

GREAT ST

INFLUENCERS AND TRAVEL JOURNALISTS

JOURNEY TO AUTHENTICITY

INSIGHT DEBATE

ALONE WITH THE

From Namibia to the Mediterranean, three women. Three continents. One powerful truth: the journey transform

TRAVEL JOURNALISM: LEARNED AND







A magazine crafted for both aspiring and seasoned professionals in Communication and Tourism.

Transform your approach to communication!



Rethinking communication.



Learning from experts.



Destinations and tourism.



News, events and tools.

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With warm enthusiasm, I warmly welcome you to the first issue of our STJ magazine, Travel and Create.

This is a space dedicated to content creators, where we explore the synergies between travel, storytelling, and tourism marketing. At the School of Travel Journalism, our motto is Travel and Create: to create quality content, to create in a professional context, to create with learning, knowledge, and reflection — to create with ethics and creativity.

One of our main goals is to rethink how we communicate tourism. What do we communicate? How do we communicate it? Are we on the right path? Are there alternatives? Is innovation necessary?

This magazine is part of a broader plan to prioritize reflection, exchange, and professionalization. It is envisioned as a meeting point — a meaningful alternative in an ocean of fleeting content.

Here, we invite you to reflect, engage, and create from renewed perspectives, challenging conventions to enrich both the travel experience and the communication around tourism.

I look forward to an inspiring journey toward deeper, more meaningful communication — where every word and every story contributes to destinations and to the people who inhabit them.

With gratitude,

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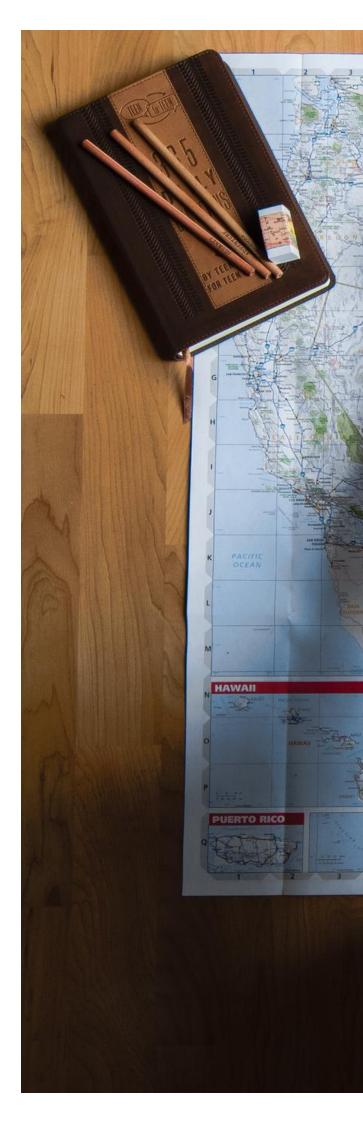
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JOURNEY TO AUTHENTICITY

Influencers and
Journalists: Points of
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Disagreement.

In a fascinating meeting three leading experts in travel communication came together to explore the intricate interweaving of influencers and communication professionals in the promotion and dissemination of tourism destinations and companies.

Luca Bocci from Visit Norway, Federico Cardelús, a journalist at TVE, and Maria Florencia Alvarez, a graduate in Tourism from the National University of Comahue, held a stimulating creative debate on the topic "Influencers vs. Communication Professionals: Credibility, Reach, and Authenticity."

STJ MAGAZINE

Organized by the School of Travel Journalism, the event aimed to shed light on the convergence and competition between these two forces in the travel industry. The discussion revolved around three key themes that have been at the heart of the transformation of the travel communications landscape: credibility and reach, authenticity and content generation, and impact on travel decisions.

Credibility and Reach: The panelists addressed the growing dichotomy between the credibility of influencers and the objective authority of communications professionals. They highlighted how influencers, with their high reach and direct connection with specific audiences, often achieve a more immediate influence on travel decision-making. However, they emphasized the importance of truthfulness and journalistic rigor, aspects that traditional communications professionals contribute to constructing more grounded and balanced travel narratives.

Authenticity and content generation: The debate explored the different perspectives on authenticity in influencer-generated content compared to the more rigorous structure of communication professionals.

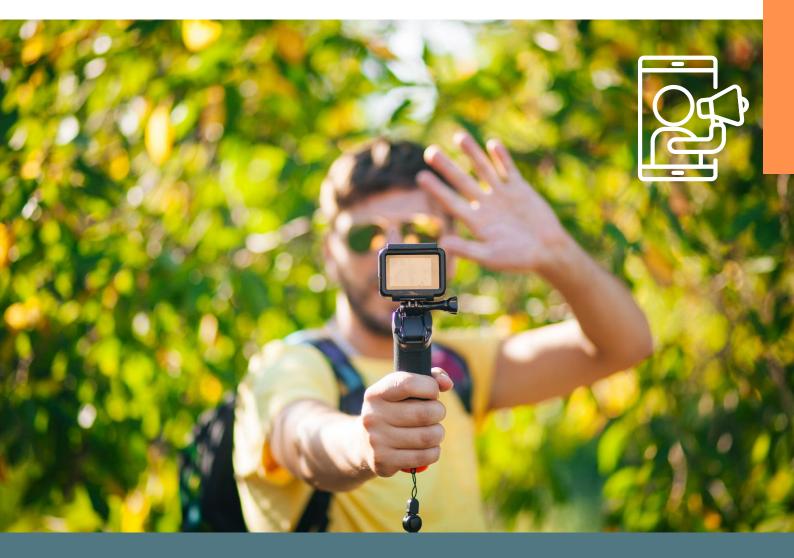
Influencers and
Journalists: Points of
Agreement and
Disagreement

Journey to Authenticity

Influencers, by conveying experiences in a personal and direct manner, often offer a more intimate touch. However, it was highlighted that communications professionals provide a depth and context that is sometimes lacking in influencer content, underscoring the importance of balancing entertainment with accurate information.

Impact on Travel Decisions: The core of the discussion focused on how the actions and influences of both groups affect travel decisions and, ultimately, the perception of tourist destinations. While influencers can inspire impulsive and emotional decisions, communications professionals offer more thoughtful and informed analysis.

The challenge lies in finding a balance that satisfies the audience's thirst for authenticity while also providing valuable information for informed travel decisions.



THE CREATIVE DEBATE

The debate format allowed each panelist to present their ideas in 10-minute presentations, followed by a lively exchange of questions and opinions among attendees, including students and industry professionals.

Edgardo Baigorria Napoli, event organizer and a distinguished fellow at the School of Travel Journalism, expressed his satisfaction with the wealth of ideas and perspectives that emerged during the discussion. "Exploring the dynamics between influencers and communications professionals is essential to understanding the evolution of our industry," he said.

This creative discussion not only highlighted the differences between influencers and communications professionals but also identified potential areas for collaboration. A future is envisioned where these two forces converge to build a strong and authentic tourism narrative, educating audiences and guiding them toward more informed and meaningful travel experiences. Ultimately, the journey to authenticity stands as the destination both influencers and communications professionals aspire to reach in their mission to connect with a global audience.





THE ART OF CREATING GREAT STORIES

Jordi Canal-Soler

e are all travelers. All of us, without exception. Even the most recalcitrant sedentary people often travel with their imagination through television or literature, or at least through life itself, which is the great journey of our existence. From our most remote origins, when our hominid ancestors abandoned the protection of the forest and ventured

Photographer specializing in travel.

Lead Professor of the Travel Narrative Module at the School of Travel Journalism.

into The African savannah in search of food, humans have always been animals on the move. Nomadism is part of our DNA, even though civilization has tried to confine us within the diffuse walls of cities, routines, and static jobs. The birth of language, echoing in the caves and natural shelters where these prehistoric humans spent the night, was surely part of the



The world is so diverse, rich, and vast that we can find something worth telling in almost any corner.

Through travel, we have the opportunity to see the world, meet different people, and appreciate the diversity of our planet.

Related to the desire to express, beyond what hands or grunts could do, what had been done or seen during the day. The first narrated journeys were those of groups of huntergatherers returning to camp and telling their families and friends how their day had gone, where the water they had seen was, or that thicket full of red berries, or that valley at the bottom of which so many mammoths grazed... It's even possible that language evolved to be able to convey all this information in greater detail, thereby better ensuring the group's survival. That's why journey-language or journey-narration have been closely linked since the dawn of humankind.

It is not surprising, then, that the first great stories of humanity were accounts of journeys, such as the Epic of Gilgamesh or the Homero Odyssey.

Perhaps the best stories come from journeys, where cultures meet, where opposite poles can meet or be surprised and amazed by their differences.

Saint Augustine of Hippo said, "The world is a book, and those who don't travel read only a page." Through travel, we have the opportunity to see the world, meet different people, and appreciate the diversity of our planet. But, as reporters and content creators, we can do even more: bring readers, viewers, and listeners closer to the diverse world we have been privileged to experience.

Our tool will be the narration of a story and this can be found anywhere, since any destination, even as close and trivial as it may seem, will allow us to find any story worth telling. That's the beauty of travel journalism, in the gift of ubiquity. The world is so diverse, rich, and vast that we can find something worth telling in almost any corner.

You just need to take into account some recommendations to achieve this:

- Seeing everything from a new perspective, contemplating things as if it were the first time we were seeing them, to notice those details that may have always been there but completely unnoticed.
- What to look at, because it's not just about seeing, but knowing where to look and what to focus on. That's the greatness of the story seeker: knowing how to see what everyone sees but no one notices.
- Tell it with originality, because even the most well-known places and settings in the most welltrodden cities can contain surprising elements when approached from new angles.
- Seek out the story of someone who hasn't spoken yet, to find new voices that contribute insight to the narrative, another perspective on the same story, or a completely new story.

- Provide details that enrich the story, because a good story, in addition to being good, must be well told, and therefore the story must include details that transport the reader to the destination.
 Morag Campbell puts it well when she says that "the goal of any travel writer is to be able to recreate the smells, sounds, tastes, and colors of a country so vividly that they come alive and literally leap off the printed page."
- Add scenes that allow us to talk about the place. They say that to really get to know a destination, you have to visit a market, a religious temple, a school, a museum, and a cemetery: each of these places provides information and experiences that will help us understand the place we're traveling to and can lead us to new stories to tell.



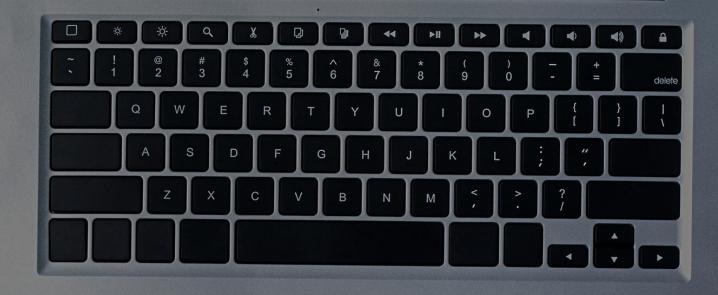
But every great story also needs another special characteristic: the power to transform. Claudio Magris writes that "a journey is always a return home, the adventure of the spirit that sets out to conquer the world and, in this struggle with the multiple and the unknown, unfold its own latent possibilities to return, grown and adult, to its newly discovered home." True journeys—like stories that truly move us—always end up transforming those who undertake them, or those who hear them. A great story, then, must hold the power to transform, to elevate, to stir the heart of the listener or reader.

Through this travel-born catharsis, the reader may come to realize that—just like we once did—they, too, must pack their bags and head out into the world, in search of other great stories yet to be discovered.

NARRATE Narrate (verb) /'næˌreɪt/ or /'nærət/

From Latin narrāre, meaning to tell or to relate, derived from gnarus (knowing, aware). It originally meant to make known or recount something with knowledge.





TRAVEL JOURNALISM: LEARNED AND TAUGHT

MARITZA MANTILLA





n 2017, after more than a decade of experience talking about places and destinations around the world, I found a Master's degree in Travel Journalism on the web. My eyes shone with the same intensity as when I watch a crystalclear waterfall slide down a mountain or when I begin to understand what a city I've always wanted to visit is all about. My interest was enormous, I knew that there were more people like me who were passionate about traveling, but traveling with a purpose, I identified with the people who saw this with such seriousness that they dedicated themselves to it.

hours of their lives to learn with the aim of educating a population that is increasingly eager to know the world and live valuable experiences.
But life was not going to stop rewarding me with this academic support that backed up my extensive experience in presenting documentaries about travel and tourism. A few months after completing the Master's degree, I felt brave and presented myself to the directors of the station.

Lead professor of the "Introduction to

Travel Journalism" module at the School

of Travel Journalism.

Sora, for whom I had been working for six years (doing two weekly sections telling travel chronicles that lasted a maximum of three minutes per program), with more arguments and confidence, I "sold" them the idea of having a unique and pioneering program on Colombian radio.

And what do you think? I got it! I got a one-hour slot on an exclusive program that talked about travel and tourism. After hosting the radio program for 5 years, a new challenge and a new opportunity came into my life and that was to become a teacher at the School of Travel Journalism to teach the module of

Introduction to Travel Journalism, and that meant I was going to share my experience and knowledge with other weirdos who, like me, love telling travel stories.

Don't tell me that to tell a place you need to study...

It's not only necessary, but it's the responsibility of whoever is in charge of communicating what a destination needs to be recognized, or to inspire others to travel those routes, or to tell the stories of people who are a fundamental part of those destinations, to name a few reasons.

I don't think it's that relevant. I can take my cell phone camera, go on vacation, and talk about how it went, and what I liked and didn't like about a place...

It sounds as simple as it is, but travel journalism is more complex, it's not about taking out a camera and recording your vacation, it's about setting a goal, documenting it, it's about preparing the theme of the trip and following some parameters to achieve what you set out to do, it's about talking to those who live in those places, understanding their needs, learning their stories and valuing them as if they were your own, it's not about you in a paradise location, it's about how you can inspire with your behavior so that that paradise remains the same or better than you knew it.



Well, that sounds like I'd have to put a lot of time and effort into it, and I want to do this for fun...

I have fun doing what I do and I love what I do. My motivation is to do something for someone else, for a community. Part of my happiness is knowing that with my work I'm contributing to a society and to an industry that drives a large percentage of the world's economy.

Very poetic, but you're getting right to where I'm going. You talked about the economy, and I know that this travel business can be a very profitable business. In fact, I can profit from selling my opinions to whoever pays me the most...

And how credible can someone be who sells their voice to the highest bidder? You can certainly make a profit, but that strategy has a very short expiration date. Making a name for yourself, earning respect in the media, being recognized for the quality of your work, and being recognized for your insight and honesty when communicating can take a long time, but it's a long-term strategy, where the appreciation of your work grows and the results are long-lasting.

You talk as if these travel journalists were exceptional characters...

A travel journalist is formed over time, through experience, the accumulation and application of knowledge. A travel journalist transforms, adapts and disadjusts, knows how to read situations, generates sensibilities that lead him or her to tell stories in a way that seduces and attracts others who want to be immersed in what he or she inspires. In truth, they are special.





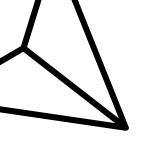
How will I be able to identify when I meet one of them...

You find them working in places where others just have fun. They're always creative, they have no limits, they're tireless, and highly responsible. Travel is in their DNA. You'll see them anxious the nights before a trip, thinking about how to best approach the place they're about to visit. A camera or a microphone are the best extension of their bodies. A notebook or voice notes on their cell phones are their best guide when it comes to writing. You'll always see them curious to learn and with nothing to show.



Always curious, always learning.





VIAJEROS G

Discover two inspiring travelers, each with a unique and captivating perspective. Though their backgrounds differ, they share the same driving force: a deep curiosity to explore and experience the world around us.



Luisa Yu

This 79-year-old globetrotter has found her favorite destinations in Italy and Thailand after having traveled to all 193 countries in the world. Although her heart remains tied to her native Philippines, her desire to keep exploring is as strong as ever—for her, life is about living to the fullest, always seeking new adventures and experiences in every corner of the planet.

IG @LUISA_YU14



IG @ONCEUPONASAGA

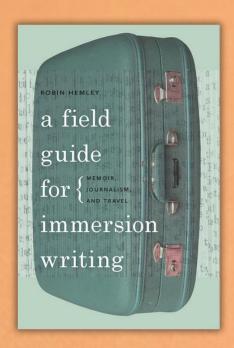


Torbjørn C. Pedersen

A 44-year-old Danish traveler and adventurer has completed a round-theworld journey visiting 203 countries with one unique detail: he never took a single flight. He began his project, called Once Upon a Saga, ten years ago with the goal of visiting every country on Earth in a single, unbroken journey using only land and sea transportation. Throughout his incredible odyssey, Pedersen faced numerous challenges, including an extended stay in Hong Kong due to the COVID-19 pandemic, which delayed his return to Denmark by nearly two years. Despite the hardships, he successfully completed his journey in July 2023, returning home to Aarhus, Denmark, by ship from Malaysia. His achievement has been widely covered by media outlets around the world, highlighting his determination and adventurous spirit.



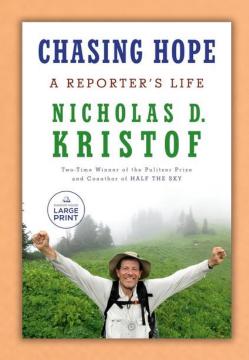
Recommended books



A FIELD GUIDE FOR IMMERSION WRITING: MEMOIR, JOURNALISM, AND TRAVEL

Robin Hemley

A Field Guide for Immersion Writing recalibrates and redefines the way writers approach their relationship to their subjects. Suitable for beginners and advanced writers, the book provides an enlightening, provocative, and often amusing look at the ways in which nonfiction writers engage with the world around them.



CHASING HOPE: A REPORTER'S LIFE

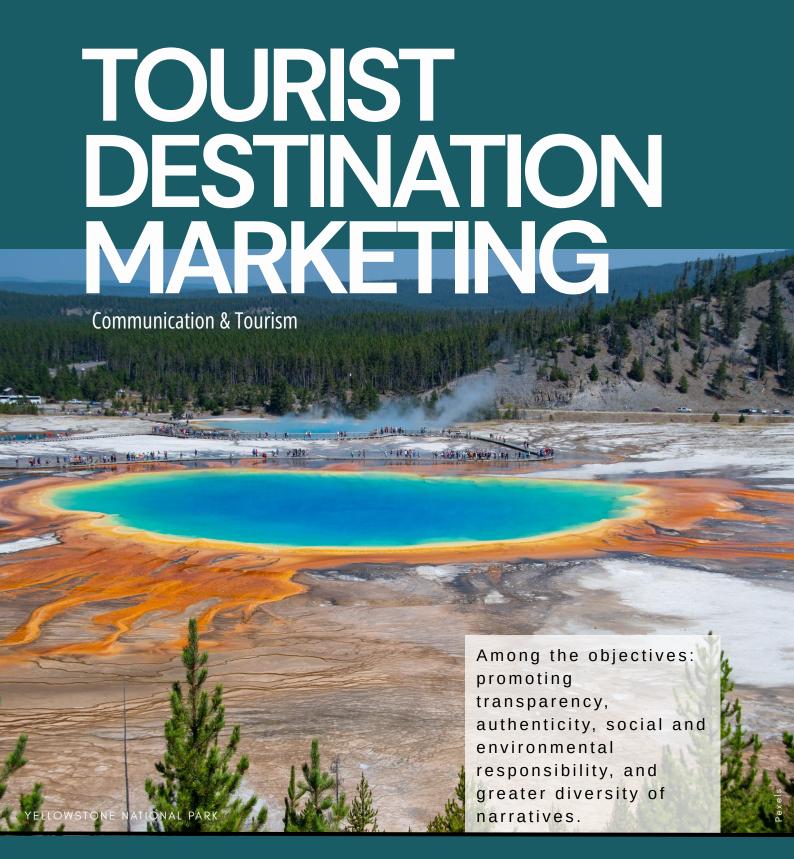
Nicholas D. Kristof

Since 1984, Nicholas Kristof has worked almost continuously for The New York Times as a reporter, foreign correspondent, bureau chief, and now columnist, becoming one of the foremost reporters of his generation. Here, he recounts his event-filled path from a small-town farm in Oregon to every corner of the world.

Reporting from Hong Kong, Beijing, and Tokyo, while traveling far afield to India, Africa, and Europe.

This is a candid memoir of vulnerability and courage, humility and purpose, mistakes and learning—a singular tale of the trials, tribulations, and hope to be found in a life dedicated to the pursuit of truth.





Travel journalists can bring a unique combination of skills, experience, and credibility that can significantly enhance the communication of tourism destinations. Their ability to tell authentic stories, offer diverse perspectives, and establish local connections makes them valuable partners in destination communication and promotion.





Professor in charge of the Tourism Marketing and Communication Module at the School of Travel Journalism.

Facilitator

The Communication Revolution in Tourism:

Content Creation and Inbound Marketing

Jaume Marin



In the digital age, tourism has undergone a radical transformation in the way it communicates with travelers. The emergence of new technologies, such as artificial intelligence, and platforms has







revolutionized the way tourism is promoted. They list destinations and interact with tourists. In this context, content creation and inbound marketing have emerged as powerful tools to attract, engage, and retain travelers.



Content: The King in the new era of Tourism

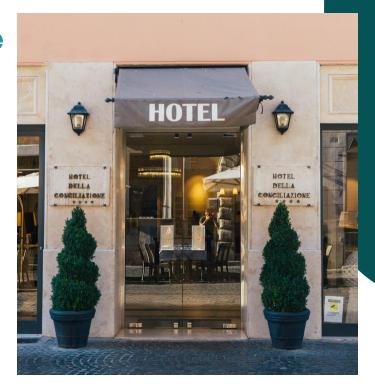
Today, travelers have access to an overwhelming amount of information online. From travel blogs to social media and review platforms, digital content is the currency of the travel industry.

Tourist destinations and companies related to the sector must adapt to this new reality by **creating relevant**, **engaging**, **and valuable content for their audiences**, thereby generating the desired credibility and, consequently, customer trust.

Content creation isn't limited to descriptions of destinations and attractions. It goes much further, engaging travelers with authentic stories—storytelling—helpful tips, local guides, and enriching experiences. Travel blogs, YouTube videos, podcasts, and social media posts have become essential tools for sharing these narratives and connecting with travelers in meaningful ways.

Inbound Marketing: Attracting Travelers Naturally

Inbound marketing focuses on attracting potential customers by **offering relevant and useful content**, rather than interrupting them with intrusive advertising.



In the context of tourism, this means creating content that addresses travelers' questions and needs, thereby establishing a relationship of trust and credibility with them. Inbound marketing strategies in tourism include search engine optimization (SEO), the creation of relevant, high-quality blogs and content, the effective use of social media, and the implementation of marketing automation techniques. These practices allow tourism companies to attract travelers naturally, positioning themselves as experts in their field, advising customers, and generating qualified leads.

Benefits for the Tourism Industry

Adopting content creation and inbound marketing offers several benefits for the tourism industry:



Benefits for the Tourism Industry





Greater Visibility and Reach

By creating relevant, high-quality content, tourism businesses can improve their online visibility and reach a broader audience of potential travelers.

Better Engagement and Conversion

Engaging and useful content helps engage travelers throughout their travel planning process, increasing the chances of conversion and booking.





Customer Loyalty

By providing valuable content even after a booking is complete, businesses can foster customer loyalty and encourage travelers to return in the future.

Positioning as an Authority

Creating high-quality content helps companies establish themselves as authorities in their industry, increasing trust and credibility among travelers.





Travelers are becoming our digital ambassadors, our micro-influencers... our very own salespeople. This is the key aspect of third-party content generation (UGC), which companies and destinations must optimize to the fullest.

In conclusion, content creation and inbound marketing are revolutionizing the way tourism communicates. These strategies not only allow tourism businesses to connect more effectively with travelers, but also improve the user experience and generate tangible business results.



In a digitally driven world, content is truly king, though let's not forget that the queen is the distribution of that content, and those in the travel industry who recognize this and utilize it wisely will be the ones leading the way to success.





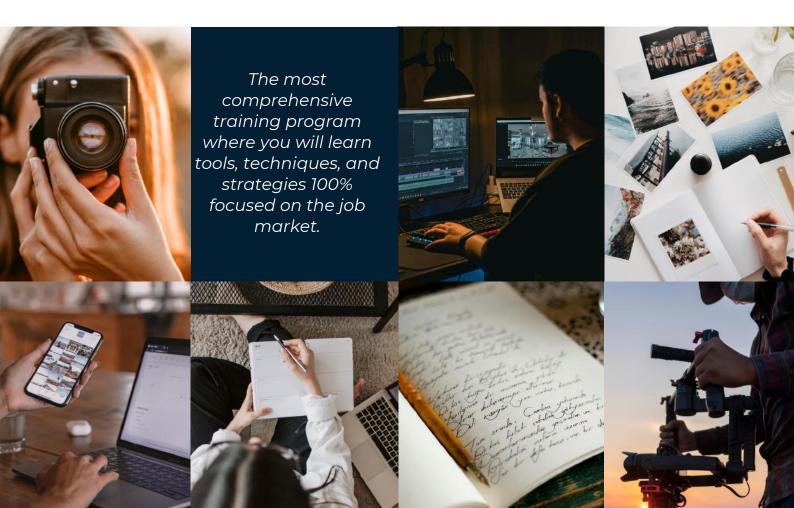
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Start Date: October 1st, 2025

Applications now open!

A complete journey through the essentials of the craft: from travel storytelling to photography, tourism marketing, and digital strategy. Learn to create authentic, professional content.



FLAVORS OF THE WORLD ON 3 PLATES



Mopane Worms (Southern Africa): These edible larvae of the mopane moth are a delicacy in many parts of Southern Africa. They are prepared dried, fried, or boiled and served as an appetizer or as part of main dishes. Although it may seem adventurous to some, mopane worms are an important source of protein in many African communities and offer a unique and surprisingly delicious flavor.

Bun Cha (Vietnam): This typical dish from northern Vietnam consists of grilled pork meatballs served with rice noodles, fresh herbs, and fish sauce. It's a popular choice among locals and offers a unique combination of sweet, salty, and sour flavors that make this dish a unique culinary experience.





Surströmming (Sweden): This Swedish dish is a variety of herring fermented in the sun for several months with salt. It has a very strong and penetrating odor due to the fermentation process, making it a rather polarizing dish. It is typically eaten with rye bread and boiled potatoes. Although it can be challenging for some palates, it is appreciated for its unique flavor and cultural significance in Sweden.

A COLLECTIVE REFLECTION ON THE IDEOLOGICAL POWER OF

TRAVEL JOURNAL SM

















RETHINKING THE JOURNEY: WHERE STORIES, POWER, AND TRAVEL COLLIDE

This article is the result of a collaborative assignment completed as part of the Master's in Travel Journalism. The task invited students to engage in group dialogue around the article "Mapping a Critical Framework for the Study of Travel Journalism" by Elfriede Fürsich and Anandam P. Kavoori. Reflect on its implications, and explore how its ideas relate to their own learning paths and professional goals. The result is a thoughtful group essay that blends theory, discussion, and personal insights—revealing the power of travel journalism not just to report, but to shape how we understand the world.

By Lorenzo Olivieri, Nasser Aldhaheri, Renata Goulart, Anamarija Kolimbatovic, and Sam Rippon

Mapping a Critical Framework for the Study of Travel Journalism

As emerging media professionals and researchers, we approached the reading with different lenses, ranging from documentary work and cultural journalism to media studies and communication research.



TRAVEL JOURNALISM

Our conversations resulted from a shared recognition that travel journalism, far from being neutral or trivial, is a powerful medium that influences global perceptions and reinforces (or resists) cultural narratives. This essay summarizes the article's main ideas, synthesizes our group discussion and reflections, and analyzes how its framework can be applied to our academic projects and professional development.

Summary of the Main Ideas

The article outlines a theoretical framework that situates travel journalism as an ideological force within global media. Rather than treating it as light entertainment, the authors present it as a site of cultural production that influences how we view 'the Other,' construct national identities, and engage with global inequalities. They introduce three core analytical perspectives:

1. Periodization – Tourism is linked to modern and postmodern transitions, from the rise of leisure in industrial societies to the hybrid, selfaware experiences of postmodern 'post-tourists.'

- 2. Power and Identity Travel journalism can reinforce cultural imperialism and economic inequality, yet it also has the potential to serve as a platform for resistance, negotiation, and the emergence of new identities.
- 3. Experience and
 Phenomenology Touristic
 experiences are often staged
 and commodified, influenced by
 the media, travel journalists,
 and global entertainment
 structures. The article calls for
 examining both the creation of
 travel content (encoding) and its
 interpretation by audiences
 (decoding).

As a group, we found the article both affirming and challenging. Many of us were already aware, to some extent, of the ethical complexities of travel writing, but the article gave us a language and structure to think more critically. The concept of the 'tourist gaze' sparked particular debate: some of us recognized this gaze in our work or travels, while others questioned how it might be disrupted or deconstructed. We also discussed the blurred line between storytelling and marketing in travel journalism and the pressures from working with or around the tourism industry.



The idea of journalists as cultural translators resonated strongly. Whether through writing, photography, or filmmaking, we each recognized a responsibility to avoid romanticized or reductive portrayals. Yet we also acknowledged the contradictions we carry—between intention and impact, privilege and curiosity, artistry and accuracy. These tensions fueled some of the most meaningful parts of our discussion.

We each recognized a responsibility to avoid romanticized or reductive portrayals.

PERSONAL REFLECTIONS

The framework proposed in the article is highly relevant to each of our academic and **professional trajectories**. It offers a critical lens for analyzing travel media, one that encourages us to consider the message and the systems, histories, and ideologies that **shape it.** For those of us focusing on media production, storytelling, or international communication, the concepts of encoding and decoding, authenticity, and representation are especially useful. Some of us already incorporate these insights into our final projects through documentary photography, cultural writing, or critical media analysis. This framework has given us tools to question the assumptions we bring to our work and to pursue more ethical, nuanced, and inclusive storytelling.

I found the article insightful but also somewhat limited compared to the rapid transformation of tourism today. With the rise of religious, health, and educational tourism—as well as luxury and festival-based travel—we are dealing with a landscape that evolves faster than traditional academic categories. Still, the call to critically assess the ideological function of travel journalism remains relevant. I believe that in the near future, technology and AI will reshape tourism even more drastically, and we must be prepared to examine those changes critically.

Nasser Aldhaheri





This article challenged my assumptions about the cultural power of travel journalism. It made me reflect on how easily even well-intentioned stories can reinforce stereotypes or romanticize difference. The idea of 'staged authenticity' particularly stood out, pushing me to consider the ethics of how places and people are portrayed. I was encouraged by the notion of 'contact zones'—spaces where journalists can help create dialogue rather than perpetuate dominance. I now feel a stronger responsibility to bring critical awareness and honesty to my writing, especially as I develop my Master's project.

Renata Goulart



As a travel writer, artist, and aspiring documentarian, this article affirmed my long-held belief that the dominant travel narrative needs to change. The idea of the 'tourist gaze' resonated deeply—it captured the flattening and commodification of cultures I've seen firsthand. But I also believe in travel's potential to heal and connect. The challenge is to reject cliché and extractivism, and instead co-create stories that are reciprocal, honest, and ethically aware. This reading gave me a critical vocabulary and reinforced my desire to root my creative practice in listening and unlearning.

Anamarija Kolimbatovic

I was struck by how travel journalism can either reinforce or resist global inequalities. The article made me reflect on how my own country's history of being both colonizer and colonized shapes my perspective. Concepts like the 'tourist gaze' and 'cultural imperialism' are not abstract—they play out in real ways, from the

commodification of traditions to the romanticization of slow living. My takeaway is that

as a journalist, I must approach each story with historical awareness, critical thinking, and a willingness to question dominant narratives.

Lorenzo Olivieri





Before reading this, I thought of travel journalism as mostly light, lifestyle content. But now I see it as a tool that can shape how people think about cultures and places. I was especially struck by how journalists act as cultural translators—this comes with a lot of responsibility. I've started to think more critically about the travel content I consume and create, and I want to make sure I'm not unintentionally reinforcing stereotypes or exoticizing cultures. This new perspective will definitely influence both my Master's research and my professional writing.

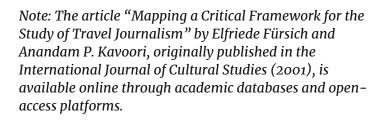
Sam Rippon

As a travel writer, artist, and aspiring documentarian, this article affirmed my longheld belief that the dominant travel narrative needs to change. The idea of the 'tourist gaze' resonated deeply—it captured the flattening and commodification of cultures I've seen firsthand. But I also believe in travel's potential to heal and connect. The challenge is to reject cliché and extractivism, and instead co-create stories that are reciprocal, honest, and ethically aware. This reading gave me a critical vocabulary and reinforced my desire to root my creative practice in listening and unlearning.

Anamarija Kolimbatovic



Fürsich and Kavoori's article calls for a deeper, more critical engagement with travel journalism. It illuminated both the risks and responsibilities of representing cultures in media and challenged us to reflect on our positionality as writers, journalists, and creatives. As we continue our Master's journey and build our careers, we aim to carry this awareness forward—questioning, listening, and crafting narratives that contribute not just to tourism, but to mutual respect and global understanding.







MASTER'S DEGREE IN TRAVEL JOURNALISM



WE CURRENTLY HAVE TWO MODALITIES

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In this virtual space, we present the work of current students and graduates of the Master's in Travel Journalism. From feature articles and travel chronicles to reflective essays and multimedia projects, this digital showcase celebrates creativity, journalistic rigor, and diverse perspectives. We invite you to learn, to travel, to read, to observe the world through their eyes —and to connect with each piece, as it brings us closer to new ways of seeing and experiencing the world.



Join us

WHAT IS A STOPOVER?



MARIA JULIA GIANA

A stopover is an extended layover during air travel during which passengers can stop in a city for a certain period of time before continuing their journey to their final destination. Unlike a regular layover, where passengers simply change planes without leaving the airport, during a stopover passengers have the opportunity to leave the airport, explore the city, and sightsee before continuing their journey. Stopovers are often offered as an option for travelers who want to make the most of their trip, allowing them to visit multiple destinations for the price of a single plane ticket.

IT'S THE BEST WAY TO VISIT TWO DESTINATIONS FOR THE PRICE OF ONE. YOU PAY FOR ONE FLIGHT AND VISIT MORE DESTINATIONS.

IT IS A STOPOVER OF MORE
THAN 24 HOURS THAT
ALLOWS YOU TO SPEND
EXTRA TIME IN A
CONNECTING CITY BEFORE
CONTINUING YOUR JOURNEY
TO THE FINAL DESTINATION.



SOME AIRLINES THAT ALLOW STOPOVER

STOPOVER POLICIES MAY VARY DEPENDING ON THE AIRLINE, ROUTE, AND SPECIFIC TICKET CONDITIONS.

CONSULT DIRECTLY WITH THE AIRLINES

- Emirates: With its Dubai Stopover program, passengers can enjoy a stopover in Dubai on their way to their final destination.
- Singapore Airlines: Through its Singapore Stopover Holiday program, passengers can make a stopover in Singapore during their trip.
- Qatar Airways: Offers the option of making a stop in Doha on certain routes, allowing passengers to explore the city during their trip.
- Icelandair: Known for its Reykjavik stopover program, allowing passengers to make a stopover in Iceland on their transatlantic route at no additional cost.
- Turkish Airlines: Offers the option of stopping in Istanbul on certain routes, giving passengers the opportunity to explore the city between flights.
- Diberia: Offers the Hola Madrid Stopover.
- Japan Airlines: offers free stopovers in Tokyo and Osaka.
- Air Canada: Offers stopovers in Toronto, Montreal and Vancouver.

IT IS USUALLY
NECESSARY TO ENTER
ADVANCED FLIGHT
SEARCH - MULTIDESTINATION

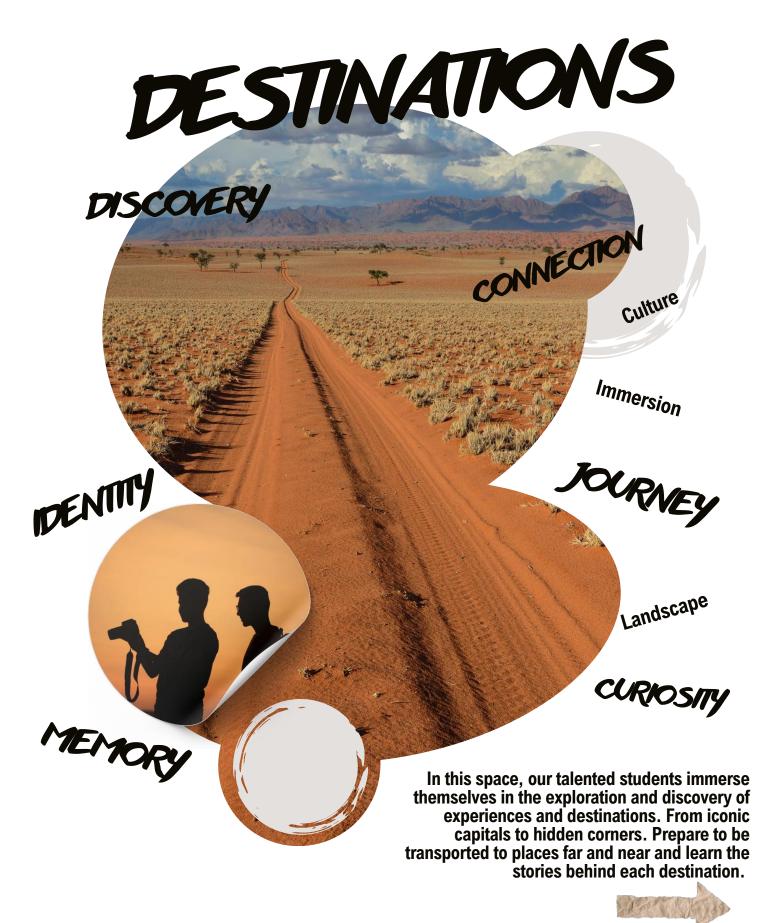


Example

What is Icelandair Stopover?
When flying transatlantic with Icelandair, you can add a stopover of 1 to 7 days without increasing the ticket price.
In addition to everything their final destination has to offer, travelers can enjoy experiences such as relaxing in hot springs or admiring the Northern Lights.









TRAVEL JOURNALISM

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WHAT IS TRAVEL!

A PERSONAL DEFINITION





didn't truly understand what travel meant until I stood at the foot of the Old Man of Storr.

Rain clouds hung in the air, and the weight of grief was still fresh. Two years had passed since I lost my son, and I was in Scotland with three content creators I had never met before. We had come to the Isle of Skye to document the landscape and tell stories. But something else was unfolding beneath the surface.

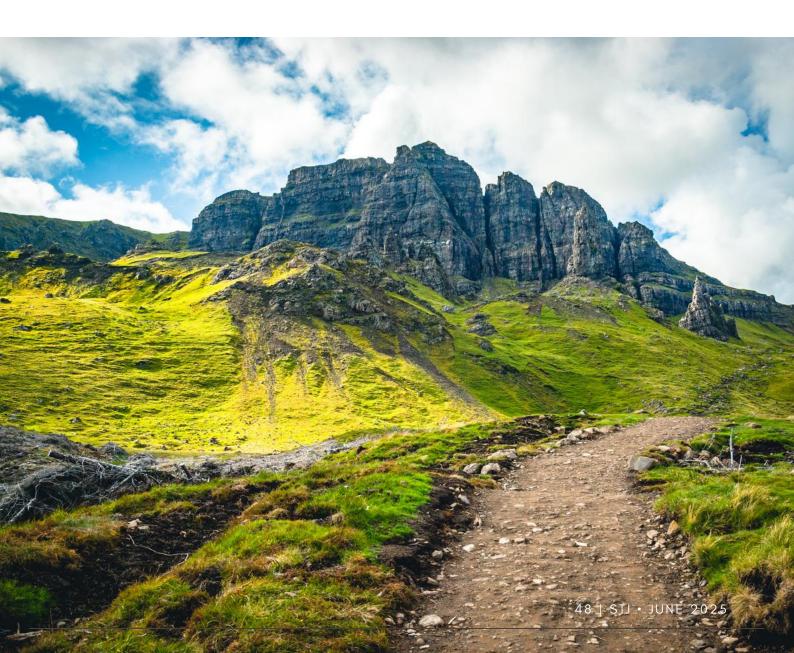
The hike should have taken ninety minutes, but with my companions moving swiftly up the trail, I pushed myself harder than I had in months. We reached the top in just 42 minutes. At the summit, the view opened up wild and endless. Something shifted. I felt a quiet wave of relief. Not because I had made it, but because, for the first time in a long while, I felt something again. Travel, in that moment, wasn't about escape. It was about returning.

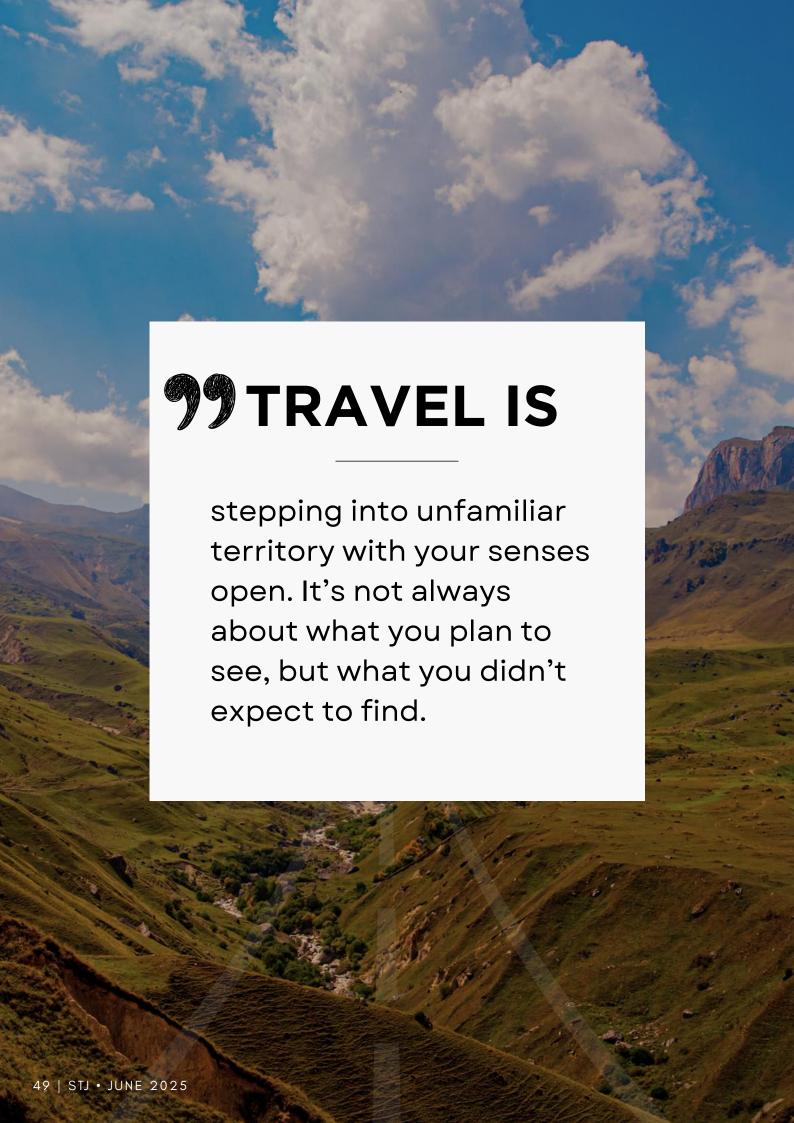
The United Nations defines travel as movement between geographic locations, for any reason or duration. But that definition has never captured what I've experienced. Travel is more than going somewhere. It's about how a place moves something inside you.

To me, travel is stepping into unfamiliar territory with your senses open. It's not always about what you plan to see, but what you didn't expect to find. It asks you to slow down and let the details settle in. And sometimes, it invites you into unexpected connections.

A year after Skye, I visited Dimaniyat Island in Oman, a protected marine sanctuary. After washing off near the ranger station, I noticed a group of rangers preparing lunch.

TRAVEL IS MORE THAN
GOING SOMEWHERE.
IT'S ABOUT HOW A
PLACE MOVES
SOMETHING INSIDE
YOU.







I waved and greeted them in basic Arabic. To my surprise, they waved me over. What started as a simple exchange turned into something more.

We sat cross-legged on the floor, sharing food and conversation in broken Arabic and English.
They asked about my life, my work, and why I came to Oman.

Their warmth reminded me that connection doesn't rely on language. It relies on intention.

Their warmth reminded me that connection doesn't rely on language. It relies on intention.



These rangers weren't just kind hosts. They were stewards of a fragile ecosystem. Every day, they protected nesting turtles, coral reefs, and migratory species.

Watching their work made me think more seriously about what it means to visit respectfully. What do we owe the places we pass through? What does it mean to witness without taking?

Both Skye and Dimaniyat taught me something I hadn't learned in years of organized travel. Real experiences are often quiet.

They unfold in **conversations you don't expect and in moments you don't photograph.** A shared meal. A silent view. A question that lingers long after you leave.

As travelers, we have a choice. We can rush through, collect highlights, and move on. Or we can show up with curiosity, humility, and the patience to notice what others might miss. Real travel is not about ticking off places. It's about how you listen.

REAL
EXPERIENCES
ARE OFTEN
QUIET.

CONVERSATIONS YOU DON'T EXPECT.

So no, I don't think travel is just about covering ground. It's about being open to change. It's about learning something that wasn't on the itinerary. It's about remembering that every place we visit is someone's home, and every interaction is a chance to learn.

SHOW UP WITH CURIOSITY, HUMILITY, AND THE PATIENCE TO NOTICE WHAT OTHERS MIGHT MISS. REAL TRAVEL IS NOT ABOUT TICKING OFF PLACES. IT'S ABOUT HOW YOU LISTEN.

I've come to define travel as this: a conscious act of movement, reflection, and exchange.

Something that transforms us, not because we were far from home, but because we allowed a piece of the world to reach us.

Milk in Hand, Memories on the Fridge

KENZY SAMIR

Many travelers bring home magnets—those glossy little rectangles that turn a **fridge into a gallery of memories**. Each one says, *I was here*. A colorful badge of accomplishment. A conversation starter. A reason to pause while reaching for the milk and **let a place rise back up—sunlit and warm**.

But sometimes, as I stand in my kitchen, eyes flicking across those magnets, it's not the sunsets or tours I remember first. It's the strange, imperfect moments that never made it to Instagram. The postcards I never sent.

Take Istanbul. The magnet shows the majestic Hagia Sophia in bold red letters. But what it doesn't show is the slap. It was my first girls' trip. I had just arrived, wide-eyed on Taksim Street, amazed by the buzz of street vendors and Ottoman facades, when a woman in her forties walked up to me—and without a word—slapped me. A full, theatrical backhand across the face. Then she simply kept walking. I stood frozen, more stunned than hurt.









My mother had warned me about men, about staying out too late. But no one warned me about rogue middle-aged women. It was awful at the time—but now, it's the first thing we laugh about. Not the mosques, not the baklava. Just the slap. Because maybe memory works like that. It keeps what's strange, what's human.

I slide the Istanbul magnet aside, and my eye lands on a hand-painted surfboard—tiny ocean waves glinting under the kitchen light. Thailand.

Phuket was our version of paradise, a Windows screensaver brought to life: electric-blue waters, limestone cliffs, and serenity that made the real world feel far away. And thankfully, someone corrected our pronunciation of "Phuket" before it turned inappropriate.

"It keeps what's strange, what's human."

When I point out this magnet, I always say, "You know my friend ate a bug there." And she did—on a dare. We laughed like children, high-fiving as if she'd won an Olympic medal.

We rode buggies through jungle trails like real-life Temple Run. We snorkeled, shrieking through our tubes as we pointed at clownfish. We wandered through the madness of Bangla Road, where strangers became friends for one blurry night.

But my favorite memory? Dancing through the streets, soaked from water guns, as Thailand rang in the New Year.



We were carefree, loud, and entirely alive. A week later, we returned to our office jobs — but in that moment, we belonged only to ourselves.

Then there's the magnet shaped like a palm tree: Maldives. Everyone talks about it like it's an unreachable luxury. But somehow, I found a deal—flights and hotel for \$300. A miracle. I booked it on the spot—and bought my sisters tickets too.

We didn't land in a floating villa. We landed in Malé, the capital—less postcard-perfect, more real. But then came a threeday islandhopping tour: shell necklaces, sunburns, turquoise water—and a friendly shark we didn't realize we were swimming beside. It was a difficult time in my life. And somehow, this trip—spontaneous and sun-drenched—felt like a quiet gift from the universe. **Proof that joy still finds you**.



My gaze shifts to a pomegranate-shaped magnet from Armenia. Gold letters, bright red paint. It was a short ski trip, and yes, I was the problem. An instructor politely told me I should leave the beginner slope because I was, in his words, "a danger to the children."

My friends and I still laugh—
especially at the one who claimed
she'd be a skiing prodigy, only to
spend most of the trip upside down.
I was bad, too. But at least I never
boasted.

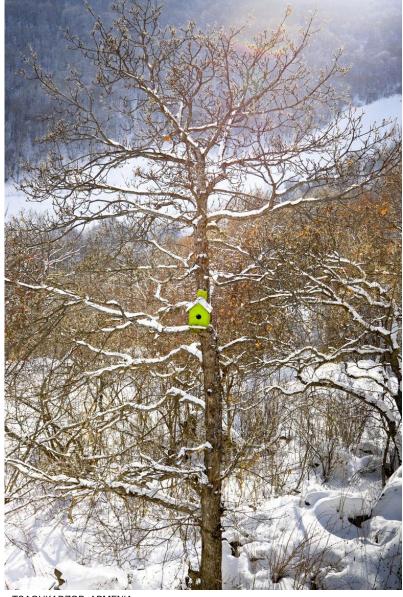
Next to it, a flame-shaped magnet from Azerbaijan. Another winter escape—but with complications. One of my friends, traveling on a refugee passport, was denied entry. She had to go back home while we continued on. Her absence hung in the air, in the photos, in everything we experienced. Some magnets hold stories we don't retell—not because we've forgotten, but because we know someone else missed out.

Then, a carved wooden mask:

Zanzibar. Hakuna Matata, it reads.

And yes, they actually say that. It
was meant to be a volunteer trip—
helping build a school—but it
became something bigger.

There I was, mixing cement, sweating under the sun (a very un-Dubai look for me), building something that would remain long after I left. I came to give, but I gained friends, perspective, and a piece of myself I hadn't known was missing.



TSAGHKADZOR, ARMENIA

"Some magnets hold stories we don't retell not because we've forgotten, but because we know someone else missed out." For the first time, I met someone from the Maasai tribe. I asked questions, listened, and learned: cattle to them isn't just livestock— it's wealth, status, tradition. In a world where we're all starting to look and think the same, it was refreshing to meet people who live by a completely different rhythm.

I linger in front of the fridge, eyes dancing over the colorful mosaic of places and people I've carried home. Some are funny. Some are heavy. Some still puzzle me. But they all live here now.

I reach for the milk. The fridge door clicks shut. The magnets stay behind, quietly holding not just memories—but versions of me I met along the way.

I take a breath and blink into the present.

The stove clicks on. The morning begins.

But somewhere between the fridge and the flame, I carry it all with me. Always.





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by Marck Gutt | Don Viajes

Tourism and Travel Journalism Marck Guttman

Marck Guttman, provides an engaging overview of the core principles and evolving roles within tourism and travel journalism.



Social Media for Travel Journalist Serena Palladino

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Albue hith the World

Three voices, three journeys, one shared impulse: to discover oneself through the act of traveling alone.

FLIGHT
MODE IN
NAMIBIA'S
DESERT.

I AM A WOMAN, AND I TRAVEL ALONE

THE BOOK THAT TRAVELED WITH ME. TRAVELED ALONE

More and more women are choosing to travel solo—not as a statement of bravery, but as a quiet pursuit of freedom, reflection, and inner growth. They traveled alone, each following a different path—but what they found wasn't solitude, but presence. In this special feature, we bring together three stories of women who chose to step away from the familiar and listen closely to themselves and the world around them. From the ruins of Athens to the silent vastness of Namibia and the courage to begin close to home, these journeys remind us that sometimes, the most meaningful encounters happen when we travel alone.

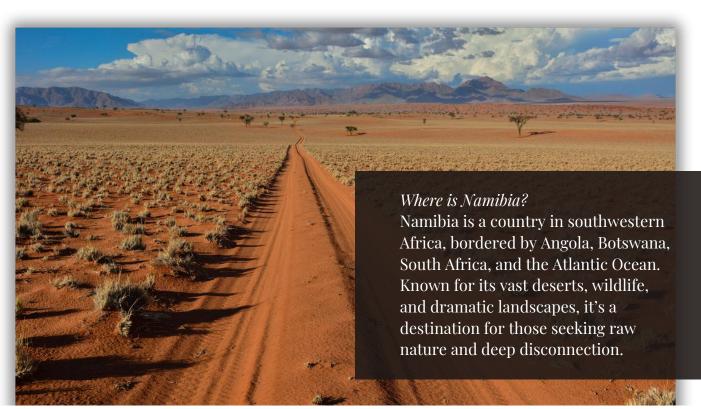


Flight Mode in

Namibia's Desert

Christina Auinger

"Cemeeeeeeeeent!" This is the most frequently used word over the last five hours, and I cannot believe that I am really doing this. Being a human cement mixer is probably the last thing my family and friends would expect from me. That's why I kept it a little secret – only a few people know what I am doing in Namibia. My bones are tired, the sun is burning, and I feel muscles I didn't even know existed, but giving up is not an option. While mixing cement with a shovel, I wonder what people back home would say if they saw a selfie of me right now.



Finding Silence in Namibia's Desert: building walls and rediscovering what truly matters

It's a pointless question anyway, since I know I'll have almost no service during the next 12 days at the volunteer project. I begin to ask myself: What's it like to have no access to the outside world? Will I feel different without my phone? Will I feel lonely?

It's Monday around lunchtime, and we are on our way from Swakopmund to our Basecamp. We have a 4-5-hour drive ahead of us. I am so excited for this volunteering experience, and so I want to send a message to some groups and share some quick thoughts. My phone vibrates – the first response arrives as fast as always. We change a few more messages, but then... nothing. My last message is still not delivered. We just drove for half an hour, and the service is already gone. That came fast. So what's next? It's too early to have a snack, it seems that I have left my book in my luggage, and observing the desert feels

boring after 10 minutes. As nobody in the car talks, I think the only option is to have a power nap. What shall I do all day long without my mobile phone?

It's the fourth day of volunteering, and for the first time, I wake up before my alarm. I don't even remember when this happened the last time at home. It's 15 minutes before six, and I am proud of myself as my phone remains quiet. We have a hard day of work ahead, building a protective wall around a water tank to keep it safe from elephants. The days are exhausting, but the daily dinner at the campfire and the meaning behind the work pay off. My fear that I could feel lonely without my phone is unjustified, as I talk to my colleagues all the time. Through the hard work, we have quickly grown into a team. I did not expect that, but somehow I finally enjoy my phonefree time.



"To put it harshly, my real life is running past me."

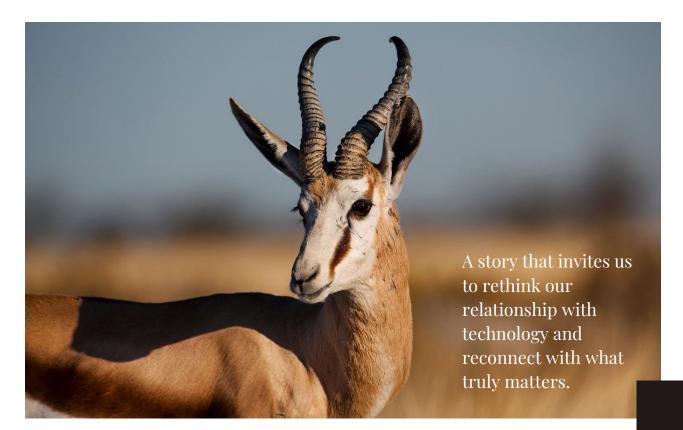
"Even when it seems like there's nothing to see, I realise there always is."

"I did not expect that, but somehow I finally enjoy my phone-free time."

It's a subtle yet powerful reminder that sometimes what we need the most is exactly what we tend to avoid.



Journey



At home, charging my phone every night is a ritual – but in Namibia, things are different. Before our departure from Swakopmund, I quickly bought a solar power bank to be prepared because I thought one power bank wouldn't be enough for 12 days. I did not expect that I wouldn't need it, as even though I take some photos and videos, I just charge every three or four days. I enjoy observing nature each day. Even when it seems like there's nothing to see, I realise there always is.

Upon arriving back in my hotel room after the volunteering, switching off flight mode catapults me back to reality. Over 300 unread messages, and I haven't even opened my e-mail inbox yet.

No, it's not the right time. I still need some peace in my head. So I quickly turn flight mode back on. These 12 days in the desert of Namibia with almost no access. to the outside world make me think about how much time I spend every day on my mobile phone, not even recognising that it is too much. To put it harshly, my real life is running past me. Living in the first world, constantly using my phone, always having internet access, answering messages just seconds after they arrive, being available 24 hours and 7 days a week, made me dependent on this little device.

Since I am back home, I try not to use my phone early in the morning and right before bed. This helps me stay centred and start and end the day more mindfully - even little things can have a big impact.



The Book That Traveled With Me

Ivana Damnjanovic



t was my first solo trip: Athens, in the middle of a blistering Greek summer. I arrived late in the day, the sun still high, the air buzzing with motorbikes, street music, and the smell of grilled meat and hot stone. I didn't really know what I was doing there—only that I needed to be away from everything familiar. In my backpack, I had the usual: sunscreen, a notebook, a few tickets. And one book: Eat Pray Love.

I didn't plan for it to become part of the trip. I just grabbed it from my shelf the night before flying out, thinking it might be good company. It ended up shaping the entire rhythm of my days.

I read it everywhere.

On the rooftop of the small hotel overlooking the Acropolis. In the shade of the *National Garden,* feet dusty from hours of walking. At tavernas where I dined alone, the book open next to a half-

finished glass of wine and a plate of souvlaki. I carried it with me like a travel companion, dog-eared and a little sunbleached by the end of the trip.

Athens is a city that pulses with contradiction: ancient and modern, chaotic and graceful. It felt like the perfect place to fall apart a little, to question things, to be unknown.

And reading **Elizabeth Gilbert's** story while *being* in Athens—a city as old as many of the world's earliest stories—was surreal. Her search for meaning and clarity mirrored my own in small, quiet ways. I wasn't recovering from a heartbreak or leaving behind a marriage, but I was in the process of shedding something: an old version of myself, maybe.

Solo travel strips you down. There's no one to share the view, no one to ask where to eat, no one to reassure you when you get lost (which I did, often). But in that space of quiet discomfort, something else appears: presence.

"Solo travel strips you down. But in that space of quiet discomfort, something else appears: presence."





In Athens, I felt that presence everywhere. In the way the marble steps near the Parthenon radiated heat long after sunset. In the cracked pavements of Exarchia, the stray cats sleeping in store windows, the waiters who never asked why I was dining alone. I wandered for hours each day, letting my feet guide me, letting the city shape me.

The book wasn't just a story I was reading. It became a lens. A way to process the solitude, to embrace it. It gave me permission to sit in a park with nowhere to be. To eat slowly, without distraction. To be both a foreigner and a version of myself I hadn't yet met.

I didn't finish the book in Greece.

The last few chapters I saved, whether on purpose or not, until I was back home. I read them one quiet evening on a bench in my city's centre, my skin still warm from the sun. And just like that, the trip was over. But the book stayed with me.

To this day, I can't see the cover of Eat Pray Love without thinking of Athens. Of open balconies and crumbling ruins. Of reading on Athens' main square, listening to the busker's voice rise and fall with his guitar. Of getting lost on purpose just to see where I'd end up.





Travel isn't just about seeing places. It's about being changed by them.

Sometimes that change happens through landscapes and language, through unfamiliar food or fleeting conversations. And sometimes, it happens quietly, through the pages of a book, read in the right place, at the right time, when you're just ready enough to hear what it has to say.

Athens gave me many things. But most of all, it gave me the gift of reading something true while living something true, too.

And that's the kind of souvenir you never lose.

The Book That Traveled With Me





Alone with the World

l am a woman, and I travel alone



Breaking down prejudices and stereotypes of a woman travelling alone.

Federica Acclavio

I'm a woman and a traveller, so I define myself as a woman travelling alone. Still, in our society, we remain the weak link to be protected, shrouded in unfounded prejudices and fears.

I began travelling alone at age twentyfive, motivated to discover more about
myself. What I sought most was the
ultimate expression of freedom and
autonomy. I was tired of waiting for
others and disappointing friendships with
nothing to share. Please don't assume my
first trip was to the other side of the
world; I started slowly, like everything
else, step by step, venturing beyond my
comfort zone and igniting a path of
personal transformation.

So, if you want to embark on a journey independently regardless of motivation, this article is for you. If you are curious and want to consider it, you are welcome.

An all-female trend

Over the last ten years, women travelling alone has been the fastest-growing trend in tourism. This phenomenon is driven by greater economic independence, a desire for authentic experiences and a growing sense of security when travelling. This trend positively impacts the tourism industry, with the growth of accommodation, travel agencies and activities dedicated to women travelling alone. In the American Express 2024 Global Travel Trends Report, solo travel is

a significant trend among young travellers, with 76% of Millennials and Generation Z planning solo trips this year (year 2025). The American Express report also reveals: 'Sometimes travelling alone is the best choice. For deep relaxation, cultivating new interests or meeting new people, travelling alone can be hard to beat.'

We women are learning to listen to our needs. We realise that sometimes, to be good wives and mothers, we need to recharge or, in my case, not necessarily rely on someone else.

Take courage

Take a deep breath, inhale and exhale through your mouth at least five times, your mind will calm down and you will become lucid again. It is time for the first step - the choice. Ask yourself where you would like to go, as initially written, it does not have to be a 60-day trip around the Americas, even a weekend is enough. That's precisely how I started, I asked myself 'Federica, where would you like to qo?' and I gave myself the answer 'I'd like to spend a weekend in an organic estate immersed in nature between taste and well-being, walking among the vineyards and stroking horses'. A concrete idea, just a 40-minute drive from home.

Two months later, I booked another fiveday on-the-road itinerant stay among Italian villages in the Marche region, two hours from home.



"We women are learning to listen to our needs."





- Solo travel as self-discovery: A journey into independence, confidence and deeper self-connection.
- Challenging stereotypes: Breaking through fears and outdated beliefs about women traveling alone.
- Empowerment through small steps: Every big journey starts with one small decision—freedom grows step by step.

I went on like this until I booked my first plane to Malta: I cannot tell you the fear and sense of panic I felt at that moment. At the airport, I started crying, so I stopped in a corner, took a breath, and at that moment, I realised that my dream was coming true. I was becoming an increasingly autonomous woman without having to depend on anyone. I could organise my itinerary, get up early in the morning, and go out even at dawn without explaining myself to anyone. The two weeks I spent on the island of Malta were among the most beautiful of my life; I met a teacher from the Czech Republic, mother of two little girls - with whom I later shared several experiences - who was also travelling alone and did not regret having left her family at home; on the contrary, she was grateful because when she returned she would be a happier and more serene mother.

I remember a word she repeated in special moments: 'Perfect'.

That word has stuck in my memory so much that whenever I see something that excites me, I also say 'Perfect'.

Remember that life is indeed perfect for many of us, especially Westerners. We can make choices, act, and decide. So do it, take charge of your life, and start your journey, one step at a time, one in front of the other, and see where it takes you. Go beyond people's prejudices; there will always be someone envious of your courage, so do not be afraid. There are fewer dangers when travelling than in the city where you live, but always be careful and be responsible for your decisions. Our culture differs from others; informing yourself first and being prepared is good.

After that experience, I certainly didn't stop. I flew to Manchester and will leave for Ireland in a few months, where I will do a special project for you and me.

"Take charge of your life, and start your journey, one step at a time, one in front of the other, and see where it takes you."





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UNLOCKING CREATIVITY

In the tourism industry, creativity is an indispensable resource for industry professionals. The ability to generate innovative and captivating ideas is crucial to standing out in a highly competitive market. In this article, we'll explore advanced techniques and creative approaches specifically designed to inspire and engage audiences.

What is a creative process?

The creative process can be defined as "a set of mental and practical activities involving the generation, development, and evaluation of new and original ideas." As French writer and philosopher Albert Camus put it: "Creativity consists in doing what has not been done, seeing what is not seen, and saying what is not said." This process involves exploring new perspectives, challenging the established, and seeking innovative solutions to the challenges we face.

Exploring creative techniques.

Brainstorming: Effective brainstorming is at the heart of every creative process. Generating ideas can trigger innovative solutions.

Creative Visualization: Creative Visualization As Walt Disney said, "If you can dream it, you can do it." Use storytelling techniques and captivating visuals. Remember, a well-chosen image can be worth a thousand words.

Lateral thinking and challenging conventions: Breaking with conventions and thinking laterally is essential for innovation in tourism communication. As Edward de Bono said: "Creativity involves breaking established patterns to look at things differently." Explore new perspectives and unconventional approaches.

Creative Collage: Cut out images, words, and visual elements from magazines or newspapers and create a collage that represents a specific concept, theme, or idea. Combining different visual elements can inspire new ideas and creative associations.



Association game: Think of a random word and then associate it with another word, image, or concept that comes to mind. Then, continue associating that new word with another, and so on. This exercise can help you generate unexpected connections and explore new ideas.

Analogies and Metaphors: Find analogies or metaphors that describe your problem or situation. This technique allows you to view the problem from a different perspective and find creative solutions.

Learn from other creatives: Study the work of creative people you admire in your field or in other fields. Observe how they approach problems, generate ideas, and express their creativity. You can find inspiration and learn new techniques by observing and learning from others.

Experiment with different forms of expression: Try different creative outlets, such as writing, painting, photography, music, or cooking. Experimenting with different forms of expression can help you discover new skills and spark your creativity in unexpected ways.

Keep an idea journal: Keep a journal or idea notebook where you can record your thoughts, observations, inspirations, and creative concepts. This will help you keep track of your ideas and develop them further over time.

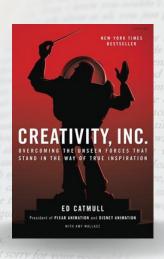


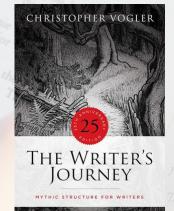
3 BOOKS of creativity

Recommendations to help you develop your own creative process and unlock your potential.

CREATIVITY, INC

"Creativity, Inc.: Taking Inspiration to Infinity and Beyond" by Ed Catmull and Amy Wallace This book offers a fascinating look behind the scenes of Pixar Animation Studios and explores the strategies and practices that have made Pixar a leader in creativity and innovation in the entertainment industry.





THE WRITER'S JOURNEY

"The Writer's Journey: Mythic Structures for Writers" by Christopher Vogler.

This book, primarily aimed at writers, offers valuable insights into narrative structure and archetypes that can be applied to a variety of creative forms, from writing to advertising and design.

THE ARTIST'S PATH

The Artist's Way: A Spiritual Path to Higher Creativity by Julia Cameron.

This book is a practical guide to developing creativity through exercises and reflections designed to overcome mental blocks and unleash creative potential.



DEFINITIONS

Content Curator:

A content curator is a professional who selects, organizes, and shares relevant, high-quality information online. In the context of travel content creators, a content curator may be someone who collects and presents travel experiences, tips, photographs, and other information related to tourist destinations in an engaging way for their audience. The goal is to provide valuable and meaningful content by filtering and organizing the vast amount of information available on the web.



Copyright is a set of exclusive rights granted by law to the creators of original works. For travel content creators, this can include text, photographs, videos, and any other creative material. Copyright gives the creator control over the reproduction, distribution, display, and adaptation of their work. In the context of the magazine, it is essential to respect copyright when using and sharing content, ensuring appropriate permissions where necessary and correctly attributing the authorship of the works.

NO CODE Tools

No-code tools are platforms that allow users to create applications and develop technological solutions without the need for in-depth programming knowledge. These tools typically use intuitive visual interfaces that facilitate application creation through dragand-drop, parameter configuration, and other simplified actions, eliminating the need to manually write code.



Do you know ZAPIER?

Zapier is a no-code automation tool that connects different apps and services. It allows users to create automated workflows, called "Zaps," integrating actions across various platforms without requiring any programming knowledge.

STJ School of Travel Journalism