6 COMMUNICATION IN TOURISM: TOUR(IST) GUIDES, STORYTELLING AND THE DRAMMA MODEL

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This chapter discusses the significance of communication in business growth, particularly in the context of the tourism industry and in the profession of a tour(ist) guide as tour(ist) guides are seen as key figures in tourist communication, often referred to as "spokespersons," "educators," and "entertainers." They play a significant role in conveying correct information while incorporating engaging stories and facts to enhance the tourist experience. The chapter touches the topic of storytelling that has become increasingly important in tourism as it can bridge the gap between the present, past, and future, evoking strong emotions of tourists. In addition to that, the text discusses the DRAMMA model (that emphasizes the importance of detachment recovery, autonomy, mastery, meaning, and affiliation in leisure experience) and its influence on vacation-time happiness.

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6.1   Introduction

Communication has an impact on business growth (Verma et al., 2022). In fact, it has a central role in various business processes (Anantamula, 2015), and communication skills have been recognized as the crucial factors in all modern businesses (Wang et al., 2009; Plant & Slippers, 2015; Lim et al., 2016). Employers and companies are no longer interested in professionals who possess only specific skills and lack soft skills (Binsaeed et al., 2016). Thus, effective communication is a prerequisite of any business, and the foundation of the businesses in the service industry, especially in the area of tourism (Cuic Tankovic et al., 2022). In this chapter the profession of a tour(ist) guide will be highlighted as this profession is one of the more exposed professions in tourist communication. Tour(ist) guides provide information for tourists or visitors and they are responsible for conveying not only correct and relevant information, but also engaging facts and stories regarding the tour (Potočnik Topler, 2017; Potočnik Topler et al., 2017; Nuryadina & Luthfi, 2022).

6.2   Tour-ist guides *

Tour-ist guides are important actors in presenting attractions and destinations, thus, in their profession the communicative aspect is of the utmost importance (the knowledge of foreign languages, mastering of the trendy popular global discourse, the knowledge of their mother tongue and other communication skills) (Potočnik Topler et al., 2017).

Tour guides are referred to by other terms in literature. These include tourist guide, step on guides, city guides, interpreters, escorts, tour escorts and in some cases tour leaders and tour managers (Prakash & Chowdhary, 2010).

They are also often referred to as "health and safety inspectors," "spokespersons", "educators," "public speakers" and "entertainers". Tour-ist guides usually have a university degree and certification in the profession (however, this varies in different countries, sometimes high school education suffices), but they usually have more cultural capital and carry more responsibility than the average visitor.

Professions, providing tourism services, have agreed on common terms, used to describe facilities and services they offer. The standards for Tourism services-Travel agencies and tour operators terminology were prepared by tourism stakeholders and are included in the standard EN 13809:2003. The tourism professionals need to buy the standard in order to get the whole content. However, the web page of Professional Federation - FEG (European Federation of Tourist Guides Associations) offers some definitions. In the section 2.3.5 a tourist guide is described as "a person, who guides visitors in the language of their choice and interprets the cultural and natural heritage of an area, which person normally possesses an area - specific qualification usually issued and/or recognised by the appropriate authority" (FEG).

Thus, further on, in this chapter the term tourist guide or guide will be used (according to the standards of the profession).

What does a tourist guide do?

The job of a tourist guide is to engage the audience and move things along, and it is essential to recognise and engage people with acting skills in this field. They are familiar companions for tourists exploring a new area, providing them with multiple opportunities to gain new experiences and valuable insights. Recent research has focused on the subtleties of performances and scripts for tourist guides. Storytelling is anathema to many guides, but tourists feel more comfortable on guided tours and have a more positive experience. Researchers such as Wearing & Wearing (1996) and Richards (2006) have shown that tourists should be viewed as more than passive observers of their locations. They should be considered active, creative agents (Mossberg, 2007).

Tourist Guides are professional representatives of the destination

Governments at all levels have realised the importance of tourism as an intervention for achieving socio-economic-political goals (Prakash & Chowdhary, 2010). According to definition of a tourist guide profession mentioned in the EU standard EN 13809:2003, a tourist guide usually possesses the licence from the destination they represent, if the profession is regulated. The licence approves, the guide has passed a certain educational process (Lovrentjev, 2015), a training course organised

by a local authority or by a professional association as well as a test at the end of the training.

Regardless of the destination they represent, tourist guides need to follow the Code of Guiding Practice accepted by their professional International Federations (or European Federation of Tourist Guide Associations or World Federation of Tourist Guide Associations). For this chapter the most important are the first two codes: "The content the tourist guides represent needs to provide an objective understanding of the place visited, free from prejudice or propaganda. As well as ensuring that as far as possible, what is presented as fact is accurate, and that a clear distinction is made between fact and stories, legends, traditions, or opinions. (WFTGA).

Tourist guides are professionals and during the conducting the services they must be aware that they do not work on their own behalf, but are representing the destination (Lovrentjev, 2015). No matter in which direction they are going to develop the interpretation, both of the two above mentioned codes need to be followed.

Depending on the issuer of the licence, tourist guides need to, as a continuous professional development (regularly – in certain periods of time), improve their knowledge and skills. As tourism evolves and as tourists themselves become more demanding and experienced, there is a corresponding increase in tourist sophistication and in tourists who expect their guide to fulfil their various tour needs (Al-Okaily, 2021). The expectations of the customers as tourists change on a daily basis and tourist guides need to improve their ways of interpretation.

Interpretation

As per the definition of tourist guides profession stated in EU norms mentioned earlier in the chapter, the tourist guide's main task is to interpret the destination's heritage to the visitors. Tourist guides communicate the significance, values and stories of natural and cultural heritage to the visitors of the destination. The tourist guide interpretation is particularly important in the interpretation of cultural heritage: interpreting sites, objects, landscapes or traditions in a way that engages and educates the visitors, who became more receptive. The goal of a tourist guide's interpretation

is to enhance visitor's deeper understanding, appreciation and connection with the heritage of place visited. Tourist guides use various techniques such as storytelling, visual aids or interactive presentations to make a destination's experiences informative, meaningful, memorable and attractive (Ababneh, 2017) for visitors. Visitors with the help of this effective interpretation develop a sense of stewardship towards shared cultural and natural heritage and develop a stronger loyalty to the destination (Kuo et al., 2015).

Visitors and guides while interacting on site are involved in the so called co-creative process. While viewpoints and historical facts and truths are exchanged they enrich the experiences of the visitors and the stories of the guides (Ngo, 2015).

Tourist guides' interpretation should also aim to stimulate tourists' emotional thoughts, help them to find a meaning in the heritage site in connection to their own heritage and cultural identity, as well as to experience a personal meaning for human life through the comparison between the past and the present world (Io, 2012).

Ultimately, a successfully delivered interpretation helps to promote conservation of the sites (Reisinger & Steiner, 2006). Interpretive guided tours are an appropriate tool for influencing the visitor's attitudes and behaviours and hence achieving the goals of sustainable tourism (Poudel & Nyaupane, 2013). The interpretation by a tourist guide needs to be in balance (Reisinger & Steiner, 2014). In addition to the guide's professional interpretation content, a sense of humour is essential. Tsai in his research noticed, that particularly older tourist guides need to improve their humour skills (Tsai, Wang, & Tseng, 2015).

Defining the guide as an interpreter

The tourism industry has seen an increase in demand for tours tailored to the interests, needs and preferences of the tour group members and tours that encourage active participation and provide interesting visual material. Sharing stories with others is something people do regularly, and guided walks can identify sites for the discovery of narrative motifs or narrated forms of knowledge in any environment (Ingold & Vergunst, 2008).

Guides should use contextual and ecological exercises to develop and communicate new perspectives to their visitors (Arnould et al., 1998). Being fluent in more than one language is an advantage in tourism, as tour-ist guides rely heavily on interpreters to impart knowledge to the tourists they guide (Cohen, 1985; Pond, 1993).

Studies on this topic are contradictory, but scholars use metaphors to describe tourist guides. They are called "professional communicators" by Scollon & Scollon (1995) due to the importance of communication in this field. Visitors can learn more about local culture, history and achievements by hearing exciting stories about these topics (Hansen & Mossberg, 2017). Weiler & Walker (2014) argue that guides must bridge the gap between textual and oral communication to provide the best possible service to their clients. In individual and small group tours, the tour guide spends much time face-to-face with each visitor, and interaction is essential for the success of both verbal and non-verbal communication. Destination competitive marketing is an efficient way to find unique, culturally relevant stories about specific places (Mossberg & Johansen, 2006). Companies often use actual and imaginary characters and events to tell their stories, leading to memorable events for visitors (Mossberg & Johansen, 2006; Mossberg, 2008). A few examples of popular storytelling destinations are Astrid Lindgren's World in Sweden, Norway's Maihaugen, Cardamom Town, Finland's Santa Clause Village, Moominworld, Denmark's European Mediaeval Festival and Tordenskjold Days (Olsson et al., 2016). Narratives can be used to organise and engage the different stakeholders of a destination and effectively communicate the essential values of the destination to visitors. Guidebook mediation is crucial to developing visitor experiences, as it helps the visitor move forward by picking out and explaining cultural idiosyncrasies that might otherwise go unnoticed or be misunderstood (Ooi, 2002). Visitors may want to feel that they have an intellectual or emotional stake in shaping the guided experience, so it is not the role of tour operators to leave these groups on their own but to help them find areas where they feel safe and can participate in the meaningful transformation of public space (Prebensen & Foss, 2011). As Beedie (2003) mentions, he uses a theatrical metaphor in which he considers tourists as actors and tourist guides as set, crew and scenery. These holidaymakers have the power to influence their trips and often do so (Binkhorst & Den Dekker, 2009; Richards & Wilson, 2006). According to Binkhorst & Den Dekker (2009), guiding should go beyond choreography and allow tourists to share their ideas and feel that they have some influence on the experience (Binkhorst & Den Dekker, 2009).

Defining the guide as a storyteller

The ability to make things come alive through narratives is essential for a tourist guide. However, Weiler and Black (2015) claim that examining the tourist guide's position as performer, storyteller, and narrator is conceptually similar to interpretation. Fine & Spear (1985) considered tours as plays and sought to understand better the process by which guides create and deliver their performances. Tourist guides are in high demand but must be dedicated to finding work in this field. They must engage with consumers successfully, tell stories, and translate into different languages (Scott et al., 2010). Guidebooks and unofficial photos are essential for understanding a destination's image, as they influence visitors' impressions more than official images (Selby et al., 2004). Marketing via the internet is expanding rapidly and has a global reach, and to meet the growing need for stories, interpreters are needed. New York tourist guides can present the city's history in a way that reads like a novel or plays out like a film while learning something simultaneously. Arnould et al. (1998) report that the TORE (THEME, ORGANISED, RELEVANT, ENJOYABLE) method was used to design the walk script.

Visitors can benefit from a deeper understanding of their surroundings, local history and ecology through the interpretations and stories of an expert guide (Beck & Cable, 2011). Bruner (1986) and others disagree that a compelling story must be based on actual events. However, Bruner (1986) argues that a well-told story can take the melancholy out of a boring cultural practice and turn it into something more interesting. Bruner also argues that the concept of self is a linguistically and socially created fiction that reflects the person in question and the world in which they find themselves. Language is essential for human beings to form mental representations of themselves (Bruner, 1986). Autobiographies tend to follow predictable story arcs, but the ability to rewrite one's past in the face of tragedy is more important. Guided walks have the potential for a story, and critical locations are often marked on the tourist map. Johnston (1990) argued that stories of places give them meaning. Tourists are more likely to return to a place if they can hear the same stories from generation to generation. Stories from literature, films and the written word can be used in a sales presentation to leave a better impression than historical facts (Reijnders, 2011). Storytelling can also be used to market experiences, as tourist

guides use words to transform the reality of an ordinary house or street into the dramatic reality of a famous monument (Chronis, 2012, 445; Fine & Spear, 1985).

The Role of Autoethnographical Writing in the Profession of a Tourist guide

Autoethnography is a research method and practice in which the researcher actively engages with their life experience through observation, recording, diary keeping and reflection. It is a relatively new method of ethnographic study that has been dramatically advanced by pioneers such as Carolyn Ellis and Art Bochner (Edwards, 2021). It can be very helpful for tourist guides when preparing content for their tours. Early studies in ethnography sometimes relied on subjective impressions of the environment, and these early outliers are congruent with contemporary autoethnographic techniques (Reed-Danahay, 2002). Autoethnography research is conducted to better understand culture and interpersonal relationships in many settings, such as communities, organizations and families (Schmid, 2019; Lahman, 2021). It focuses on personal experiences of loss, for example, through grief and workplace bullying (Pheko, 2018). The best way to communicate a narrative is to have a system in place before the story can be told, as we have little power over time and place. 'There is nothing we can do to change history around us, no matter how much it may affect us' (Douglas & Carless, 2013, 84). Autoethnography is a form of self-reflection that can be done through intervention techniques, grammatical norms, and academic research (Jackson & McKinney, 2021). 'Scholars today have the power to resist oppression, discrimination, and loneliness because they all share a common ground' (Diversi & Moreira, 2017, 41). 'Sharing narratives about one's culture has a purpose beyond academic research. Autoethnography is a form of qualitative enquiry that uses the researcher's cultural upbringing as a starting point. It emphasizes first-person narratives and familiarity with one's social behaviour (Pankowska, 2022). Sparkes (2020) argues that there are two types of representations of social science in film: scientific and realistic, and similar methods can be used to convey a human feeling. A well-known author is a unifying factor in many different genres of writing. Like arts-based research, performance-based research can create an experience for the target audience. According to Barone & Eisner (2012, 20), 'artists and arts-based researchers are the only ones who can focus on social problems through their innovative work'. Autoethnography requires story development, narrative representation, and complex connections between everyday life and creative practice (Douglas & Carless, 2013). It is most effective when the

stories are exciting and thought-provoking, and researchers using trauma research methods may find it difficult to recall specific events (Anderson & Glass-Coffin, 2013). Ellis & Bochner (2000) argue that autoethnography involves many levels of consciousness that connect the individual and the whole.

Erickson (1986) suggests there are different methods of communication. Autoethnographers use an idiosyncratic style of sense-making to engage their audience in contemplative dialogue (Humphreys, 2005), and Rosen (1991, p. 2) states that 'ethnographers study others to learn about themselves'. Autoethnographers believe this technique allows writers to look inside themselves and engage their audience in contemplative dialogue through their writing or performance. At the same time, Heidegger (1962) argued that we must participate in a process that has already begun. Autoethnographic research focuses on first-person narratives and anecdotes and is used by academics to describe and evaluate their encounters with different cultural ideas, behaviours and perceptions. This article uses this method, with an auto-ethnographic contribution by the researcher.

Bochner (2000, 270) argues that the 'search for meaning gives life its creative and poetic elements, which show themselves in self-expressions'. Existential stories are more appropriate than academic tomes and autoethnographic data can be collected through diaries or interviews (Bochner, 2000). Reliving the past can help bring to light past experiences, possessions, places, actions and feelings (Chang, 2008). The past can be traced back through memorabilia such as photographs, documents and old newspapers (Chang, 2008). Stewart (2021) argues that autoethnographic memories often focus on what suddenly disappears or changes. Some people may be unable to process memories due to pain, while others try to regain stability. An intuitive method can be used against imagined states of consciousness (Stewart, 2021). Autoethnography is a process, strategy, or way of thinking researchers use to record and explain their findings. Narratives and stories focus on the backstory and experiences of the protagonists and are often the most effective way to convey the author's feelings and thoughts. Narrating an experience or event is often the only way for the audience to understand what the narrator is going through (Murphy-Hollies & Bortolotti, 2021). The narrator's ability to see, reflect and interpret, as well as their perspective and character, play a role in how faithfully the narrative reflects reality. Sharing life experiences helps people understand their place in the world and present an idealized version of themselves to society. Adams et al., (2013) emphasize

that a researcher's story must be public, fact-based, conditioned, and reflexive (Adams et al., 2013). Autoethnography is an effective method for academic studies, as it considers the socio-cultural context in which the research is conducted and integrates the individuality and experiences of the researcher into the research process (Ellis et al., 2011; Wall, 2008). It focuses on how researchers interact with each other rather than on research outcomes (Pelias, 2003; Ellis, 2004). Ellis (2004) recognized in early 1991 that autoethnography allowed us to include our perspectives and experiences in research and convey meaning to others. It is a self-knowledge method involving observation and analysis of one's life. Researchers need to be good storytellers, and autoethnography can help the human mind, but there are no specific guidelines for writing an autoethnographic paper (Wolcott, 1994; Ellis, 2004).

Nevertheless, autoethnography has become an essential tool in qualitative research, with researchers forming partnerships with people they observe, think about or interview. Recent studies look at expanding author-academic collaborations by developing innovative techniques and seeking other non-academic collaborators (Adams et al., 2013). Autoethnography is a fascinating new way for authors and scholars to record the complexity of their lives, and Adams et al. (2013) argue that it should be used to tell the future story (Anderson & Glass-Coffin, 2013; Douglas & Carless 2013; Dutta & Basu, 2013).

Using the DRAMMA model to analyse visitors' emotions within tourism experiences.

Describing the DRAMMA factors

Tourist well-being is a crucial factor in consumer satisfaction with tourism products and services and is an essential theme in promotional materials to attract visitors (Vada et al., 2020; Hwang & Lee, 2019; Sirgy et al., 2007; Nikjoo et al., 2021). Studies on visitor experience and satisfaction have increased, with psychological needs for autonomy, competence and belonging linked to eudaimonic and hedonic forms of well-being (Ryan & Martela, 2016; Vada et al., 2020). Hedonism is pursuing happiness, pleasure, relaxation, escape, and conditioning to experience personal development, well-being, and longevity (Ryan & Deci, 2017). Aristippus of Cyrene used philosophical principles to explore the idea of hedonism as the greatest

happiness in life (Bradburn, 1969; Watson et al., 1988; Waterman, 2008; Diener et al., 2010; Packer & Gill, 2017; Voigt, 2017). Hedonism involves the pursuit of happiness, pleasure, relaxation, escape, and conditioning (Voight, 2017). Eudaemonia is an act of self-expression that considers the ideals of human flourishing and the subjectively good cognitive and emotional states that result from it (Waterman, 2011; Laing & Frost, 2017). To achieve eudaemonia, one must make the most of their abilities and virtues and balance their abilities and actions (Waterman, 2011; Voight, 2017).

Huta & Waterman (2014) embraced four main eudaemonic viewpoints.

1) development (self-actualization and personal goals).
2) significance (purpose of life).
3) superiority (increasing expectations for one's behaviour).
4) Originality (connection with our inner selves).

The DRAMMA model's psychological underpinnings, such as Detachment Recovery, are essential for understanding how it affects leisure-time happiness (Newman et al., 2014). Recovery experiences aid and decrease stress, contributing to psychological wellness. Stress is detrimental to well-being due to its negative effects on mood, physical health, and energy levels (Khadirnavar et al., 2020; Sonnentag & Fritz, 2007). The DRAMMA model includes a second psychological factor, autonomy, which refers to an individual's freedom to engage in a particular leisure activity (Newman et al., 2014). Higher levels of positive affect and lower levels of negative emotions are observed in those who report high levels of autonomy (Burton et al., 2019; Ryan & Deci, 2000). Finally, mastery is a concept that describes the extent to which a recreational activity pushes a person's boundaries and allows them to grow as a player (Newman et al., 2014). The DRAMMA model includes the concept of "meaning", which is the process by which a person acquires something of significance or value in life during leisure time (Gould et al., 2008). This can help foster positive feelings, solid self-esteem, meaningful relationships, and new educational opportunities (Bailey & Fernando, 2012; Iwasaki, 2007; Iwasaki, 2008; Newman et al., 2014). The final DRAMMA paradigm emphasizes the importance of affiliation, which is the ability to form social relationships through leisure experiences. However, increased work intensity and social acceleration can also threaten workers' health and well-being (Holland et al., 2018; Leversen et al., 2012;

Ulferts et al., 2013). Workers' mental and physical fatigue can increase due to longer working hours and work-related stress, leading to longer recovery times, depression, and even heart attacks and strokes (Theorell et al., 2015; Van Veldhoven & Broersen, 2003). To reduce work stress, leisure time and subjective experiences are essential, such as after work, weekends, and holidays (Bennett et al., 2016; Kono & Wada, 2017; Sonnentag et al., 2008). Psychological needs are important for workers' optimal performance, as they are better able to cope with the ups and downs of the workplace and may find their job less stressful as they grow (Deci et al., 2001; Van den Broeck et al., 2016; Van Hoof & Geurts, 2014). Moreover, people's emotional needs are met during leisure time, allowing them to replenish and restore physical and mental energy. A recent diary study found that satisfaction with home skills can compensate for a lack of satisfaction at work (Newman et al., 2014; Sirgy et al., 2007; Van Hoof & Geurts, 2014; Hewett et al., 2017). The DRAMMA model is the first concept to directly link leisure to satisfying psychological needs, demonstrating that employees can perform better when their needs are met. Psychological needs are essential for the choice and pursuit of leisure activities, and the DRAMMA model is the first concept to link leisure to the satisfaction of psychological needs directly (Porter et al., 2010; Vogel et al., 2016; Newman et al., 2014). Newman et al., (2014) found that leisure time spent satisfying psychological needs such as detachment, relaxation, autonomy, mastery, meaning and belonging is associated with higher levels of well-being. Detachment from work means being able to divert one's thoughts from worries. Relaxation is a state of psychological and physiological calm, accompanied by low activation and pleasant effect (Sonnentag & Fritz, 2007). Recovery studies have found that relaxation is a distinct concept that contributes to optimal functioning. Tired workers can recover passively by distancing themselves from work and trying to relax and return their minds and body to homeostasis (Bennett et al., 2016, 2018; Ten Brummelhuis & Trougakos, 2014). Autonomy is central to leisure, while mastery is a sense of mastery and task proficiency. Searching for meaning and feeling a strong emotional connection to others are related experiences (Baumeister & Leary, 1995; Steger et al., 2009). Touch and imagination are essential for DRAMMA experiences, and paid time off can positively impact employee health, happiness and job satisfaction (Kühnel et al., 2012; Chen et al., 2013). De Bloom et al., (2014) have extended the work of Frederickson (2003) and argue that employees' creativity increases during leave due to the focus on positive experiences. Positive influences increase people's ability to focus, take initiative and think creatively, reinforcing feelings of belonging, mastery, significance and being

part of a group (Fredrickson, 2001, 2003). The following pages provide additional theoretical and empirical data supporting the broad relationship between DRAMMA experiences and creativity. DRAMMA experiences strongly relate to creativity, as self-determination is essential for self-realization. Amabile et al., (1996) argue that individual responsibility is key to creating an inspiring environment. Independent support has been linked to increased creativity, with internal reinforcement manifested in coping activities when one acts independently (Greenberg, 1992; McLachlan & Hagger, 2010). Events and environments that favour autonomy increase creativity, according to Deci & Ryan (1987). Holidays are an excellent opportunity for individuals to try new things and test their limits, as they feel more comfortable and independent. This feeling of mastery is achieved when ability and challenge are optimally matched, leading to a sense of accomplishment (Deci & Ryan, 2000; Noy, 2004). Pride in one's achievements can boost self-esteem, while genuine leisure can lead to self-actualization (Binnewies et al., 2010). Stebbins (2017) and Yao (1991) argue that self-enrichment, self-renewal, and an accurate conception of oneself are essential for the creative process. High levels of creative endeavour have been linked to increased identity and self-esteem, and the ability to receive and interpret information in unusual ways is enhanced by mastery experiences (Goldsmith & Matherly, 1988; Yeh et al., 2012). Studies with people from different cultures suggest that the adaptability of the mind is enhanced when one is forced to deal with an unexpected situation (Ritter et al., 2016). For this reason, we believe it is important for people to learn to face new situations while on holiday, as we believe this promotes creativity. Travelling is a great way to expand a person's knowledge of the world and its history and think more about oneself through activities such as meditation and rest. It can also improve the lives of those around (Stebbins, 2005; Newman et al., 2014). According to Spreitzer et al., (2005), creativity requires the ability to develop and learn and can be increased by evoking strong good feelings. Attachment is the desire for and receipt of affection (Baumeister & Leary, 1995; Deci & Ryan, 2000). Newman et al. (2014) argue that people's happiness is enhanced by a sense of belonging to a community (Braja-ganec et al., 2011). Studies have shown that a good mood favours creative action (Amabile, 1996), and travel and creative projects are a good way to connect with someone in the long term (Lehto et al., 2009). Group travel can stimulate creativity, while positive psychology suggests that time to rest and relax is essential for a healthy life (Diener & Biswas-Diener, 2008). DRAMMA analysis of walkers' emotions and moods supports the theory that leisure improves subjective well-being (Newman et al., 2013). Research shows that

Subjective Well-Being [SWB] is not only achieved by engaging in various leisure activities, from socializing with friends and family to participating in sports and games (Menec & Chipperfield, 1997; Yarnal et al., 2008). It also includes media such as television, movies, music and even travel to new and exciting destinations (Yarnal et al., 2008; Mitas, 2010). Distraction can lead to work-related stress and fatigue due to high demands on workers' minds and bodies (Newman et al., 2013). According to both Newman et al., (2014) and Schaufeli et al., (2008), working hours can harm subjective well-being, so it is important to recover and give the body time to regenerate (Etzion et al., 1998; Meijman et al., 1998). Mental health may not improve during time off from work, but it is always important to use stimulating methods to switch off mentally and physically from work (Sonnentag & Fritz, 2007; Cropley & Milward Purvis, 2003). Self-determination theory (SDT) emphasizes the importance of DRAMMA characteristics, such as motivation and visible freedom, for the link between SWB and leisure. According to (Kuykendall et al., 2015) and (Ryan & Deci, 2000), people with control over their lives can keep a clear head and block out negative emotions. Combined with other basic psychological needs such as self-esteem, opportunities for growth and development, and a sense of security, autonomy emerges as a core human need (Sheldon et al., 2001). Self-reflection and a sense of personal identity often emerge during leisure time, especially when that time is spent helping others, as in youth work.

Participating in meaningful pursuits can enhance one's well-being, and relaxation requires a positive mindset (Iwasaki, 2007). Satisfaction with life's experiences is essential for emotional flourishing (Porter, 2009; Fredrickson (2001). Poets, philosophers and travellers valued leisure before Henry David Thoreau connected it to happiness. Aristotle ranked leisure higher than work due to its relief from stress and the happiness it brings (Aristotle, 1998). The widespread consensus that satisfying one's sense of fun helps promote subjective well-being (SWB) has contributed to the rapid increase in travel, even in a weak economy (Newman et al., 2014). Unfortunately, the DRAMMA paradigm has been largely ignored by researchers outside of psychology, sociology and nursing. An article by Newman et al., (2014) and another by Laing & Frost (2017) refer to the DRAMMA model in their discussions of women's travel and self-transformation in Italy. However, there is a lack of research on the DRAMMA model and its impact on tourists' emotional well-being during a package holiday, but it is vital that tourist guides are familiar with the model.

6.4   Conclusion

The profession of a tour guide includes a range of different techniques and methods to provide guidance, information and assistance during their services and tours. It is worth emphasising that the specific communication methods used by tourist guides may vary depending on the audience, the location, type of tour, group size, language requirements, and available resources. In this chapter, attention was focussed on interpretation, storytelling and the DRAMMA model as parts of effective communication for tourist guides to ensure that tourists have a meaningful and enjoyable experience during their tours.

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