they have to fill with the main concepts learned in the previous sessions.

Another example can be the use of a retrieval template, that can be applied also at the end of the session, as a conclusion, where students are asked to fill in with the main ideas. For example:

**Key concept 1:** Every community is different and it has its own traditions and customs.

**Sub concept:** Culture represents the social heritage of a group

**Sub concept:** Heritage is cultural and natural, tangible and intangible.

**Sub concept:** Even in one place or destination there is a wide cultural diversity.

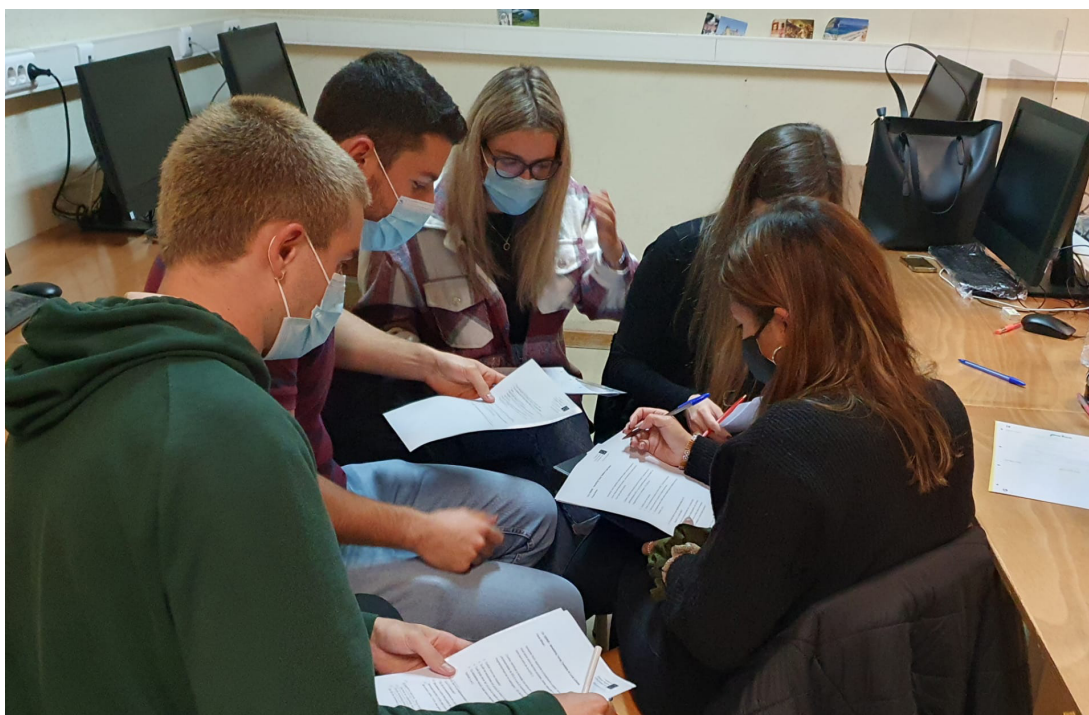
**Key concept 2:** The coexistence of local communities and tourists can lead to conflicts.

**Sub concept:** a place need to be attractive to tourists and habitable for residents.

**Sub concept:** residents in places facing high number of visitors can have difficulties in developing their own lifestyle.

**Sub concept:** sensitising people to a tolerant and respectful attitude is very important.

**Outcome Statement:** What was something you learned today you didn't know at the beginning of the class.



Students at work. Photo by Mariana Oliveira

### DURATION

20 minutes in each session

### MATERIALS

**Case study:** Silva, G., Correia, A. I., Fernandes, C. & Oliveira, M. (2022). Erasmus mobility as a culture-led experience: opportunities for sensitizing young travellers In Engberg, M., Björkroth, P. & Marques, L. (2022). Creating Cultural Understanding Through Travel. CultSense Case Collection (pp. 70–78). Arnhem: ATLAS / CultSense Project. <http://www.cultsense.com/academicpublications/casestudies/>

### TO EXPLORE

<https://www.retrievalpractice.org/>

## 7.3 Flipped Classroom

Flipped classroom is a “pedagogical approach in which direct instruction moves from the group learning space to the individual learning space, and

the resulting group space is transformed into a dynamic, interactive learning environment where the educator guides students as they apply concepts and engage creatively in the subject matter” (The Flipped Learning Network, 2014).

Flipped classroom can be used in many different learning contexts. The different materials elaborated by the Cultsense project, like the videos or the case studies, can be used for this.

The teacher should ask students to prepare in advance the topic that is going to be worked on in class, and for this purpose the materials are given in advance. Students can be asked, for example, to watch a video, to read some documents and to elaborate some ideas. When students are in class, the teacher does not repeat the information students already prepare but takes advantage of that in order to prepare a more dynamic and interactive session, for example, by having a discussion.



#### **SUGGESTED ACTIVITY**

Activities in Engberg, M., Björkroth, P., & Aulet, S. (2022, October 5). Spirituality: The Everyday Presence of Sacred Sites, Rituals and Practices, CultSense Learning Module 2. <https://doi.org/10.17605/OSF.IO/QCMTR>

#### **LEARNING OBJECTIVES**

To reflect on the role of rituals, spirituality and religion in everyday life as well as in tourism encounters, to raise awareness of the cultural and religious diversity at home and abroad.

#### **DESCRIPTION OF ACTIVITY**

Even if it can be applied to many different activities, we propose as example, the activity 4.1 included in the CultSense Learning module 2. Before the session, students will be asked to read a case study and watch two CultSense videos (we propose an example from Finland and another one from Catalunya). The aim is to make them reflect on cultural differences that are present in our daily life. In class, in groups, students will be asked to elaborate the main ideas based on what they have read and seen. Afterwards, the teacher will ask the whole group to put in common their findings and will wrap up highlighting the main concepts to be learned.

#### **DURATION**

30-45 minutes of preparation (before the class) + 45-60 minutes for

the class.

## MATERIALS

**Video:** *The Legend of Sant Jordi*

**Case Study:** Björkroth, P. & Engberg, M. (2022). Culture in a Grain of Sand: Finnish Sauna Bathing. In Engberg, M., Björkroth, P. & Marques, L. (2022). *Creating Cultural Understanding Through Travel*. CultSense Case Collection (pp. 46–55). Arnhem: ATLAS / CultSense Project. <http://www.cultsense.com/academicpublications/casestudies/>

## TO EXPLORE

<https://www.theflippedclassroom.es/>



Students at work II. Photo by Maria Engberg

## 7.4 Digital Storytelling

Digital Storytelling is a short form of digital media production that allows everyday people to share experiences and stories. It is a relatively new term which describes the new practice of everyday people who use digital tools to



tell their 'story'. Digital stories often present in compelling interactive formats.

Digital storytelling can be used for teachers and students. Teachers can use it as a tool for presenting the main concepts (you can elaborate your own material or, for example, use some of the audiovisual materials already existing).

For students it can be presented as a challenge. Instead of the oral presentations, for example, you can ask them to prepare a digital storytelling.



### **SUGGESTED ACTIVITY**

Activities in Driessen, S., & Marques, L. (2022, October 5). Emotions and Encounters in Tourism - CultSense Learning Module 3. <https://doi.org/10.17605/OSF.IO/UYHS9>

### **LEARNING OBJECTIVES**

To reflect on the role that emotions have in tourism encounters; to raise awareness and sensitiveness to different types of travellers and reactions to the places and sites visited; to understand how to develop an understanding for different types of local hosts and local citizens; to formulate potential strategies to minimise tensions and favour good and open relationships between hosts and guest.

### **DESCRIPTION OF ACTIVITY**

To work the main concepts related to emotions, students can be asked to prepare a digital story of a maximum length of 4 minutes. They can record a video, or they can use a presentation with voice or any other element in digital support. Students can work in groups. Each student should select a place that for them is representative or important.

The digital storytelling is based on different steps:

#### **Step 1**

Define purpose and identify audience, in this case, the other classmates

#### **Step 2**

Conduct research and locate evidence, each group will select one place to conduct research on the story, the tourism activity, the



impacts of tourism. They should visit the site and do observations and, maybe, interviews with locals and visitors. They can also explain their own experience related to the site.

### **Step 3**

Outline script and develop storyboard, with all the materials they should create the script.

### **Step 4**

Collect resources and create, using the selected tools (video, presentation...).

### **Step 5**

Provide feedback and revise to check that the activity is going in the right direction.

### **Step 6**

Share work and celebrate effort with other colleagues.

The stories should be uploaded on a platform (can be an internal one, not necessarily public) and each student will watch all the stories. They should do this before attending the class. In the class a discussion of the different topics will be done. The discussion will be led by the teacher with the aim of outlining the main concepts to be learned.

## **DURATION**

Depending on the group. 5 minutes of watching per group/student (can be done before the class) + 20 minutes for discussion.

## **MATERIALS**

**Case Study:** Driessen, S., (2022). Mixed Feelings: Emotional Experiences in War Tourism. In Engberg, M., Björkroth, P. & Marques, L. (2022). Creating Cultural Understanding Through Travel. CultSense Case Collection (pp. 12–17). Arnhem: ATLAS / CultSense Project. <http://www.cultsense.com/academicpublications/casestudies/>

## **TO EXPLORE**

<https://www.teacheracademy.eu/course/digital-storytelling/>

## 7.5 Gamification

Gamification is about transforming the classroom environment and regular activities into a game. It requires creativity, collaboration and play. There are numerous ways to bring games and game playing into the classroom to promote learning and deepen student understanding of subject matter. Through games different elements can be introduced like interaction, competition, narrative, problem solving or fun learning environments.

Playing is a fundamental activity for the development and learning not only of children. Games allow children and adults to enhance their imagination, explore the environment, express their particular vision of the world, stimulate creativity through oral language and body, and the development of socio-emotional and psychomotor skills. Games must be understood not only as a fun experience but also as a tool to enrich our brain, body and life.

In the context of cultural awareness, gaming can allow us to put ourselves in other people's shoes and it can help in promoting attitudes that are more respectful.



### SUGGESTED ACTIVITY

Activities in Aulet, S., & Rodrigues, G. F. (2022, October 5). Living Like a Local - CultSense Learning Module 4. <https://doi.org/10.17605/OSF.IO/PRNXF>

### LEARNING OBJECTIVES

The LO's of the module are to recognise the importance of intercultural coexistence and of having a tolerant and respectful attitude towards a region's local culture; to identify what "living like a local" means, from both perspectives, hosts and guests; to discuss the aspects that potentially create tension between local communities and tourists; and to outline recommendations for "Living like a local" in a respectful way to promote enriching experiences. The global objective is to raise awareness of the importance of being respectful to other cultures, and to learn from other cultures.

### DESCRIPTION OF ACTIVITY

We propose to use a similar structure as de Bafa-Bafa Game applying it into the tourism context. The Bafa-bafa game is a simulation game that aims at experiencing the encounter between different cultures, as happens in many tourist trips at the same time that allow participants

to discover their own way of behaving when meeting with different groups.

For the development of the game, two groups are going to be created, and a monitor/facilitator per each group will be required. In the first part of the game the two groups are going to be separated in two different rooms.

Each group will represent a different cultural background. For this, the facilitators will prepare a card with instructions (some information or tips of each one of the cultures represented). Each group will have about 20 minutes to interact and get used to the culture they represent, their traditions, their customs... Different roles will be assigned to each one, including representatives of the tourist sector (tour guides, tourism office representative, hotel staff...) and also locals working in other sectors. CultSense materials can be used to know more about the places and other sources of information can be used.

Once all the players have practised in their new culture, they proceed with the first contacts between them. Some people from one group visit the other, who behave according to the rules of their culture. Visitors have to collect as much information as possible about the values, customs, heritage, traditions of the other culture. Visitors should behave as tourists while trying to collect as much information as they can. This phase will end when all participants have visited the other group once.

Separately, both groups will have to answer the following questions (or similar ones):

***What impression have the people from the other culture given me? (Adjective list)***

***What are the rules and values of the other culture?***

***How have we found ourselves in our culture?***

This phase of the game requires about 20 to 30 minutes. After this, the two groups meet and proceed to the common evaluation. For example, a participant from group B explains what the group has understood about the culture of group A and after a participant from group A explains the culture of group A. Following this, a participant

from group A explains what the group has understood about the culture of group B and then a participant of group B explains the culture of group B. During the discussion, it is important to highlight the mechanisms of perception and communication between groups.

#### **DURATION**

Between 1 and 2 hours, depending on the size of the groups.

#### **MATERIALS**

##### **Videos:**

- Locals in Rotterdam
- The Legend of Sant Jordi

#### **TO EXPLORE**

<https://journal.seriousgamessociety.org/index.php/IJSG/article/view/259>; <https://www.simulationtrainingsystems.com/schools-and-charities/products/bafa-bafa/>

## **7.6 Field Trip and Self-reflection (essay)**

Reflection is the time to consider what was learnt from the experience. Reflection is a time to describe what students saw in their own work that changed, needed to change, or might need to be described so another person might understand its meaning.



#### **SUGGESTED ACTIVITY**

Field trip (for example, to Via Transilvanica, Romania)

#### **LEARNING OBJECTIVES**

- To better understand a researched phenomenon by comparing theoretical information with hands on experience
- To understand how an experiential route like Via Transilvanica can make the traveller more aware of the local cultures they cross

#### **DESCRIPTION OF ACTIVITY**

Every activity related to a field trip can be considered appropriate for using this instrument. Walking or biking a part of the Via Transilvanica cultural route (Romania) may be considered an example in this regard.

Thus, Romanian students or foreign students who study in Romania should undertake this field trip with the purpose of observing and understanding hands-on what this cultural route is about. More specifically, based on the CultSense case study's learning objectives (e.g. To understand how an experiential route like Via Transilvanica can make the traveller more aware of the local cultures they cross), the students should observe and retain information regarding cultural-related dimensions specific for the villages/ towns/ surroundings they cross. It is recommended that these observations should be written down on a notebook during the field trip. These notes and the whole field trip experience should be used by the students to create a self-reflection essay. Its purpose is to think in-depth about the encountered culture-related dimensions and understand their contexts. In the end, understanding one place's culture/subculture can both enhance the students/traveller tourists experience and create a more sensitive approach regarding local cultures for the future.



Rucăr, Romania. Photo by Bogdan Lapadus

#### **DURATION**

2h – 3 days

#### **MATERIALS**

**Case Study:** Țichindelean, M., Tileagă, C., Opreana, A., Bodi, F., Beca, D., Rus, O. & Ene, I-A. (2022). Experiencing a Region's Beauty



via a Cultural Route: Via Transilvanica. In Engberg, M., Björkroth, P. & Marques, L. (2022). Creating Cultural Understanding Through Travel. CultSense Case Collection (pp. 79–87). Arnhem: ATLAS / CultSense Project. <http://www.cultsense.com/academicpublications/casestudies/>

#### TO EXPLORE

- <https://www.cultsense.com/academicpublications/casestudies/>
- <https://www.youtube.com/watch?v=eK9XrrcqOoc>
- <https://www.youtube.com/watch?v=qGzRvdtDIHI>
- <https://www.youtube.com/watch?v=VzrxH96VJaM>

## 7.7 Summative Assessment through Survey, Polls and Quizzes

The goal of summative assessment is to monitor student learning to provide ongoing feedback that can be used by learning facilitators to improve their teaching and by students to improve their learning. More specifically, formative assessments help students identify their strengths and weaknesses and target areas that need work.

Summative assessment refers to tools that can allow teachers to identify learning gaps along the course by applying different assessments that can be done by the teacher or by students assessing themselves or peers. The tools that can be used include writing, quizzes, conversation, among others. The main point is that all these activities are done during the course and have an impact on the final grade.

Survey is a general inspection of someone or something to appraise their knowledge on a topic. Its goal is to generate more complex feedback. Politicians, employers, and various organisations use them to get feedback from their markets or employees. Surveys are more interactive and elaborate than polls. People are generally required to detail their reasoning, experience, and expectations, as well as complaints and suggestions.

○ Polls record opinions or votes. They are voluntarily attempted by a random sample of people and are administered in many ways, such as phone, face-to-face, social media, etc. They are conducted to collect general data on trends or patterns of opinion on a societal level. The result is represented

through charted or graphed percentages. You will often encounter exit polls during elections, social polls run by non-profit organisations, lifestyle polls by merchants, etc.

Quizzes, written or verbal, tend to test a person's knowledge in a brief yet informal way. The Internet offers a range of entertainment quizzes which question a person's pop culture knowledge or political awareness, but in this case the aim of the quiz is to test in educational contexts. Results are graded which are often shared with the respondent.



### **SUGGESTED ACTIVITY**

Preparing different questionnaires to assess the learning process of the CultSense Learning Module 1 (Silva, G., Fernandes, C., Correia, A., & Oliveira, M. (2022, October 5). A Taste of Culture - CultSense Learning Module 1. <https://doi.org/10.17605/OSF.IO/JXC73>)

### **LEARNING OBJECTIVES**

The aim of this tool, as mentioned, is to assess the learning process of students. The activity proposed is related to the CultSense Learning Module 1, so the learning objectives are the ones of this learning module, which are: to understand what gastronomy is and its significance as a cultural element; to appraise how environmental aspects influence gastronomy; to explore ways by which gastronomic traditions can be preserved within a contemporary context; and to enhance appreciation for and respect towards different gastronomic traditions.

### **DESCRIPTION OF ACTIVITY**

Considering that the different elements related to gastronomy are going to be presented in different sessions along the course, several questionnaires can be prepared in order to assess the learning process. According to the materials, each instruction should define the main questions to be asked. Different tools can be used, like kahoot, mentimeter or google forms (please see list of tools in section 8). The questionnaires should be short (around 10-20 questions). The results should be discussed afterwards to make students aware of the aspects they could improve.

### **DURATION**

20 minutes per questionnaire (one in each session).

### **MATERIALS**

**Case Study:** Silva, G., Correia, A., Fernandes, C. & Oliveira, M. (2022).

Gastronomy as Local Identity: The Case of Sarrabulho in the Minho. In Engberg, M., Björkroth, P. & Marques, L. (2022). Creating Cultural Understanding Through Travel. CultSense Case Collection (pp. 38–44). Arnhem: ATLAS / CultSense Project. <http://www.cultsense.com/academicpublications/casestudies/>

### TO EXPLORE

<https://www.nwea.org/blog/2021/75-digital-tools-apps-teachers-use-to-support-classroom-formative-assessment/>



Students at work III. Photo by Lénia Marques

## 7.8 Role Play



### SUGGESTED ACTIVITY

Activities in Țichindelean, M., Oliveira, M., & Marques, L. (2022, October 5). Engaging with Local Cultures - CultSense Learning Module 5. <https://doi.org/10.17605/OSF.IO/SFBD9>

### LEARNING OBJECTIVES

- To understand the added value of learning about the local perspective on a place and/or;
- To explore how tourists would benefit from a better interpretation of the local experience.

- To understand how the different stakeholders' objectives regarding a project can converge to its achievement.

### DESCRIPTION OF ACTIVITY

After presenting the context of the Via Transilvanica project (case study), students should gather information regarding all stakeholders which could be related or have an interest in this cultural route. Subsequently, the teacher should split the students into groups, each group representing a stakeholder. Every group should discuss and write down how the stakeholder (it represents) can positively contribute to the (sustainable) development of the route and what barriers it might encounter. The conclusions are to be presented by every group, followed by discussions when one stakeholder's objective is another stakeholder's barrier. In the end, consensus over all (preferably) debated issues should be obtained. Additionally, based on the resulting information, all students can contribute to develop guidelines regarding the stakeholders' involvement in this project.

### DURATION

45 minutes

### MATERIALS

**Case Study:** Țichindelean, M., Tileagă, C., Opreana, A., Bodi, F., Beca, D., Rus, O. & Ene, I-A. (2022). Experiencing a Region's Beauty via a Cultural Route: Via Transilvanica. In Engberg, M., Björkroth, P. & Marques, L. (2022). Creating Cultural Understanding Through Travel. CultSense Case Collection (pp. 79–87). Arnhem: ATLAS / CultSense Project. <http://www.cultsense.com/academicpublications/casestudies/>

### TO EXPLORE

- <https://www.youtube.com/watch?v=eK9XrrcqOoc>
- <https://www.youtube.com/watch?v=qGzRvdtDIHI>
- <https://www.youtube.com/watch?v=VzrxH96VJaM>



8TO EXPLORE

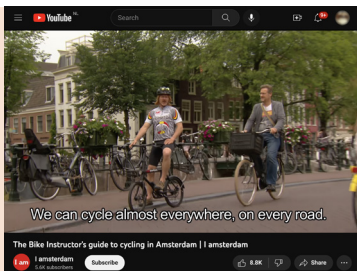


# TO EXPLORE

# 8

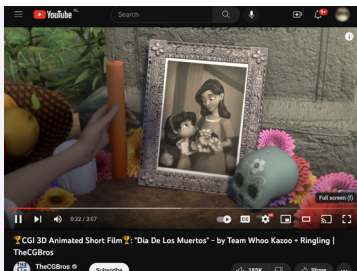
The CultSense project team provides below a list of other resources to explore further cultural sensitivity through different educational tools.

## VIDEOS



Video on Amsterdam and how to be a tourist (comedy)

Watch here: <https://www.youtube.com/watch?v=sEON08d76oE>



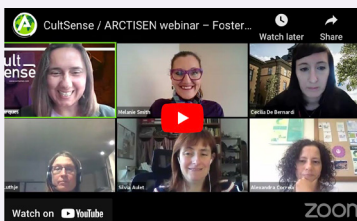
Video on Dia de los muertos (Mexico)

Watch here: [https://www.youtube.com/watch?v=jCQnUuq-TEE&ab\\_channel=TheCGBros](https://www.youtube.com/watch?v=jCQnUuq-TEE&ab_channel=TheCGBros)



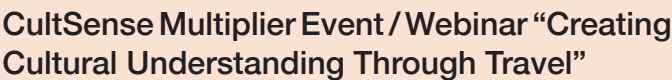
Travelling Under the Social Influence

Watch here: <https://www.youtube.com/watch?v=Trs-isdu4eE&t=79s>



Cultsense / Arctisen Webinar "Fostering culturally-sensitive practices in tourism"

Watch here: <https://www.cultsense.com/videos/webinar-fostering-culturally-sensitive->



Watch here: <https://www.youtube.com/watch?v=ZGUAYyqHsSg&t=7s>

## FILMS, DOCUMENTARIES & SERIES

Chauveron, Phillipe de. (2013) *Qu'est-qu'on a fait au bon Dieu? (What Did We Do to the Good Lord?)* (Movie sequels)

Claude Verneuil and his wife Marie are bourgeois Catholics living in Chinon, France, and the parents of four daughters. The daughters have married descendants of immigrants in France and of different ethnic origins and religions. The Verneuil couple, at family gatherings, force smiles at their sons-in-law, struggling to hide their racism.

Coppola, Sofia. (2003) *Lost in Translation*

A faded movie star and a neglected young woman form an unlikely bond after crossing paths in Tokyo. The film shows the life in the city of Tokyo with its daily life.

Farrelly, Peter. (2018) *Green Book*

A working-class Italian-American bouncer becomes the driver for an African-American classical pianist on a tour of venues through the 1960s American South.

**Walker, Jeffrey. (2017) *Ali's Wedding***

After telling a white lie which spirals out of control, a neurotic, naive, musically gifted Muslim cleric's eldest son must follow through with an arranged marriage, even though he's madly in love with an Australian born-Lebanese girl.

Wells, Audrey. (2003). *Under the Tuscan Sun*

A writer impulsively buys a villa in Tuscany in order to change her life.

Star, Darren. (2020). *Emily in Paris* (Netflix series).

A young American woman from the Midwest is hired by a marketing firm in Paris to provide them with an American perspective on things.

## E-BOOK: "CREATING CULTURAL UNDERSTANDING THROUGH TRAVEL: CULTSENSE CASE COLLECTION"

Engberg, M., Björkroth, P. & Marques, L. (2022). *Creating Cultural Understanding Through Travel. CultSense Case Collection*. Arnhem: ATLAS / CultSense Project. <https://www.cultsense.com/academicpublications/casestudies/>

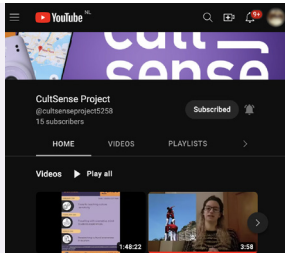


## CULTSENSE PROJECT



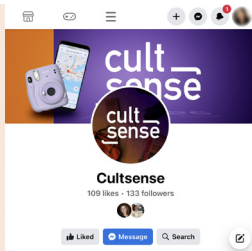
### CultSense Website

Here: <https://www.cultsense.com/>



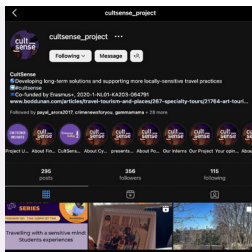
### YouTube Channel

Here: [https://www.youtube.com/channel/UCJJyb-v2NFa\\_ewwpg0ppw4vg](https://www.youtube.com/channel/UCJJyb-v2NFa_ewwpg0ppw4vg)



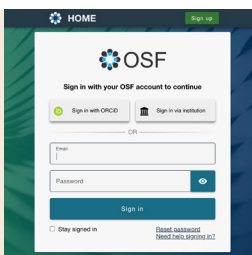
### Facebook

Here: <https://www.facebook.com/cultsense>



### Instagram

Here: [https://www.instagram.com/cultsense\\_project/](https://www.instagram.com/cultsense_project/)



### Open Science Framework (OSF)

Here: <https://osf.io/np3sw/>

## DIGITAL TOOLS

Digital tools for facilitating learning and collaboration:



### Google Workspace for Education Fundamentals

Google Workspace for Education Fundamentals — a suite of easy-to-use tools that provide a flexible and secure foundation for learning, collaboration, and communication.



### Mentimeter

Mentimeter is a presentation tool that uses quizzes, polls and word clouds to help engage students better in education. It is designed to work digitally, live, allowing teachers to interact with the students in real time. This tool enables you to answer a question via mobile phone. Results can be discussed directly.



### MindMeister

MindMeister is an online mind mapping tool that allows you to graphically capture, develop, and share ideas. Mind map editor to brainstorm, take notes, plan projects, and do many other creative tasks.



### Miro

Miro is an online collaborative whiteboard platform that enables distributed teams to work effectively together, from brainstorming with digital sticky notes to planning and managing agile workflows. It works like a normal whiteboard. You can stick post-its on it, make comments or draw something. On top, you can interact via a chat function and, at the end, export your results.



### Mural

MURAL is a digital workspace for visual collaboration. People benefit from MURAL's speed and ease of use in creating diagrams, as well as tools to facilitate more impactful meetings and workshops.





### Padlet

Padlet is an online blank wall board that can be used by invited participants to collaborate in collecting ideas, brainstorming and sharing information. Participants can post comments, images, videos and links on any topic in real time which can be modified later. The Padlet wall can be viewed by an audience by being mirrored or projected onto a screen. The wall can also be viewed and edited at a later stage.

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### ZOOM

ZOOM is a live video conferencing tool. ZOOM can be used from all kinds of devices (phone, tablet, laptop); features: scheduling meetings with different options; with and without video; group chat, breakout groups; and many more functions which gives the host a lot of freedom to control the meeting.

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### Skype

Skype is a free program that enables people to make and receive free voice and video calls over the internet using a computer, web browser, or mobile phone. This software for communication can also be used in a browser, which is great for chatting with people without the app installed – you can simply invite them to join in using their email address.

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### SLACK

SLACK is a communication tool that can be used for group projects. On SLACK there are different channels. Each channel can be seen as a forum for a specific topic. In this forum, you can share information, documents, links, etc. and others can reply to your messages.

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### Microsoft Teams

Microsoft Teams is a workspace for real-time collaboration and communication, meetings, file and app sharing.

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### Canva

Canva is an online design and publishing tool with a mission to empower everyone in the world to design anything and publish

anywhere. It allows you to easily create invitations, business cards, flyers, lesson plans, Zoom backgrounds, and more using professionally designed templates.



### Dropbox

Dropbox is a cloud storage service that lets you save files online and sync them to your devices. You can use Dropbox links to share files and folders with other people without sending large attachments.



### GoConqr

The purpose of this platform is to create a better active learning experience, allowing access to digital innovations for teachers, students and professionals. Provides interesting materials to work with in the classroom, such as mind maps, flashcards, quizzes, and slides. And if you prefer to use pre-made resources, there is no shortage of options. The tool has a library of 9 million member-created materials, and they can be used for free! And do you know what else you can do there? Monitor the progress of student learning, analyzing the result obtained with each resource.



### Trello

Trello is a great tool for organizing activities. You can create task cards, set deadlines, work step checklists, attach files, tag activity status, and add members. And on the platform, you can have a table only for your activities and others for each of your classes. There you can, for example, manage group work, interdisciplinary and any other delivery that students have to do.



### Coggle

Coggle allows in a practical way to create flowcharts, charts, and diagrams. It is so easy that even the elaboration of complex structures is done in a very simple and intuitive way. There is a free but limited plan, and others are paid.



### InShot

InShot is a free professional video and photo editor for Youtube,

Tik Tok, Whatsapp, Instagram, etc. You can easily use the tool to make videos with music and photos, trim the recording, blur the background, add text and video tags, and much more.



### KineMaster

KineMaster is a full-featured video editor for Android and has powerful tools that are easy to use such as video layers, blending modes, voiceovers, chroma key, speed control, transitions, subtitles, special effects and more. KineMaster and all of its editing tools are free. By subscribing to KineMaster Premium, you remove the watermark, unlock presets for professional tools, and gain access to over 1,000 Premium features in the KineMaster Resource Store.



### Bulbapp

It is a simple and efficient platform for teachers and students. You can send files in various formats, which are organized into pages and collections. The teacher, for example, can put together several collections by topic and each page will have specific content, such as texts, photos, videos, audios, etc. The free version is very functional and useful!



### Loom

Loom is very practical for recording your screens. If, for example, you need to produce a file in Word and you want students to watch your production as you explain, Loom can provide a good result. The platform is simple, it can be downloaded to the computer and it is also possible to use the version for Chrome.



### Genially

It is a very complete and easy-to-use online platform. Any user can produce interactive and animated content without the need for knowledge of graphic design or programming. It is possible to create infographics, presentations, posters, dossiers, presentations with videos, gamification and other graphic elements. Content can be created from scratch or using templates available on the platform.



cult\_sense

[www.cultsense.com](http://www.cultsense.com)