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A Blueprint For Planning And Designing Staged-authentic Heritage Attractions In Small Island Nations

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A BLUEPRINT FOR PLANNING AND DESIGNING STAGED-AUTHENTIC HERITAGE ATTRACTIONS IN SMALL ISLAND NATIONS

by

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Major Professor: Abraham Pizam

This dissertation is dedicated to my family:

Spouse, Isabel Cristina Gaitan Colmenares,

Daughter, Yvonne Mercedes Lasten,

Son, Gabriel Alejandro Lasten,

and my beloved mother in heaven--Yvonne Theresita Yarzagaray.

I am forever grateful to my very first teacher

and now heavenly guardian angel and Saint--Mammy.

ABSTRACT

The purpose of this largely qualitative study was to develop a blueprint for planning and designing a staged-authentic heritage tourist attraction for small island nations. Data were gathered and analyzed in three phases. In Phase I, existing and potential supply, demand, and external variables associated with staged-authentic heritage attractions were identified, and a preliminary planning model and conceptual framework was developed. In Phase II, the model was refined. A blueprint containing seven major questions and 26 sequential steps was developed. In Phase III, the blueprint was tested using focus groups and an online tourist survey in the Caribbean region (Aruba) in order to determine the extent to which it could be useful to those responsible for the development of staged-authentic heritage tourist attractions.

It was concluded that (a) the devised blueprint is appropriate and effective for planning and designing a staged-authentic heritage attraction for small island nations, (b) the seven questions and 26 steps developed to support the methodological flowchart ensure attention to essential activities and events in the planning and designing of a staged-authentic heritage attraction, and (c) continuous collaboration among all stakeholders is required in planning and designing staged-authentic heritage attractions so as to ensure commitment of those who would be contributors, supporters, and developers of the project. Implications for the use of the blueprint and for staged-authentic heritage attractions were offered. Also presented were recommendations for future research.

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THE PROBLEM AND ITS CLARIFYING COMPONENTS

Introduction

Tourism is a dynamic industry and as such must appeal to varying markets, adapt to changing economic conditions, and a continually changing market. Tropical islands have benefited from natural assets attractive to travelers who appreciate "Sun, Sea and Sand" destinations, but this singular focus has created limitations in responding to and attracting a broad tourism market.

There has been a concern that at some time in the future, conditions may change, and destination managers in tropical islands may no longer have the natural assets to promote tourist demand, or that those natural assets may not be sufficiently attractive to remain competitive in the tourism market. Thus, at the time of the present study, it appeared there was sufficient reason to explore options to diversify tourism products by introducing cultural elements that were unique to particular destinations. Such attractions have often been referred to as heritage tourism attractions or staged-authentic heritage attractions.

Heritage tourism attractions cannot be put into the same category as other leisure attractions such as theme parks and sport centers (Millar, 1989). Heritage tourism attractions have tangible sources such as places of worship, historic buildings and structures, and architectural remnants as well as intangibles such as old philosophies, traditions, and ceremonies. They have a focus on community identity, values and artifacts and can provide a basis for the economic regeneration of an area. Heritage tourism

attractions are capable of producing historical events, education, and entertainment for spectators (Millar, 1989; Nuryanti, 1996; Prentice, 1993). Heritage can be visited at an increasingly wide range and number of site-specific heritage attractions--museums, historic houses, country parks, historic gardens, natural reserves, archeological sites, heritage centers and heritage theme parks. Visits can also occur during the course of everyday life. "A call at the bank, a walk in the park or along the river bank can often be described as a heritage experience" (Leask & Yeoman, 1999, p. 2). In staged-authentic heritage attractions, the tourist attraction sets the stage or scene for spectators (MacCannell, 1976). Staged-authentic heritage attractions, which were the focus of the present study, interpret the past at outdoor museums and historic sites, serve as a research tool in experimental archaeology, and provide an enjoyable recreational activity for history buffs interested in discovering what life in the past was really like (Anderson, 1991).

Purpose of the Study

The intention of the researcher in the current study was to develop a blueprint for planning and designing a staged-authentic heritage tourist attraction principally for small island nations. The concept of size is important for all tropical islands because they are often compared to larger destinations such as the Americas, European, Asian, African countries, and other continents. Many small island nations have a story to tell beyond the appeal of their Sun, Sea, and Sand attractions. Wilkinson (1987) considered the Caribbean to be too diverse to be studied at an aggregate level. He believed that every

island was “unique” in its existing or potential supply and demand factors. He discussed factors he considered to be representative of Caribbean destinations including (a) the number of tourists exceeding the local population, (b) limited economic diversification with tourism playing a dominant role, and (c) size of the tourism industry.

According to Crowards (2002) and Tigerstrom (2005), there has been no consistent definition of small island nations. Depending on the type of investigation, researchers have described the concept of small islands nations differently. According to the United Nations Department of Economic and Social Affairs, there were 51 small island developing states in the world in 2007 (http://www.un.org/esa/sustdev/sids/sidslist.htm). In a cluster analysis, Crowards (2002) attempted to categorize the size of 190 states according to population, land area and total income. The final outcome was that 79 countries were classified as “small.” Tigerstrom had commented in 2005 that “although the exact figures will vary depending on the measures used, by any calculation they make up a significant proportion of the world’s states.” A population threshold of 1.5 million has frequently been used to describe small island nations (Commonwealth Secretariat/World Bank, 2000). Some small nations with larger populations have occasionally been included using their pertinent characteristics. Higher thresholds have also been suggested, along with other measures such as land areas and total Gross Domestic Product (GDP) (Crowards, 2002). Bass and Dalal-Clayton (1995) defined the term ‘small island state’ as a nation covering generally less than 1000 square kilometers and with a population fewer than one million. They also stated that the essence of small island nations was derived from high exposure of island ecologies,

economies and societies to external influences, and low capacities for adjustment in relative small, resource-poor islands. Bass and Dalal-Clayton presented the following as shared characteristics of small island nations:

- a narrow economic base;
- economic dependence on larger countries for markets and investment and, most significantly, for sea and air transport;
- geographic isolation within and between countries which can significantly limit economies of scale;
- geographic isolation (which, however, can effectively be reduced by proximity to an established sea or air route);
- an inability to exploit land transport fully;
- small populations, and hence a limited pool of skills;
- yet often high population densities, and hence high demands on resources (Hong Kong, Singapore, South Tarawa (Kiribati), Majuro (Marshall Islands), Malta and Barbados have some of the highest population densities in the world);
- highly circumscribed space; paucity of natural resources; and, even though productivity is often high, production systems are often highly vulnerable;
- the intimate linkage of all island ecosystems: impacts in one part will affect other parts;
- a high ratio of coastline to land area, leaving islands vulnerable to marine and climate influences, such as cyclones, hurricanes, storm waves, salt-related corrosion and marine pollution;
- the vulnerability of island ecosystems to other external ecological influences, notably exotic species introduction; and
- in spite of the above, the presence of traditional and/or community-based "subsistence affluence" systems of production, which may be sustainable in the face of many island constraints. (pp. 3-4)

Lewis (2005) defined small island nations using the terminology of Small Island States (SIS). He focused on the context and shared attributes related to tourism that were distinct from mainland destinations:

> Small Island States (SIS) [or small island nations] share features and experiences that set them apart from more developed mainland destinations. The distinct context of SIS is captured in the differences in the role of tourism in the economy and the resources upon which the industry is dependent. In terms of the former,

> the tourism industry in many SIS, particularly in the Caribbean, is the mainstay of the local economies with a significant degree of foreign ownership.

For the purposes of the present study, small island nations were defined as tropical islands in the Caribbean and/or Mediterranean, Indian Ocean and the Pacific that already held the appeal to tourists as Sun, Sea, and Sand destinations.

In this dissertation, the researcher created a blueprint for planning and designing staged authentic heritage attractions for small island nations and tested it in a hypothetical setting. The new blueprint was intended to assist planners, developers, and researchers in planning and designing staged-authentic heritage attractions. Staged-authentic heritage attractions in the form of "living history" have been important as an attempt by people and stories to simulate life in another time. There are several reasons for historical simulation. They include: (a) interpreting the past at outdoor museums and historic sites, (b) serving as a research tool in experimental archaeology, and (c) providing an enjoyable recreational activity for history buffs interested in discovering what life in the past was really like (Anderson, 1991).

The decision to plan, design and build tourist attractions is normally made by one or a combination of the following players: the public through their elected officials, nonprofit organizations, and the private sector. The decision-makers fund the design, development and building of the tourist attractions. The various stakeholders such as the local community and the tourists themselves have input in the planning and development phases. The present research was conducted to contribute to the knowledge base of decision makers who in the future may wish to consider planning and designing staged-authentic heritage attractions.

Statement of the Problem

At the time of the present study, there was a paucity of research and literature on the development of models that could serve as blueprints for designing new heritage tourist attractions in general and staged-authentic heritage tourist attractions in particular. A holistic blueprint to plan and design a staged-authentic heritage attraction did not exist. There was also a need on the part of many tourist destinations in tropical islands to diversify their tourism products by introducing cultural elements that were unique to their destinations so as to give them an advantage over their competitors. According to Hodgson (1990), tourism organizations (public and private sectors) that ignore the need for a continuing stream of successful new products risk being overtaken by more marketing-oriented competitors. Large destinations, such as the United States and numerous European countries have planned and developed staged-authentic heritage tourist attractions, while small destinations have lagged behind. Most tourism experts have favored the development of heritage sites because they want to encourage visitors to travel beyond popular coastal destinations and into urban areas (Hovinen, 1995), historic buildings (Light & Prentice, 1994), and rural areas (Prideaux, 2002).

There may come a time when destination managers no longer have the natural assets to promote tourism demand. For example, tropical islands in the Caribbean, Mediterranean, or South Pacific regions may not always be able to depend on Sun, Sea, and Sand as their main tourist attractions. Some tourism sites have already experienced difficulties in their destination's life cycle (Hahm, Lasten, Upchurch, & Peterson, 2007). For these sites, forgotten historical and cultural elements may bring a new dimension of

life for the well being of local citizens and the tourism industry. Building new staged-authentic heritage tourist attractions has the potential to diversify the tourism offerings of many tourist destinations and especially those of small island nations.

For centuries, many small island nations (e. g., Caribbean and South Pacific regions) have avoided the beauty of history and "copy pasted" other cultural artifacts, mentifacts, and sociofacts from western civilizations. Small islands have the possibility to revive their history and market it as a viable tourism product. This product can be either in the form of staged authenticity (MacCannell, 1973, 1976) or commoditization/commodification (Cohen, 1988; Cole, 2007).

Conceptual Framework

The framework for the present research was grounded in the core concepts associated with heritage tourism research including the planning and development of supply and demand factors. One of the driving forces of the tourism industry has been symbolized by the attractions that are located at a destination. Travelers have limited reasons to visit destinations that have no attractions to offer. According to Swarbrooke (2002), developing [heritage] tourism attractions has not just been about designing buildings and physical spaces; the rationale of what was also important has been the way in which the tangible elements of the attractions are designed so as to shape the intangible visitor experience. Travelers visit destinations because of special qualities of the place. Each destination is unique and has a varied set of geographical factors, cultures, and relationships to markets that create its distinctiveness (Gunn, 1994). The preservation of

the essence of a site, while giving it new physical and psychological meaning, i. e., place making, (Gunn), in the form of "living history" (Anderson, 1991) is like building a new identity in the form of a staged-authentic attraction for heritage tourism.

According to Poria, Butler, and Airey (2001), heritage tourism is

> a subgroup of tourism, in which the main motivation for visiting a site is based on the place's heritage characteristics according to the tourists' perception of their own heritage. As such, historic tourism may be defined as a subgroup of tourism [system], in which the motivation for visiting a place is based on its historic attributes. (p. 1048)

Heritage tourism can be based on many types of landscapes, e. g., natural, rural, cultural, urban, and staged; it is a subgroup of tourism, e. g., eco or cultural tourism; and it is integral to the planning and development of many types of heritage attractions, e. g., national parks, castles, colonial sites, and historic buildings (Timothy & Boyd, 2003).

Harrison Price's company Economic Research Associates, that planned and designed most of the large theme parks and tourist attractions existing at the time of the present study (including all the Disney parks in California and Florida), was mostly successful with one exception, Haw Par Villa in Singapore. In Haw Par Villa (as well as many other destinations), the local community was not properly involved in the planning and development stages of heritage attractions. The community knows better than any outside designers its own historical culture. Planners and developers can build great tourist attractions, but they must first understand the local community's behavior, values, and norms. In the case of Singapore's Haw Par Villa, the problem arose because of the planned "Americanization" or "Disneyfication" of the attraction (Teo &Yeoh, 1997). As suggested by Teo and Yeoh:

> . . . clearly reveals that the showcasing of culture and history can create antagonisms, especially if it is left completely in the hands of marketers to decide what to represent. Local forces are important and can temper market forces from obliterating deliberately or accidentally the heritage and culture of a place. The need to appreciate the local histories and memories of ordinary people who live, work, and use a place must become a reality for there to be a workable global-local nexus to prevent further insensitive commodification of places for the sake of tourism. (p. 210)

To be able to devise a blueprint for designing a staged authentic heritage tourist attraction, it is imperative to examine the current and past body of literature on the planning and development of tourism products (Baud-Bovy, 1982; Baud-Bovy & Lawson, 1998; Godfrey & Clarke, 2000; Inskeep, 1991; Kaiser & Helber, 1978). It is also important to review the theories and results of empirical studies on authenticity, commoditization/commodification, tourism economic and social impacts and the interactions between supply and demand factors.

To be successful, any resultant blueprint must be tested with the input of all the destination's stakeholders including tourists, the public and private sectors, and the community at large. Designing and building a staged-authentic tourist attraction is only successful when a consensus is reached among all parties involved. For example, in Wall and Xie (2005)

> Authenticity is a negotiated rather than an absolute attribute of tourism phenomena. A large number of stakeholders are involved in the negotiation of authenticity, including the state, the business community, tourists, and in the case of ethnicity, representatives of minority groups. Each of these is likely to hold its own perspectives on authenticity. (p. 1)

The creation of models or blueprints in general is nothing new. Often models and blueprints help people make sense of a phenomenon or interpret an event. Getz (1986) reviewed over 150 models and described some examples relating explicitly to tourism.

According to him, the nature of the tourism planning process suggested the need for new models. He described the nature and role of theoretical (i. e., descriptive, explanatory, and predictive) models versus process (i. e., subjective/prescriptive, problem-solving, planning) conceptual system models. The roles of both theoretical and process models were incorporated into this study.

The written history of many small island nations such as the Caribbean, Mediterranean, Indian Ocean, and South Pacific is scarce and in some cases is practically non-existent. In the places where it does exist, it is only a few hundred years old and is based on the history of the western powers that occupied these lands and made them into their own. In many island nations, the newer generations of inhabitants have a greater preference for foreign cultures (food, clothing, music, stories, etc.) than their own. Thus, for the most part they have neither preserved nor currently practice their conventional cultural norms, traditions, and values compared to larger countries.

Some examples of heritage tourist attractions that served as possible examples or models and were used to inform the present researcher were: Old Sturbridge Village and Plantation Plimouth in Massachusetts, New Salem (Abraham Lincoln site) in Illinois, the Polynesian Cultural Center in Hawaii, United States and Saltaire Village in the United Kingdom. The researcher studied all and visited most of these attractions in order to investigate the methods used in their planning, design and operation.

In his preliminary investigation, the researcher was unable to identify small island nations (smaller than Hawaii) to visit that possessed a SAHA. With this limitation in mind, the researcher broadened his visitation schedule to investigate heritage sites that

were not positioned on islands (with the exception of Oahu, Hawaii). The final determination of the sites to be visited was based on what could be derived or extracted to further enhance the developing blueprint for planning and designing a staged authentic heritage attraction for small island nations.

However, most sites have a history that could be unearthed, preserved, revitalized and turned into a successful tourist attraction. According to Rabady and Jamal (2006), historic preservation planners and tourism planners tend to operate autonomously, and they both require an inventory at the early planning stages. Table 1 displays the key planning activities for the various stages associated with tourism planning and development. Rabady and Jamal stated that the role of historical preservationists is to investigate historical assets. In contrast, the role of heritage tourism specialists is to assess the diverse resources that could serve tourism development including cultural aspects such as festivals, food and ethnic art.

At the time of the present study, no Caribbean Islands were promoting heritage attractions as the primary motive for travel to their country. Rather, Sun, Sea, and Sand were the main tourist attractions. There had been little or no research conducted for the purpose of unearthing the history of the original natives of the islands, and no major attempts had been made to revive the history and leverage it into a successful heritage tourist attraction. At the present time, there were no comprehensive methodologies or blueprints for planning and designing staged-authentic heritage attractions for small island nations. Designing such a blueprint and testing it in a hypothetical setting was the primary objective of this study.

Table 1
Stages of Key Activities: Preservation and Tourism Planners and Developers

	Key Planning Activities	
Stages	Historic Preservation/Revitalization	Heritage Tourism
Stage 1 Analysis	Historic preservation/revitalization inventory	Community vision; develop heritage tourism inventory
Stage 2 Specification	Specification of historical assets	Scanning and assessment
Stage 3 Design	Developing preservation/revitalization plans	Develop goals and strategies
Stage 4 Implementing	Curatorial management	Implementing of strategies
Stage 5 Evaluation and Maintenance	Presentation, interpretation/revitalization	Evaluate, monitor, adjust

Note. Source: adapted from Rabady and Jamal (2006)

Significance of the Study

This study was intended to make an important contribution to the development of a process for planning and developing a staged-authentic heritage attraction for the tourism industry on small islands. A new blueprint to assess the viability of a staged-authentic heritage tourist attraction may be of value to destinations in their quest to target scarce resources for heritage tourism. There may come a time when even the main attractions in small destinations such as sand, sea, and sun will lose their luster. A possible solution for counteracting this downturn in tourist interest may be to build new man-made tourist attractions (with the help of the blueprint constructed in this

dissertation). By adding heritage tourist attractions to a destination, a new target market of tourists can be created, namely those that are interested in the history and culture of locations. It is important for tourists to have other reasons besides sand, sea, and sun for traveling. It is also important to manage the impact of visitors on the many attractions. In other words:

> It is widely acknowledged that visitor attractions play an important, perhaps even pivotal, role in the world tourism industry. Large, often purpose-built visitor attractions are increasingly being employed as instruments of economic regeneration, particularly in run-down urban areas and in locations where traditional seaside tourism has been in decline. (Fyall, Garrod, & Leask, 2003, p. 125)

Small islands have not been commonly recognized as heritage destinations. The current study can be of use to small islands as they consider their potential for staged-authentic heritage attractions. The study is intended to provide a model which could be used in researching, planning and developing a more balanced approach to the traditional tourist model of sand, sea and sun that has been prevalent in many small island nations.

The present study is aimed at a broad prospective audience which includes students; tourism planning and development managers; public and private sector administrators; lodging executives and management personnel; tourism marketing professionals; imaginative engineers; travel agents and tour operators; media; employees of tourism agencies at national, regional, and international levels; researchers, consultants involved in tourism development; architects and land planners; bankers and other investors; and, educators building curricula for entry-level employees of tourism entities. This study can benefit all of these prospective audiences. It is the belief of the researcher that the planning and development of heritage attractions would provide incentives that

could (a) expand leisure and recreation facilities for local communities; (b) improve the image of the destination; (c) increase tourism and, hence, economic benefits for the local community; (d) provide education to the public; and (e) assist the destination in gaining a competitive advantage.

Research Question

To what extent is the blueprint developed and tested by the researcher useful in planning and designing a staged-authentic heritage attraction for small island nations?

Design of the Study

The research was designed to be conducted in three phases and required the collection and analysis of both quantitative and qualitative data. In Phase I, after reviewing the literature, the researcher identified the existing and potential supply, demand, and external variables that could serve as the conceptual framework. It was this framework that guided the development of the blueprint to be used in planning and designing a staged-authentic heritage attraction for small island nations. In Phase II of the research, the researcher investigated authentic and staged-authentic heritage attractions in an effort to further refine the framework that had been preliminarily developed. In the final phase of the research, the blueprint was tested in a hypothetical setting to determine the extent to which it could be useful to those responsible for the development of staged-authentic heritage tourist attractions. Surveys, in-depth interviews, focus groups, and observations involving a primary sample of typical heritage attraction decision makers

were conducted. A site in the Caribbean region served as the setting in which to test the proposed blueprint for designing a staged-authentic heritage attraction.

Assumptions

1. It was assumed that the Polynesian Cultural Center in Hawaii, Old Sturbridge Village, Plimoth Plantation in Massachusetts, and Lincoln's New Salem in Illinois were appropriate staged-authentic heritage tourism attractions sites to visit in order to complete Phase II of the research for this study.
2. It was assumed that the instrumentation used in the study would be sufficient to gather data related to the development and testing of the blueprint for the planning and design of a hypothetical staged-authentic heritage tourism attraction.
3. It was assumed that Aruba would be an appropriate site in the Caribbean region to test a blueprint for the planning and design of a hypothetical staged-authentic heritage tourism attraction for small island nations.

Organization of the Study

This chapter has presented an overview of the study. Chapter 2 contains a review of literature and related research and represents Phase I of the research. Chapter 3 presents the blueprint and procedures used in the study. A summary of the analysis of the Phase II preliminary data leading to the creation of the model and blueprint is reported in Chapter 4. Chapter 5 contains the analysis of the data gathered in Phase III, the testing of

the blueprint. A summary and discussion of results of the study, conclusions, implications and recommendations for future research are presented in Chapter 6.

CHAPTER 2
REVIEW OF THE LITERATURE

Introduction

The review of literature and related research was conducted to develop a conceptual framework for the study and to further refine the rationale and objectives of the study. Three major areas have been addressed in the review: (a) eight types of heritage attractions which refer to visitors' experience and management; (b) concepts of authenticity, staged authenticity, artificiality, commoditization and commodification; and (c) the planning and design process for tourism destinations and tourist attractions.

Heritage Tourism Experiences

According to Nelson (1991), heritage is the ultimate context in which to make decisions about sustainable development; he also warned that it is salient to move from a fragmented and static view of heritage to a more holistic and dynamic assessment. Heritage provides understanding of the evolution of planning and development, interaction and outcomes of social, natural, institutional and economic systems and it provides the balance and proportion needed to direct present and future "modification." Plummer (2006) studied the elements of the evolution of sustainable development strategies. According to him, the overarching and pervasive concern for sustainable development is evident in both the multi-faceted term and summaries of ecological, social and economic dimensions. (p. 20). Garrod and Fyall (2000) studied the conceptual elements that demonstrated a strong resonance with the notion of sustainable

development in the missions of heritage attractions, (i. e., conservation, accessibility, education, relevance, recreation, financial, local community, and quality). They suggested that sustainable heritage management will not be achieved by maintaining the status quo and that "new management philosophies and practices will have to be adopted in the planning and development approaches of heritage tourist attractions" (p. 704).

The driving force of the tourism industry is symbolized by the attractions at a destination. Travelers have no reason to visit destinations that have no attractions to offer. Therefore, heritage tourism is interested in sustainable heritage tourists' attractions. According to Poria et al. (2001), heritage tourism is a subgroup of tourism, in which the main motivation for visiting a site is based on the place's heritage characteristics according to the tourists' perception of their own heritage. As such, historic tourism may be defined as "a subgroup of tourism [system], in which the motivation for visiting a place is based on its historic attributes" (p. 1048). Heritage tourism is a subgroup or type of tourism, and is inherent in the planning and development of many type of heritage attractions. Heritage tourism as an overlapping concept is displayed in Figure 1.

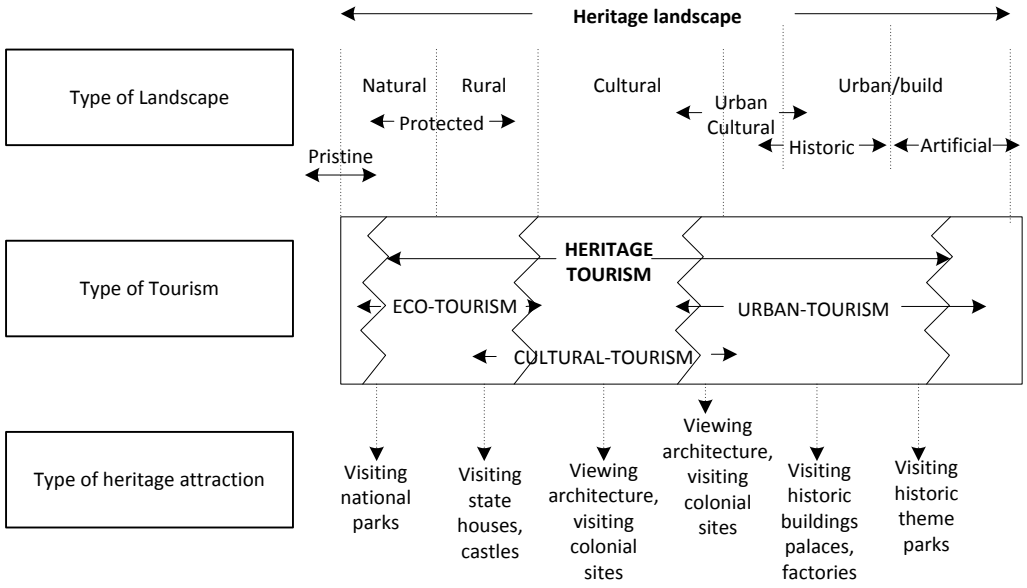


Figure 1. Heritage Tourism: An overlapping concept
Source: Timothy and Boyd (2003)

The making of a heritage attraction can become confused with the spectrum of overlapping concepts that Timothy and Boyd (2003) explained in Figure 1. At the time of the present study, much of the heritage tourism product depended on the staging or re-creation of ethnic or cultural traditions (Chhabra, Healy, & Sills, 2003). According to Fyall et al., (2003), there is a need to understand that marketing heritage is a complex commodity. Heritage should be viewed as a type of tourism that crosses a mix of landscapes and settings, where overlaps take place with other types of tourism (Fyall et al., 2003). There are many types of heritage attractions, and that is why people have many reasons to visit them (Timothy, 2007a). Timothy carefully evaluated the heritage and cultural literature and promotional materials that were published by various tourist destinations. He disclosed a wide-ranging spectrum of heritage categories that appeal to a

wide array of visitors. According to him, there are many words that are used to define the environments of heritage attractions, such as (a) visitor attractions , (b) World Heritage Sites, (c) pilgrimage/religion-based attractions, (d) industrial heritage attractions, (e) literary places, (f) living culture, (g) festivals and events, and (h) human atrocity and death (Timothy, 2007a).

Heritage Tourist Experience: Visitor Attractions

Visitor attractions are the most important component of the tourism system and the core of the tourism product (Swarbrooke, 1995). Visitors attractions are generally single units, individual sites or very small, easily delimited geographical areas based on a single key feature (Prentice, 1993). A typology of visitor attractions are represented and divided into four types by Leask and Yeoman (1999), namely, (a) natural; (b) man-made but not originally designed primarily to attract visitors; (c) man-made, and (d) purpose-built to destination rather that as an attraction. Visitor attractions play an important, perhaps even pivotal, role in the world tourism industry and serve as an instrument for economic regeneration, particularly in run-down urban areas and in locations where traditional seaside tourism has been declining. Smaller visitor attractions are independently owned and operate almost on a causal basis. Such attractions often represent a major factor in drawing tourists to a particular destination (Fyall et al., 2003). An example of visitor attraction is museums which are important to the decision process and travel motivation (Chen, 1998; Davies & Prentice, 1995). The results of Chen's (1997) study suggested that two dimensions of travel motivation exist: (a) personal

benefits which support personal health, relaxation, a spiritual reward, recreational activities, and sightseeing; and (b) knowledge pursuit which appeals to those interested in natural and cultural attractions or enriching personal knowledge. It is also important to consider potential visitors not marketed to a destination with dormant heritage attractions. According to Davies and Prentice, most research in tourism or leisure on topics such as museums and heritage attractions has been concentrated solely on visitors; non-visitors have been ignored. Thus, the potential for increasing planning and development strategies and profiling visitors has not been explored. Possible reasons for low interest in visiting heritage attractions are high entrance fees, no marketing campaigns, too much competition, and negative motivation. Hood (1983) questioned why people choose not to visit museums:

> With all the treasure we offer, why don't we attract a broader spectrum of the public, a larger audience, a substantial clientele that comes regularly rather just than just for blockbusters? Why do programs that are successful in one museum or with one group fail to garner equal response with other audiences? What are the criteria by which individuals judge leisure experiences, including museums visits? (p. 50)

According to Hood (1983) six major attributes underlie people's choices in their use of leisure time as "being with people, or social interaction, doing something worthwhile, feeling comfortable and at ease in one's surroundings, having a challenge of new experiences, having an opportunity to learn, participating actively" (p. 51). Not every person places the same value on the attributes because there are three distinctly different audience segments in museum clientele based on their leisure values, interests and expectations. They are frequent participants, occasional participants, and nonparticipants (Hood). The development of theory and relationships within disciplines

such as leisure, recreational, geography, and psychology provides distinct experiences for the individual's observation in heritage attractions (Poria, Butler, & Airey, 2003). The foundation of heritage tourism lies in types of people or the subgroup, for whom the main motivation for visiting an attraction is based on the distinctiveness of the place, according to the tourists' sensitivity of their own heritage (Poria et al., 2003).

Location and accessibility to heritage (or visitor) attractions are important factors to consider for all destinations. Tourists package their tours and itinerary so as to take full advantage of the benefits of sightseeing. They visit well-known, more accessible sites rather than investing up to an entire day in one small, remote attraction (McKercher, Ho, & Du Cros, 2004).

The scale of penetration of attractions in the tourism system has been very impressive, and their revenue and multiplier effects are positive for other areas in the tourism sector such as accommodation and transportation. For example, in 2006 and 2007, an estimated 187 million theme park visits were recorded worldwide with 5.4 nights spent on average (TEA & ERA, 2006, 2007; TIA & Smithsonian Magazine, 2003). Theme/heritage attractions represent a highly specialized type of land use and tourism planning/ development. The circulation of edutainment and feeding of great numbers of people demand highly skilled technicians, creative designers, and managers working together.

Cultural heritage managers were surveyed by McKercher et al. (2004) to explore a set of five inter-related factors and their influence on the popularity of visitor attractions. They concluded that factors concerning product, experience, and marketing

were salient to popularity. The categories and attributes of their investigation are presented in Table 2.

Table 2
Attributes of Popular Cultural Tourism Attractions

Category	Attribute
Product	Site, setting, scale, access, purpose built or extant facility, and complementary adaptive re-use
Experiential	Uniqueness, relevance to tourist, ease of consumption, and focus on 'edutainment'
Marketing	Position, tourism potential of the asset, identification of viable market segments, place in attraction's hierarchy, and product life cycle stage and ability to rejuvenate product life cycle
Cultural	Local vs. international social values
Leadership	Attitude to tourism, vision, ability to assess tourism potential realistically, ability to adopt a marketing management philosophy to the management of the asset

Source: McKercher, Ho, and Du Cros, 2004

Heritage Tourist Experience: World Heritage Attractions

Fyall et al. (2003) quoted from UNESCO (1999) in providing the definition or criteria for the cultural properties of world heritage attractions, saying that they:

> (i) represent a masterpiece of human creative genius; or (ii) exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design; or (iii) bear a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living or which has disappeared; or (iv) be an outstanding example of a type of building or architectural or technological ensemble or landscape which illustrates significant stage(s) in human history; or (v) be an outstanding example of a traditional human settlement or land-use which is representative of a culture (or cultures), especially

> when it has become vulnerable under the impact of irreversible change; or (vi) be directly or tangible associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance; . . . and natural properties deal with (i) be outstanding examples representing major stages of Earth's history, including the record of life, significant ongoing geological processes in the development of land forms, or significant geomorphic or physiographic features; or (ii) be outstanding examples representing significant ongoing ecological and biological processes in the evolution and development of terrestrial, fresh water, coastal and marine ecosystem and communities of plants and animals; or (iii) contain superlative natural phenomena or areas of exceptional natural beauty and aesthetic importance; or (iv) contain the most important and significant natural habitats for in situ conservation of biological diversity, including those containing threatened species of outstanding universal value from the point of view of science or conservation. (p. 206)

The United Nations Education, Scientific and Cultural Organizations (UNESCO) works with countries around the world to recognize and protect cultural and natural places that merit accreditation as part of the common heritage of humanity. This is embodied in an international treaty called the Convention concerning the Protection of the World Cultural and Natural Heritage adopted by UNESCO in 1972. According to Timothy (1997), the World Heritage Attractions draws large masses of tourists from many countries. According to him, for most foreign tourists, these sites themselves are likely to be only a small part of a more extensive itinerary. Although these attractions may invoke feelings of awe, they probably do not invoke feelings of personal attachment. Among others, the Seven Wonders are typical World Heritage Attractions.

Heritage Tourist Experience: Pilgrimage/Religion-based Attractions

According to Timothy and Olson (2006), pilgrimage is usually characterized by a journey to a named place "where an encounter with God or the divine figure(s) central to one's belief system or cosmology is an anticipated outcome. Here the profane becomes a

sacred realm in any number of natural and human-made sites, such as temples, mountains, cathedrals, groves, secular sites and so on" (p. 41). Religious travel is not a new phenomenon and it has long been an integral motive for undertaking journeys and is usually considered the oldest form of travel (Jackowski & Smith, 1992). However, the term religious tourism is a relatively new term, "used to define individuals whose inspiration for the journey is largely knowledge-based; they seek information and experience with the route itself, with the countryside, and the people through which they pass. Such tourists usually visit the site-center and participate in at least part of the rites" (p. 93). According to Mazumdar and Mazumda (2004), religion can also be experienced at a personal level through individual prayers, meditation, and in sacred shrines, monasteries, monuments, and memorials. They explained that "for the individual, experiences in these places can be intensely gratifying leading to inner peace, serenity and tranquility, so much so that a person returns to these places over and over again for spiritual rejuvenation" (p. 395).

Timothy and Olsen (2006) reported that every year millions of people travel to major pilgrimage destinations around the word, both ancient and modern in origin. Brad Olson (2004) dedicated his book titled "Sacred Places Around The World" to 108 destinations. Among those discussed in the book are: Egypt (Great Pyramid and the Sphinx), Israel (Jericho and the Dead Sea Caves, Jerusalem, Masada); Jordan (Petra); Saudi Arabia (Mecca and Medina); and from the far East China (The Silk Road, Xian, Cave of a Thousand Buddhas, Forbidden City); India (The River Ganges, Taj Mahal); Nepal (Kathmandu Valley); Pakistan (Mohenjo-daro) Cambodia (Temples of Angkor,

Phnom Kulen); Peru (Machu Picchu and Cuzco, Nazca Lines); and Mexico (Chichen Itza).

In modern times, according to Alderman (2002), the writings on a Graceland wall have created a pilgrimage type of attraction where Elvis Presley once lived. Graceland may be the second most famous house after White House in the United States. Elvis as an image or icon transcends ubiquitous heritage experience to his fans. Many products associated with his past life will never die and appear in:

> songs, movies, television shows, advertisement, newspapers, magazines, comic strips, comic books, greetings cards, trading cards, T-shirts, poems, plays, short stories, children's books, academic journal, university courses, art exhibits, home computer software, cookbooks, political campaigns, postage stamps, and innumerable other corners of the cultural terrain. (p.27)

Pilgrimage landscapes like Graceland can be interpreted as the tangible product of several discourses about the significance of religious heritage (Alderman).

Heritage Tourist Experience: Industrial Attractions

Old mines and quarries are part of industrial heritage attractions (Edwards & Llurdes I Coit, 1996) and have experienced "unique developmental history of economic growth, industrialization and deindustrialization" (p. 350). Industrial tourist attractions have extended beyond mines and quarries, however. Though types of industrial heritage (tourist) attractions have been somewhat limited among small islands when compared to large countries, there are histories to tell. Several examples follow:

> Back in 1840 the Aloe Vera wonder plant was introduced in Aruba, influencing everything from art and architecture to health and healing. Soon, two-thirds of Aruba's surface was covered with Aloe Vera plants and the island was called

> ‘Island of Aloe’, being the world’s largest exporter of Aloe. (http://www.aruba.com/whattodo/arubaaloe.php)
>
> The Dutch island of Bonaire or brother island of Aruba has long been recognized as an ideal locale for the production of salt. For over three centuries, the island's culture and prosperity was reliant upon this most important of the world's spices. Salt is still produced on Bonaire and is also home to one of the hemisphere's great populations of flamingoes (http://www.geographia.com/bonaire/bonhis01.htm)
>
> In the late 15th century besides Christopher Columbus, Italian Amerigo Vespucci set out on a voyage and discovers the big brother of Aruba--Curacao. The stories tell that hapless souls were dropped on Curacao and found the sailors alive and happy-presumably cured by the abundance of Vitamin C-laden fruit on the island. Vespucci then said to have named the island Curacao, after an archaic Portuguese word for "cure". Of course, Vespucci was Italian, not Portuguese, and de Ojeda was Spanish, but the stories seem to take on a life of their own. A more convincing theory is that the Spaniards called the island Curazon, for "heart", and the mapmakers of the day converted the spelling to the Portuguese Curacao (http://www.curacao-travelguide.com/history/)

Heritage Tourist Experience: Literary Places

Legendary or literary places acquire meanings from associations of great writers and the settings of their novels; and such places magnetize the landscape with heritage tourism (Herbert, 2001). According to Eagle and Carnell, there has been a fascination aspect about places connected with writers that has encouraged readers to become pilgrims experiencing the following: they will visit the birthplace and contemplate the surroundings of an author’s childhood, they will see with fresh eyes places that inspired poems and books, and they will pay respect at the grave side or public monument (as cited in Herbert, 2001). Visits to literary places may be part of tourism itinerary plans encompassing cathedrals, churches, country houses, and gardens (Herbert, 2001).

Attraction managers, in their policy options, must take into consideration the various qualities of literary places, i. e., the balance between the exceptional and general.

A set of images are portrayed by managers at heritage sites. At their disposal are the physical features of the sites and a variety of interpretive performances that can be used to transmit messages (Herbert, 2001). In heritage places there are two segments that express the relationship between presenter and reader. The construction segment represents the site that is created or presented in a particular form, and the other segment deals with consumption and focuses on tourists' attitudes and impressions that may be transmitted to others . In the words of Herbert (2001),

> places acquire meanings from imaginative worlds, but these meanings and the emotions they engender are real to the beholder. Stories excite interest, feelings and involvement, and landscapes can be related to their narratives. Literary places can be 'created' with these fictional worlds in mind and tourists may be less concerned with distinctions between fiction and reality than with what stirs their imaginations and raises interests. (p. 318).

The interaction between product, i. e., how it is presented, interpreted, and supplied, and market is what is known as heritage product. In literary places the concept of authenticity is a subjective experience because developer's intentions, interpretations, and interactions are 'mixed' and 'balanced' with consumers--people (Herbert, 2001).

Some examples of literary places are the Jane Austen House at Chawton, Hampshire, where the writer lived from 1809 to 1817. Her former residence has been converted into a small museum. Similar places are Dylan Thomas's Boathouse at Laughame (South Wales), Place des Vosges, Paris, which as the home of Victor Hugo from 1833 to 1848, also became a small museum (Herbert, 1996).

Heritage Tourist Experience: Living Culture

Living culture is part of the living history or outdoor museum philosophy. Living history is an attempt by people to simulate life in another time; a specific reason is given for making the attempt to live in another time based on the past (heritage) to live and interact in "attractions" as other people once did (Anderson, 1991). It is related to the creativity of symbolic forms, drama, ritual, pageantry, and play. Some examples of living history attractions are: Old Sturbridge Village and Plantation Plimouth in Massachusetts, New Salem (Abraham Lincoln site) in Illinois, the Polynesian Cultural Center in Hawaii, United States; and Saltaire Village in the United Kingdom.

Heritage Tourist Experience: Festivals and Events

Falassi (1987: 2) defined festivals as follow:

> . . . a periodically recurrent, social occasion in which, though a multiplicity of forms and a series of coordinated events, participate directly or indirectly and to various degrees, all members of a whole community, united by ethnic, linguistic, religious, historical bonds, and sharing a worldview. (Cited in Getz, 2007, p. 31)

Thus, festivals and events have been viewed as having a role to play in marketing the meaning of parks and conservation areas, controlling activities, and generating revenue for conservation purposes (Son, 2004). Some examples of heritage festivals or events around the world are: the Bamboo-beating dance in Hainan, China (Xie, 2003); Mexico's hat dance; Hawaii's Hula; Brazil's Lambada and Carnivals; Caribbean Limbo, Carnivals, Soca, and Meringue; "folklorization" of Korean Shamanistic heritage (Hogarth, 2001); Flora MacDonald Scottish Highland Games held in North Carolina in the United States (Chhabra et al., 2003).

Heritage Tourist Experience: Human Atrocity and Death or Dark Tourism Attractions

Stone (2006) suggested five categories of dark travel activities and definitions:

> (1) travel to witness public enactments of death; (2) travel to see the sites of individual or mass deaths after they have occurred; (3) travel to memorials or internment sites, including graveyards, cenotaphs, crypts and war memorials; (4) travel to see evidence or symbolic representations of death at unconnected sites, such as museums containing weapons of death; and (5) travel for re-enactments or simulation of death. (pp. 148-149)

Stone further explained the seven dark suppliers of the Dark tourism products:

> (1) Dark Fun Factories (i. e., alludes to those visitor sites, attractions and tours which predominately have an entertainment focus and commercial ethic, and which present real or fictional death and macabre events […]); (2) Dark exhibitions (i. e., refer to those exhibitions and sites which essentially blend the product design to reflect education and potential learning opportunities […]); (3) Dark Dungeons (i. e., refer to those sites and attractions which present bygone penal and justice codes to the present day consumer, and resolve (former) prisons and courthouses […]); (4) Dark Resting Places (i. e., focuses upon the cemetery or grave markets as potential products […]); (5) Dark Shrines (i. e., are those sites which essentially 'trade' on the act of remembrance and respect for the recently deceased […]); (6) Dark Conflict Sites (i. e., resolved around war and battlefields and their commodification as potential tourism products—have an educational and commemorative focus, are historic-centric and are originally nonpurposeful in the dark tourism context [..]); (7) Dark Camps of Genocide (i. e., represents those sites and places which have genocide, atrocity and catastrophe as the main thanatological theme, and thus occupy the darkest edges of the dark tourism spectrum […]). (pp. 152-157)

Other experiences for heritage tourists are the representation of slavery and the return of the black Diasporas in Ghana (Bruner, 1996; Teye & Timothy, 2004). Gilroy and Clifford mentioned that the black Diaspora term had been examined similar to Jewish experiences and trajectories (as cited in Bruner). Bruner's essay is about the struggle over the meanings and conflicting interpretations of the representation of slavery in Elmina Castle located in Ghana. Many African Americans who travelled to the Elmina Castle in a quest for their roots considered it to be a sacred place. On the other hand, most

Ghanaians were not concerned with slavery. They cared more about the historical timeline of the Portuguese building the Castle in 1482, the Dutch in 1637, the British control in 1872, and independence in 1957 (Bruner). After 1957, the Castle served various functions such as a secondary school, office of Ghana Education Service, District Assembly, and police training academy before becoming a tourist attraction. The challenge, according to Bruner, was to identify which story to tell. Stakeholders must have a clear understanding as to which part of the "past chapters" of history consumers are interested in as they plan for cultural revival in tourism business and experience.

In Thana Tourism or Dark Tourism (Pike, 2008; Seaton, 1996), some travelers are attracted to scenes of disaster, atrocity, and death of the past--they create a sense of curiosity and a desire to travel and explore "dark sites" (Pike, p. 343). Pike cited numerous examples of sites of deaths or disaster attracting visitors. A few examples are: (a) Alma Tunnel in Paris where Princess Diana was killed in 1997; (b) Robin Island, near Cape Town in South Africa, where Nelson Mandela was jailed; (c) the site of Pompeii in Italy; (d) World War II death camps in Poland, and (e) the house in Winchester, England, where Jane Austin died

According to Seaton (1996), Thana Tourism is comprised of five different travel activities:

> (i) travel to witness public enactments of deaths; (ii) travel to see the sites of mass or individual deaths, after they have occurred; (iii) travel to internment sites of, and memorials to, the dead; (iv) travel to view the material evidence, or symbolic representation of death; and (v) travel for re-enactments or stimulation of death. (p. 235).

Most small islands, e. g., in the Caribbean, have many sites not marketed for Thana Tourism but which could be used for this purpose. Thanatopsis could become a (living history) new niche for heritage tourism in the Caribbean, e. g., past Voodoo and Amerindians sacred sites, Pirates/buccaneers etcetera.

Managing Heritage and Cultural Tourism Resources

The World Tourism Organization (UNWTO 2007) has reported that world tourism has exceeded expectations and reached a new record in 2007 with approximately 900 million international travelers and a 6% plus growth rate compared to 2006. WTO has forecasted 1.6 billion travelers will enter the gates of seaports and airports by 2020 (http://www.unwto.org/media/news/en/press_det.php?id=1665). One persistent purpose for tourism-related travel has been to visit cultural heritage attractions. It is not easy to determine how many people (locals and tourists) visit cultural heritage sites. Timothy and Boyd (2003) stated that nearly 50% of tourists set out to visit cultural and heritage attractions. This means that in 2009, close to half a billion tourists were interested in the culture and history of many destinations. According to Timothy (2007c), these numbers are astonishing and demonstrate the need for good management as serious pressures are placed on sites, relics, and structures, inherited from the past. The numbers could become even greater, especially in the Caribbean, if heritage managers were to expand 'enrichment and revitalization' of authentic cultural heritage businesses to a new dimension by refreshing the appeal of history.

The need for fresh or prolonged careful management, planning and development in the area of cultural heritage attractions has been clearly identified. Management issues, tools, and responsibilities facing heritage administrators, planners and developers that have an impact on tourism are: problems with seeking funding sources, interpretation, controlling congestion and traffic/carrying capacity, pricing, hardening resources, limiting contact, generating mindfulness, providing a quality product, providing alternatives, and practicing inclusive planning and development, and conservation, i. e., preservation, restoration and renovation (Timothy, 2007c).

Civilizations have taken for granted, rather than foreseen, the importance of artifacts, mentifacts and sociofacts of historical elements. They have been taken for granted, e. g., Cuba. According to Fyall and Garrod (1998), every generation has been stimulated with a sense of duty to ensure that the following generation inherits at least a similar capacity to generate economic wellbeing as the present generation enjoys. This duty demands costly "maintenance." With the current pace of standardization and adaptation to global monopolistic (power players) settings and or business environment, e. g., McDonaldization, globalization of souvenirs in ports, unique creativity of products has not advanced in many destinations. Domination of Americanization services and "Chinazation" products has, to some extent, impinged on the creativity of countries in regard to their culture, nature, and history. Heritage settings or businesses have suffered for years with financial setbacks of their governments, and those governments have chosen an easier and more traditional business path. Governments, especially in the Caribbean, did not see or predict that culture, nature, and heritage were important funding

mechanisms for the economy. Efforts were guided by politics and directed towards hotels in capitals and small manufactured attractions.

Finding funding sources has been another problem related to the creation of and support for heritage sites. Heritage managers have had to look elsewhere for funding to survive. Sources of funding have been charging for entrance, rent equipment, exclusive souvenirs, parking fees, local food and beverage, memberships, donations, etc. According to Fyall & Garrod (1998), heritage tourism and sustainability contribute to a common theme of inheritance. They addressed sustainability as follows:

> Heritage tourism is, as an economic activity, predicated on the use of inherited environmental and socio-cultural assets in order to attract visitors. Sustainability requires that those assets are carefully managed to ensure that future generations inherit a resource base that is sufficient to support their needs and wants. (p. 213)

Fyall and Garrod (1998), in their empirical research, offered the following suggestions for having successful heritage attractions for future generations.

1. The attraction must be inexpensive and visitor friendly.
2. It must be physically and intellectually accessible to as wide as possible a range of social groups.
3. It must be managed in such a way as to balance the needs of visitors with the conservation imperative.
4. It must be able to maintain the authenticity and integrity of the site.
5. It must give its visitors value for money

The willingness to pay for products and services at heritage attractions needs to be scientifically investigated beforehand. What visitors are willing to pay can be

unpredictable, and the price for entering and spending inside heritage sites must be well researched.

Conservation is another dilemma that heritage managers should know how to handle in heritage settings. The rapid modernization, nationalism (e. g., political tool), the values for scientific and educational purposes as well as the economic and aesthetic value are important considerations. Also, the possibility of losing authenticity has caused people to rethink the past in the sense that the past is known and understood in contrast to the unpredictability of the future (Timothy, 2007c). The fast-paced life styles and hectic schedules from the Western and Northern world have caused people to regard heritage as a symbol of less stressful and uncertain times. This translates into efforts towards conservation and the desire to experience the history and events of prior times. A good example of this is the debate of conservation of Singapore's Chinatown. Henderson (2000) studied the changes in Chinatown over the years in many revitalizations of authenticity. The study showed remarkable and relevant issues relating to the search for authenticity in the conservation of heritage and its staging as a tourist attraction. Also, it raised questions about the role (collaboration) of local people in the planning process and the applicability of Butler's (1980) life cycle model, i. e., exploration, involvement, development, consolidation, stagnation, and decline or rejuvenation.

Interpretation is another tool for managing heritage attractions. According to Timothy (2007c), various principles of the media are to fulfill two primary purposes of interpretation: education and entertainment, i. e., edutainment. The education part is vital in the sustainability exercise of cultural heritage attractions (Bramwell & Lane, 1993).

Light (1992), addressed the issue of how visitors behave towards heritage interpretation (media) in his empirical study. From the evidence of this study, interpretation appeared to be an important component of the visit to cultural heritage attractions for many people. Interpretation needs the media that comes in the forms of panel, exhibitions, audio tours, etc. To Light (1992), audio-tour media seemed more effective than visual media, e. g., panels and exhibitions. At heritage attractions people in a hurry will prefer to hear rather than read about the heritage product since it takes more time to stop and read about an exhibition than to listen to an audio-tour. Another reason for the success of the audio tour concerns its dynamic and frequently changing aural presentation, as compared with the static nature of the printed, text-based media (Light, 1992). One must take into account that not all visitors respond to different interpretive media in the same way.

Pricing policies, carrying capacity, congestion, and traffic jams are other issues for heritage managers and governments to consider in a destination. Increasing fees at heritage attractions during high season and lowering them during the low season can result in a more steady flow of guests in a year. One way to control mass tourism is to shut down attractions during certain seasons of the year. Other ways are 'bad publicity' to move tourists away. However, these are not great marketing tools.

Much has changed over the five decades since 1955 that have resulted in mass tourism. Over time, many destinations have developed symptoms of "Dutch disease," an economic concept explaining the relationship between the exploitation of natural resources and a decline in the manufacturing sector combined with moral fallout Capo, Font, & Nadal, 2007). This topic had considerable attention in the economic literature

(Capo et al., 2007). Capo et al. (2007) stated that "Dutch disease is a condition which describes the reaction of an economy, subject to rapid change, on finding new export used for natural resources" (p. 615). Capo et al.(2007) argued that the exploitation of the natural resources, e. g., beaches or natural areas, in two different Spanish regions--the Balearics and Canary Islands were too much oriented towards tourism, and both destinations showed signs of Dutch disease. For example, in 1955 the distribution of the labor force in agriculture, manufacturing, and the construction industry combined consisted of 64.8%, 71%, and 70.6% to the Balearics, Canary Islands, and Spain respectively. By 2005, the dynamics had changed dramatically. The service industry represented 81.3% for Balearics, 80% for the Canary Islands, and 67.3% for Spain of the labor force (Capo et al., 2007). This 'disease' has been seen in many small islands around the world where tourism has expanded the service industry to perhaps the detriment of other segments of the labor force. Heritage managers need to be aware of environmental management not only for the present but for future generations and how it will be regarded historically. Other concerns about mass visitation to heritage attractions are the ecological and cultural impacts, e. g., the needs of paving routes, pathways, and guidance; the protection of artifacts, e. g., in museums; and facilities and services for daycare, the disabled and nursing mothers.

Concepts of Authenticity, Staged Authenticity, and Artificiality

According to the American Heritage Dictionary (2000), authenticity means "the quality or condition of being authentic, trustworthy, or genuine" (online:

http://www.bartleby.com/61/18/A0531800.html). Bruner (1994) associated authenticity with verisimilitude, genuineness, originality, and authority. Authenticity has also been associated with proving and verifying somewhere, something, somehow about the "real," beyond the shadow of a doubt. For instance, a famous work of art was determined to be authentic because who actually constructed it could be proven and verified after a meticulous historical investigation and valuation. Tasci and Knutson (2004) believed that the more authentic a destination is, the more reliable, sure, certain, accurate, real, right, true, sound, straight, valid, and recognizable it would be for its own population. For some foreigners, it might have positive or negative meanings.

Authenticity can be considered as an unfixed concept which has varying degrees of interpretation and motivation (Apostolakis, 2003). To critique the essence of authenticity, one must consider the supply and demand chain relationships. According to Apostolakis (2003), the theoretical background behind heritage is frequently categorized in terms of demand and supply approaches. According to him, there are three different stages., i. e., definition, motivations, and authenticity, of heritage tourism framework based on the demand or consumption and the supply or providers of heritage tourism activity.

Ever since MacCannell (1973, 1976) introduced the concept of authenticity into tourism studies, authenticity has received great attention, and debate has ensued regarding what it is, who has the power over it, and where it can be experienced (Bruner, 1989, 1994; Cohen, 1988; 1994; Harkin, 1995; Wang, 1999). Tourism scholars started to

investigate the concept of authenticity during the 1960s and 1970s (Timothy, 2007b). However, the search for authenticity began at a far earlier time.

To discover the term authenticity, scholars describe many fields in sociology, philosophy, anthropology (e. g., Harkin, 1995), heritage (e. g., Ehrentraut, 1993), historical theme parks (e. g., Moscardo & Pearce, 1986), music (e. g., Jones, Anand, & Alvarez, 2005; Peterson, 2005), education, art (e. g., Xie & Lane, 2006), assessment (e. g., Cohen-Hattab, 2004), writing, motivation (e. g., Allerton, 2003), and cultural attractions (e. g., Xie & Wall, 2002). The search for authenticity has become of people's legacy (Pearce & Fagence, 1996). For example, in an individualistic society, academics want to know about the authenticity of people's lives, i. e., John F. Kennedy, Dr. Martin Luther King, and Elvis Presley. The term, authenticity, exists because of the history of many people, fields and or events. According to Jamal and Hill (2004), "the authenticity of tourism destinations, sites, events, cultures and experiences is of concern to practitioners and researchers involved in the planning, marketing, and management of heritage and cultural tourism" (p. 353). The issue of authenticity, according to Hughes (1995), was indispensable in tourism studies.

Authenticity has been presented in various forms in the academic literature. There has also been debate on the type of authenticity that is best to explore (Belhassesn & Caton, 2006; Reisinger & Steiner, 2006; Steiner and Reisinger, 2006). For example, Reisinger and Steiner suggested that scholars should abandon the use of the term, object authenticity. Belhassesn and Caton disagreed with the notion that scholars can just abandon a term or concept that continues to play a significant role in the type of

authenticity. The use of the term and the quest for authenticity has been in a constant state of flux (Bruner, 1994; Steiner & Reisinger, 2006). To Cohen-Hattab (2004), the rise of mass tourism and sophisticated technologies in cultural site construction, restoration, promotion, and anxiety association with post-modernism has contributed to a lot of concerns related to authenticity in tourism studies. The theory of authenticity is unclear and an easy target for criticism (Starn, 2002). The tourist is the best person to judge the real, not real, or manufactured/artificial experiences of authenticity or lack of authenticity (Redfoot, 1984). According to Redfoot (1984), tourists visiting cultural attractions look at authenticity by taking pictures of what they perceive as authentic experiences. Several authors rethought conceptually the notion of authenticity and linked it to other variables (Cohen, 1979; Miracky, 2004; Peterson, 2005; Wang, 1999). Wang (1999) described three types of authenticity: objective, constructive, and existential. He referred to objective authenticity as the authenticity of originals; constructive authenticity referred to the authenticity expected of toured objects by tourists (or producers) in terms of their metaphors, prospects, preferences, powers, and beliefs (symbolic objects); and existential authenticity referred to the potential existential state of Being that is to be stimulated by tourist behaviors.

Authentic experiences by tourists are realized through the state of being enlightened. Two concepts are derived from existential authenticity: intrapersonal authenticity, e. g., bodily feelings and self-making, and interpersonal authenticity, e. g., tourist communities (Kim & Jamal 2007; Wang, 1999). Steiner and Reisinger (2006) examined how existential authenticity was understood by philosophers, psychologists,

and scholars. Taylor (2001) introduced the term ‘sincerity’ by way of comparing it to the notion of authenticity. According to him, sincerity is the cousin of authenticity and suggests the basis for a shift in truthful perspective. If a human being says something is authentic, it is not typically a reference to being sincere or real; it is more an expression of what feels right and is separate from the truth of the condition.

The tourist at any cultural attraction has to be aware of the hyper reality that typifies the inability of perception to distinguish authenticity from fantasy; especially in technologically advanced postmodern cultures or developed countries. The 21st century media (Internet, Television, Radio) can radically shape and filter the original event or experience being depicted. This fits the notion of hyper reality. Modern writers have stated that in hyper reality the reproduction is better than the original (Bruner, 1994). The emotions associated with supply and demand are high at Orlando cultural attractions. In the theme park world of artificial sensations, this reflects itself in the emotions of millions of theme park visitors. White (2005) questioned the need for nature when a better substitute could be manufactured. His own response was that all these changes have taken place because of boredom and the demand for new experiences. In speaking of Americans and their demands, he wrote,

> It's a land where the demands and imagination of the consumer are always satisfied. It's a land where the fake can be better than the real thing. 'A real crocodile can be found in the zoo,…, 'and as a rule it is dozing or hiding, but Disneyland tells us that faked nature corresponds much more to our daydream demands… Disneyland tells us that technology can give us more reality than nature can’ (White, 2005).

Much of the research conducted relative to authenticity has been qualitative. Only a few quantitative studies of authenticity have been conducted, and these were related to

motivation, perception, and level of satisfaction (Chhabra et al., 2003). Several authors linked the word authenticity specifically to tourism (Cohen, 1979; Peterson, 2005, Wang, 1999). Peterson described his search of authenticity as being socially constructed and taking a number of forms including authenticity through ethnic/cultural identity, elasticity of group membership, authenticity through status seeking, seeking authentic experience, technologically mediated authenticity, and authenticity to constructed self.

Based on the scheme of MacCannell (1976) who wrote about balancing the concepts of staged authenticity and tourist space, Cohen (1979) was inspired to describe four types of tourist situations. The difference between Cohen and Wang (1999) was the situation versus approach of authenticity. The Orlando cultural attractions have both situations and approaches of staged authenticity. According to MacCannell (1976), there are two ways of describing the real and staged authenticity at cultural attractions. One is the tourist place, e. g., the place of Disney, and the other is staged, e. g., Mickey front stage or back stage.

The rubric or conceptual framework of Cohen's (1979) four types of tourist situations is depicted in Table 3. This rubric was empirically used by Moscardo and Pearce (1986) to examine visitors' perceptions of historic theme parks in Australia. A number of multivariate analyses were conducted to investigate the relationships between perceived authenticity and satisfaction; a step-wise multiple regression analysis was carried out with satisfaction as the dependent variable. It was suggested, as a result of that study, that new criteria for authenticity needed to be considered in a much broader

context; that cultural attractions must be seen as authentic by those motivated to visit them; and the situation should offer visitors a chance to appreciate the culture.

Table 3
Four Types of Tourist Situations in Cultural Attractions/Theme Parks

Nature of Scene	Real	Staged
Real	(a) Authentic *Real/Real*	(c) Disagreement with authenticity *Real/Staged*
Staged	(b) Staged authenticity *Staged/Real*	(d) Contrived, artificial, false manufactured, or fake *Staged/Staged*

Source: Cohen 1979

Since authentic and staged authentic tourist attractions were the main foci of the present study, Cohen's (1979) four stages appear to be appropriate for use in discussing and describing the differences between authenticity, staged authenticity, and artificiality as they relate to tourist attractions with a special emphasis on heritage attractions. With the help of Cohen (1979), four types of tourist situations were defined as follows for the purposes of this study.

An authentic experience is a situation accepted by tourists inside and outside a tourist attraction. Youngsters at home or inside a theme park are likely to connect in this way (authentic) with an attraction, e. g., some youngsters or first-timers believe that SeaWorld is real representation of the natural environment of the oceans and seas and the act of the killer whale Shamú, is a real representation of his normal behavior in the natural environment.

Staged authenticity has been described by MacCannell (1976) as a setting in which the tourist attraction sets the stage or scene for spectators. The spectators or tourists, however, are not alerted to the setup and accept the act or scene as a real event. Cohen (1979) has referred to this type of situation as the covert tourist space.

Denial of or disagreement with authenticity is the opposite of staged authenticity. The scene is impartially real. In this area tourists had learned of the experience before dire situations that have purposely been manipulated to mislead the visitors. Contrived, artificiality, manufactured, false, or fake is a situation where the tourist is aware of the staging. Cohen (1979) referred to this type of situation as overt tourist space.

Several researchers expanded their research specifically to the concepts of object authenticity (Bruner, 1989, 1994; Chhabra, 2001; Taylor, 2001), constructive authenticity (Bruner, 1994; Tasci & Knutson, 2004), staged authenticity (Chhabra, 2001; Hunt, 2004; MacCannell, 1973; 1976), and existential authenticity (Bruner, 1994; 2001; Kim & Jamal, 2007; Steiner & Reisinger, 2006; Tasci & Knutson, 2004; Taylor, 2001).

Chhabra (2001) provided a broad definition of authenticity in her literature review. The aim of her research was to broaden the understanding of supplier perceptions through an empirical and conceptual examination of authenticity in heritage merchandise. According to her, much of the heritage tourism product depends on the staging or recreation of ethnic or cultural traditions.

Chhabra et al. (2003) studied the role of perceived authenticity as a measure of product quality and as a determinant of tourist satisfaction in Scottish Highland games held in North Carolina. Tourists and event organizers were asked to assess the

authenticity of particular festival events using a Likert scale. The researchers discovered that high perception of authenticity can be achieved even when the event is staged in a place far away from the original source of the cultural tradition. The results of the empirical research revealed important differences, particularly in women, in the perceived levels of authenticity among Highland games tourists with different backgrounds and connections to Scottish heritage. Approximately seven of 10 people sought authentic Scottish goods. Important features identified in the study were authentic Scottish food (60.4%), outdoor recreation and spectacle (60.3%), information on Scottish heritage (57.4%), and athletic competition (48.6%). Of the respondents who were just seeking outdoor recreation and spectacle, "Highland dancing was considered to be the most authentic item, followed by Parade of the Tartans, learning Scottish history, Highland games setting, and purchase of souvenirs" (Chhabra et al., p. 712).

Kim and Jamal (2007) examined the authentic experience of repeat visitors who participated actively in a Renaissance festival. Their in depth interviews and observations were conducted during two consecutive years; the results of their primary research contradicted the general view of cultural attractions as purely spectacle or inauthentic. "The historical accuracy of the costumes, accessories, and cultural landscapes within the festival ground was an unimportant issue to most of the study respondents, but they were strongly concerned about themselves and their relationship to others at the site" (p. 188). Kim and Jamal believed that the touristic quest or concepts for existential authenticity (state of Being) were "intrapersonal and interpersonal authenticity" (p. 197). They explained that intrapersonal authenticity categories were bodily feelings (sexual

experience and alcohol consumption), self-making (self transformation, emerging self, and constructing self-identity); for interpersonal authenticity, the category was touristic communitas (equality, acceptance, ludic nature of interaction, and enduring bonding).

In the town of Lindsborg, Kansas, residents think the authenticity obsession has been taken too far in Little Sweden and has made local culture less authentic (Schnell, 2003). When stakeholders disagree with the notion of staged authenticity, it is difficult for it to play an important role in tourism. Commercialization sometimes does not take into account the differences between heritage fabrications to outsiders versus residents (Schnell, 2003).

A visitor survey was conducted in three villages in Hainan (Xie & Wall, 2002). In this empirical research, the emphasis was placed on the extent to which visitors were satisfied with their cultural experiences and believed them to be authentic. Xie and Wall (2002) reported the following: Visits to folk villages in Hainan were organized by tour operators as a part of recreational tours, with tourists coming from mainland China who regarded Hainan as an island resort. Tourists did not get prepared for the tour, and their knowledge of ethnic cultures was limited and superficial. A large proportion of tourists had no opinions about the issue of authenticity. The encounter between tourists and host was brief and exerted little social impact on the communities. The perception of authenticity was largely derived from blurred images developed from the mass media. The findings suggested that these tourists should not be viewed as cultural tourists. Rather, there were incidental tourists in a cultural tourism attraction. It was further suggested that the cultural experience was essentially the same in the three villages,

regardless of cultures (Li or Indonesian Chinese) and locations (the central route or eastern route). Xie and Wall (2002) found few tensions between host and guests.

Statistical analysis indicated that the socio-demographic characteristics of tourists in the three villages were similar. They had a similar length of time touring the villages and gained superficial impressions. In particular, the survey results from two villages, Baoting and Sanya, were almost identical. However, some minor differences were found in the three villages. For example, Indonesian Village, owing to its high publicity and exotic quality, was somewhat different from the two Li villages: Indonesian architecture received wide recognition, and the overall service quality was ranked higher than that found at the other two villages.

Although tourists contributed a significant economic impact through purchasing souvenirs and tropical fruit, they were not directly involved in the process of cultural preservation. Most importantly, tourists expected to see quaintly 'museumified' aspects of ethnic culture that had evolved with time. Not all visitors were interested or had a visit to the villages as a high priority. Authenticity was not of primary importance, but many were interested in learning about the minority cultures. Authenticity is a factor which is unique to a heritage site, and there are varied stages through which a community progresses.

Xie and Lane (2006) explained these stages: (a) the primordial stage when community performance (in arts, etc) is in a primitive stage with few external influences; (b) increasing involvement, when traditional performance is pushed out of equilibrium due to external forces such as the development of tourism, political pressures, or local

community movements; (c) situational adaptation, when a community has gone through a cultural evolution and the forces of tourism can inject new meanings/values into current cultures, and eventually culture and tourism become inseparable; (d) revitalization, when community performers and performances rise to cope with stressed/distorted culture and a new culture is established with its own methods for handling change that turns the commodified community performance into an authentic native expression; to some extent, the original meaning, however defined, may have been lost; and (e) management, where new codes are introduced and new equilibrium evolves, i. e., modernization, conservation, or decline). In this final stage of the cycle, the performance may be rejuvenated to further restructure or improve, making the performance new. It may strive to return to an earlier authentic stage, or it may stagnate as a result of social or economic transition, and/or changes in visitors' tastes.

The quality of the experience is also an important factor for cultural attractions to take into account. Cole and Scott (2004) identified four major stages of experience, namely performance quality, experience quality, overall satisfaction, and revisit intentions. Their results indicated that quality matters, and promoters should place more emphasis on it. High experience quality is directly related to the level of authenticity in cultural attractions.

Tourists in the western world try to use the five senses while experiencing an attraction. Some (Buddhists) might consider the mind as a sixth sense and include in that sense perceptions, sensations, volition and feelings. Cohen (1979) noted that tourists use vision to judge the authenticity in cultural attractions and to determine the difference

between real and staged or what he termed the nature of the scene in his conceptual framework.

At the time of the present study, the best authentic experience for tourism was sensory authenticity. Chronis (2005) described this new type of authenticity not documented by scholars:

> In contrast to the idea of mental imagery as a static picture advanced by cognitive psychologists, embodied imagination takes a dynamic, narrative form that develops through time. Similar to an embodied experience through the senses, embodied imagination too is multidimensional. Descriptions of both guides and tourists' refer to multisensory engagements, involving seeing, hearing, and smelling. (p. 396):

Hidden technology and creativity have influenced the packaging at cultural heritage attractions through the use of multisensory engagement for spectators. The Arabian Nights Dinner Show in Orlando Florida is a great example of multisensory engagements. People taste the food, see the show, feel the sensation, hear the sound, smell the horses, and create a mental image of settings/experiences.

Fawcett and Cormack (2001) have questioned whether the relatively structured and bureaucratic versions of heritage attractions will continue to draw tourists as more and more entrepreneurs and commercial developers market their products. The new trend in staged authenticity for heritage attraction would seem to be capable of attracting many tourists to a destination, particularly where there are scarcity issues, e. g., land and asset allocation.

Authenticity and Commoditization/Commodification

Commoditization and commodification are relatively new expressions that came into use during the 1970s, and the two terms were used interchangeably in the present study. The use of commoditization preceded that of commodification in the literature (Cohen, 1988; Cole, 2007). Commodification (or commoditization) is the transformation of goods and services into a commodity. Cohen defined commoditization as

> a process by which things (and activities) come to be evaluated primarily in terms of their exchange value; in a context of trade, thereby becoming goods (and services); developed exchange systems in which the exchange value of things (and activities) is stated in terms of prices from a market. (p. 380)

The word commodity has had distinct meanings in industry. In Marxist theory, it has different meanings depending on the context. In a Marxist society, commodification takes place when economic value is assigned to something not previously considered in economic terms; for example, an idea, identity, gender, cultures (Cole, 2007; Lane & Waitt, 2001), attractions (Hinch & Higham, 2005) or nature (Johnston & Edwards, 1994). In this context, commodification refers to the expansion of market trade to previously non-market areas and to the treatment of things as if they were a tradable commodity.

Commodification, commoditization, and authenticity are still evolving because a sense of history frequently becomes visible in tourists' images of a place or setting, and tourism entrepreneurs play on those images of the past as they plan for mass consumption (Leong, 1989). Commodification, commoditization, and authenticity of the past are produced and reproduced in various forms: historical [or heritage] tourism, history in tourism, packaged history, tourists' sense of history, and re-constructed history (Leong). Commodification/commoditization in tourism planning and development is a key factor

in the negotiation of authenticity because tourist products and services are often the markets of an authentic experience (Halewood & Hannam, 2001). In tourism research, the term, authenticity, has been linked to the terms, commoditization and commodification and has been used with different meanings and connotations to address different research questions (Bruner, 1994; Cohen, 1988; Cole, 2007; MacCannell, 1976; Wang, 1999).

Richards (2007), who discussed cultural tourism from both global and local perspectives, has indicated that tourists, culture, and community are dependent upon each other. He further spoke to tourists' needs for authentic experiences, living culture, and maintenance and improvement of cultural resources, which in turn depend on the spiritual and economic development of the local community. Just as the issue of authenticity has been viewed as indispensable (Hughes, 1995), so now is commodification (Cole, 2007) or commoditization (Cohen, 1988).

In terms of the concepts of authenticity and commodification/commoditization, tourism attractions in the 21st century must deal with emergent authenticity. According to Cohen (1988), authenticity is not negotiable, and the rigor of its definition depends on the mode of the tourist experience. He has argued that new development of cultural attractions may require the acquisition of authenticity over time and has termed it as emergent authenticity. Cohen (1988) continued with his arguments by saying that commoditization might not impact the meaning of cultural products, even though it may change it or add new meanings to old ones. Some examples of local cultures that serve as commoditization for tourism are colorful local costumes, customs, hospitality,

photography, rituals and feasts, folk, sexual services, and ethnic arts and crafts (Cohen, 1988). According to Cole (2007) tourism can turn culture into a commodity, packaged and sold to tourists, resulting in a loss of authenticity.

Greenwood (1977) addressed the manner in which local cultures can be commoditized by any person, can be expropriated and the local people can be exploited. The problem has been that commoditization can destroy the concept of authenticity of local cultural products and human relations, and a substitute and hidden type of authenticity--staged authenticity--will emerge (MacCannell, 1973). As cultural products and attractions lose their truthfulness for the hosts, and as the need to present the tourist with a more spectacular, exotic and superficially exciting attractions grows, contrived cultural products or attractions are increasingly "staged" for tourists and decorated so as to appear genuine (Cohen, 1988). Imitations can be sold to tourists as if they were genuine cultural products.

According to Cohen (1988), three common basic assumptions are in the tourism literature that impact host societies relative to commodification/commoditization: (a) Tourism is influencing areas of community life with commodification/commoditization, (b) commoditization/commodification is believed to destroy local culture and heritage with a proxy of staged authenticity, and (c) staged authenticity can frustrate the tourist desire for authentic experiences.

Destinations do change. They can lose their identities as they become different and distinct (Zorn, 2004). Sometimes commercialization unalterably changes the culture/heritage it aims to celebrate, promote, and sell, and these changes can be harmful,

caring, or helpful. It has been shown in other cultures, however, that commercialization does not necessarily lead to the destruction of local traditions and culture though it may increase the pace of change. A good example is the Taquileans in Lake Titicaca, Peru and their commodification of handmade cloth as described by Zorn. Taquile's isolation has turned out to be one of its greatest strengths, since the islanders have preserved many traditions, such as weaving, that people in other communities no longer practice. This cultural preservation has enhanced the island's interest. According to Zorn, tourism and commoditization have been blamed, sometimes rightly so, for significantly contributing to the destruction or loss of natural resources, long-standing cultural ethnicities, and the integrity of local life. The people of Taquile, individually, in groups, or united as a community, have found creative ways to encourage the positive aspects of tourism and commoditization while challenging or resisting the negative (Zorn).

Taquile presents a relatively new dimension for the tourism industry compared to other types of tourism. In contrast, Viking heritage tourism has its origins in the wider development of heritage tourism in Europe (Halewood & Hannan, 2001). The Taquile tourism market is not yet labeled as Taquile Tourism.

Tourism Planning and Development

Kaiser and Helber (1978) expressed the belief that a standard structured approach to planning and development for a tourism project should make for predictability. They were advocates for everyone involved in a project knowing what is to be done next, what it cost, and the alternatives to be considered. The idea basically was to manage the work

rather than being managed by it. They recommended a 10-step structure for tourism planning and development process: (a) establishing understanding, (b) preliminary position statement, (c) commitment for tourism study, (d) market and resources analysis, (e) conceptual planning, (f) plan approval, (g) master planning, (h) final commitment, (i) staged implementation program, and (j) evaluation and direction. Kaiser and Helber also saw the importance of marketing in a destination and discussed the advisability of tourism development or expansion. In this regard, they suggested gathering information on potential opportunities and pitfalls, i. e., Strengths, Weaknesses, Opportunities and Threats (S.W.O.T.).

Godfrey and Clarke (2000) were more practical in regard to planning and marketing. They presented three stages to be used in the preparation of a development plan: (a) identifying opportunities and constraints, (b) setting development goals and objectives, and (c) devising the action plan. Their handbook used a checklist format designed to encourage users to ask themselves the right questions in assessing the tourism potential aspects in planning and marketing. Godfrey and Clark and Kaiser and Helber (1978) offered a broad perspective on tourism planning and development. Inskeep (1991) concurred in the importance of detailed planning and feasibility analysis prior to the beginning of the development process.

Tourism Planning

Tourism planning has long been a topic addressed by researchers. New perspectives and policies were part of discussions in a 1978 international tourism

congress on tourism planning, policy making and implementation, tourism and regional development, and information systems for tourism (Pizam, Swart, & Var, 1978). Tourism planning takes place at all levels in the hierarchy of developmental planning--international, national, and regional; land use planning of resorts and other tourism development areas; site planning of tourist facilities; architectural, landscaping, and engineering design. It also involves special types of studies such as planning for urban, mountain, and coastal areas; attractions of cultural centers, theme, nature, and recreational parks; and archeological and historic sites. Ideally, tourism should be one element of comprehensive planning for an area (Inskeep, 1988). Baud-Bovy (1982) focused on a new concept of planning (on a macro level) for tourism and recreation. According to him, many tourism development plans are not capable of being implemented. He argued that obstacles to implementation can be overcome in the planning stage by taking account of a range of factors. These include socioeconomic, political, socio-cultural and environmental context of tourism developments and the spread of activities involved in the tourism sector. Managing the "people" interests in tourism planning is the foundation for good results in the development phase. Baud-Bovy and Lawson (1998) later provided comprehensive guidance on basic standards, specific requirements and detailed procedures for programming, planning, and implementing tourism and recreational development, ranging from national and regional plans to local community facilities projects.

According to Timothy (2007c), "to be effective, all stakeholders, no matter how large or small, must be involved in planning decisions, policy-making, and development.

This is especially important when tangible or intangible cultural features are being exploited as tourism resources" (preface). Heritage managers must let stakeholders' participation in the decision-making process take place; it is one of the most important actions in sustainable planning in the area of cultural heritage

Stakeholders' collaboration, i. e., actively involving people, and heritage management among key players, is fundamental to sustainable development efforts in tourism planning (Aas, Ladkin, & Fletcher, 2005; Sautter & Leisen, 1999). According to Sautter and Leisen, planning bodies need to include stakeholders from the following sectors: public, private, nonprofit, labor force employees and local inhabits. Not to be forgotten are existing and potential tourists, competitors and representatives of activist groups (Baud-Bovy and Lawson, 1998; Sautter and Leisen).

Tourism planners use a variety of processes and assessments in building a heritage attraction. Nuryanti (1996) described the involvement of stakeholders:

> Specification of goals and methods is critical to the planning and management of heritage. Goals usually evolve from a series of intersectoral involvements and compromises that emerge among the public and private sectors, nonprofit organizations, and private individuals. The methods taken to accomplish the goals involve justifications and decisions taken from a variety of perspectives: socio-cultural, conservation, economic and architectural, among others. (p. 255).

Tourism planning has progressed from having a design orientation toward having a more comprehensive and sustainable community approach (Harrill & Potts, 2003). The advance of computer hardware and software has provided new tools for tourism planning.

Glocalization has been defined as "the interpenetration of the global and the local, resulting in unique outcomes in different geographic areas" (Ritzer, 2003, p. 193). The efforts towards glocalization by some governments have been driving markets to have

more viable and diverse approaches in attractions "planification", i. e., planning processes. Top-down managerial hierarchies have been replaced by bottom-up approaches in membership planning; community and other stakeholders' empowerment have become salient to bottom-up initiatives in tourism planning.

Tourism planning has been linked at many levels and places; for example, in places such as a site or city at local, national, regional, or international levels. Friedmann (1967) argued that regional planning can occur at four levels in a hierarchy of spatial systems: (a) subnational areas, (b) national areas, (c) multinational areas, or (d) the world. For the purpose of the present study, tourism planning at a site is of most interest; however, additional 'matters and plans' at many levels have to be considered in the development process of the heritage attraction blueprint. Site planning deals with the physical design development and land use (Gunn, 1994; Inskeep, 1991), while national and regional planning are more involved with policy matters and master plans at a strategic/conceptual level (Timothy & Tosun, 2003).

Inskeep (1988) addressed some basic components of tourism development that must be considered in the planning process. Among them were the attractions, facilities and services, and other tourist facilities and services such as tour and travel operations, tourist information, restaurants, retail shopping, banking and money exchange, medical care, public safety, and postal service. Also included were transportation facilities and services, and other infrastructure items including water supply, electric power, sewage and solid waste disposal, drainage, and telecommunications. Institutional elements of marketing programs, education and training, legislation and regulations, public and

private organizational structures, and environmental and socioeconomic programs must also be considered.

Decision-makers prepare their tourism development plans at many levels, e. g., national or regional. Inskeep (1991) was an advocate for the preparation of a master plan that addressed goals and objectives and would provide the foundation of tourism policy on all the plan components, preparation of the physical structure plan and its related elements; According to Inskeep, many stakeholders should be involved in the process. After careful review and analysis, relevant recommendations would then be prepared.

The final step of the planning process is implementation and monitoring the functioning of the tourism system in general. Steps in the planning process for software engineering are similar to the design and planning process of attractions. For example, according to Burch (1992), planning for implementation of new software design [or attractions] has physical and logistical implications and involves preparing the site, training, preparing documentation, and making decisions regarding conversion to a new tourism system or experience. The degree of difficulty and complexity in converting from a current or old to a new system depends on the following factors proposed by Burch:

1. A direct conversion occurs in a first generation attraction (commoditization or staged authenticity).
2. A parallel conversion occurs when the old or current system must operate simultaneously with the new system for some period of time (commodification).

3. In a phase-in conversion, the new system is implemented over time, gradually replacing the old (commodification).
4. With a pilot conversion method, only part of an existing attraction tries out the new system or experience (commodification and or staged authenticity).

According to Friedmann (1956), city planning has been primarily concerned with community conservation through land use planning, and regions have considered the economic progress through the development of natural resources. Table 4 displays types of planning and major sources of information related to them. The approaches include collaborative planning, infrastructure planning, comprehensive planning, strategic planning, conservation planning, community/social/regional planning, integrated planning, incremental planning, and sustainable planning.

Table 4
Tourism Planning Approaches

Sources	Types of Planning Approaches
Jamal and Getz, 1995	Collaborative planning
Boers and Cottrell, 2007	Infrastructure planning
Miyakuni and vander Stoep, 2006; Friedmann, 1971, Walters, 2007	Comprehensive planning
Boyd and Reuning-Elliott, 1998; Walters, 2007	Strategic planning
Ferrier, 2002	Conservation planning
Friedmann, 1956, 1963, 1967	Community, social, and regional planning
Tosun and Jenkins, 1996	Integrated planning
Lindblom, 1959, Walters, 2007	Incremental planning
Inskeep, 1991	Sustainable planning
Friedmann, 2008	Ecological planning
Walters, 2007	System planning, democratic planning, advocacy and equity planning, environmental planning

Studies of Harrison Price Company

Reviewing materials and documentation related to the work of Harrison "Buzz" Price was instrumental to the researcher in arriving at a (tentative) model for designing staged-authentic heritage attractions for small island nations. *Walt's Revolution!: By the Numbers* (Price, 2004) was particularly useful in outlining the idiosyncrasies of attractions, important subjects for developing attractions, and his charrette proceedings. Price began his professional life in 1953 with Disney projects and then worked for more than five decades on some 3500 projects consisting of commercial attraction businesses, non-profit cultural adjuncts like museums, concert halls, halls of fame, and presidential libraries. The archives related to his life's work consist of more than 20 million words of feasibility studies, concepts, master plans, and other materials that have been donated to the Special Collections Department at the University of Central Florida and were available to the researcher for review.

Price was not only successful only because he was the first to be involved in planning, designing, and developing theme parks for Disney, but his Disney work did provide a success model at an early stage in his career. As an economist, however, he knew the numbers well and had a great team with whom he worked.

The HPC collection is extensive and contains proposals, assessments, feasibility studies, speeches, and other reports from 1956 to 2006, totaling some 138 boxes of records and reports. Of particular interest to the researcher were those documents related to how the company planned, designed and developed attractions. The materials were

reviewed to search for potential variables that would be appropriate for use in the model to be formulated. Four major categories were used to group the project related materials: (a) commercial attractions, (b) real estate and other development, (c) real estate oriented projects/cultural attractions, and (d) other study areas.

Price used a template for new projects which began with a request letter to potential business people stating his proposal to plan, design, and develop an existing or new business followed by a contract, and assessment. The agreement or contract between parties involved in a project addressed: scope of services, compensation and method of payments, fees for professional services, responsibility of subcontractor, hold harmless, suspension or termination of agreement, extent of agreement and non-waiver, time of performance, fair employment practices, cooperation, and release of information. An example of a master plan rubric used by HPC is presented in Table 5

Most of the HPC projects were completed in developed nations such as the U.S.A., Europe, and Asia; HPC did complete some projects for Puerto Rico starting in 1978, Bermuda in 1986, and St. Thomas Island of the Virgin Islands in 1989. This further supported the researcher's intent to explore and design staged-authentic heritage attractions in the Caribbean region,

Based on qualitative analysis of HPC project titles (using ATLAS.ti) the following 13 words, displayed in order of most frequent occurrence, were found to be most prominent in the collection: (a) Analysis; (b) Economic; (c) Development; (d) Feasibility; (e) Center (e. g., entertainment center, community center, shopping center, arts center, hospitality center, visitor center, corporation center, aquatic center, explorer

center, bank center, science center, specialty center, studio center, retail center, cultural center, wildlife center, world center, exposition center, music center, park center, among others; (f) Park (e. g., leisure park, theme park, children's park, amusement park, national park, family park, memorial park, ocean park, sea life park, water park, among others); (g) Market; (h) Museum; (i) Proposed; (j) Report; (k) Research; (l) Financial; and (m) Planning. Thus, of the 20 million words used in Price's collection, the 13 words shown above were most frequently used in the documents representing more than five decades of business planning and development.

Table 5
Harrison Price Company (HPC) Master Plan Rubric

Work involved	Cost involved
Refine work program	Yes
Facility and land use planning	
• Research and data collection/report	Yes
• Literature search and review	
• Site analysis and inventory	
• Existing conditions report	
• Define development alternatives	Yes
• Evaluate of alternatives	Yes
• Develop schematic plan with alternatives	Yes
Environmental impact review	
• Initial scoping	Yes
• Environmental sensitivity/recreation	
• Suitability analysis	Yes
• Environmental compatibility analysis	Yes
• Preliminary mitigation analysis	Yes
• Detailed mitigation analysis	Yes
• Final environmental assessment	Yes
Economic and market research	
• Needs analysis	Yes
• Market analysis	Yes
• Market analysis report	Yes
• Economic feasibility analysis	Yes
• Management recommendations	Yes
• Lease evaluations	Yes
Expenses	Yes
Additional services	
• Topographic surveys	Yes
• Concessionaire seminar	Yes

Design of Attractions

"What do we design? Attractions generally consist of a whole range of elements which all need designing, whether the attraction is completely new or is adapted from

existing buildings and structures" (Swarbrooke, 1995, p. 140). Swarbrooke advocated for designs to comply with the following objectives: (a) profit and income generation, (b) economy of operation, (c) flexibility, (d) safety and security, (e) all-weather operation, (f) user-friendliness, (g) welcoming for visitors with special needs, (h) environmental friendliness, (i) aesthetic appeal.

Swarbrooke (1995) spoke to the difficulties of designing attractions. He cited the most common constraints under which designers work as being the project budget, the culture of the organization, site problems, legal aspects, planning policies, and climate. He also addressed the external audiences and stakeholders, i. e., planning authorities, funding institutions, and potential customers, that could influence or compromise the design of attractions.

According to Price (2004),

> before Disneyland, attractions ventures were analyzed with a role of the dice or designed on the back of an envelope or by other improvised spurts of entrepreneurial energy. Over time, for Walt and his brother Roy, and those that followed, we invented an all-new analytical vocabulary that is today the mathematical language of attraction development. (p. 214).

HPC subjects for the developing attractions were: site analysis, concept development, market size/resident/tourist and pass-through, market penetration, attendance target, seasonality--a veritable lexicon of indices on when people come, length of stay, design day attendance, peak on-site crowd at design day, ride/site and facility capacities, projected rational development cost (hard and soft), per capita expenditures, and probable economic performances (planned gross and net revenue, operating expenses/profit, and return on investments).

Price (2004) recommended the following steps for creating a new attraction park:

1. Form a clear initial concept and objective
2. Develop the concept (storyboard or charrette)
3. Pick a general location and a site
4. Find seed money (the toughest to find)
5. Evolve a schematic master plan
    - Economic feasibility (sizing, cost and performance)
    - Story and content master plan (the big idea)
    - Site plan, layout, concept sketches
6. Check for preconceptions and misdirections
    - Focus interviews and other consumer checks
7. Find major money
8. Define final project form
    - Reiterated economics
    - Design development
9. Implement (point of no return)
    - Working drawings
    - Construction, fabrication and supervision
10. Preopening planning and implementation
    - Advance hiring
    - Preopening marketing
    - Inventory acquisition
    - Hiring and training
    - Operational shakedown
11. Grand opening
    - Pay for good weather and control of malfunction
    - Throw a great party (seduce the press with booze)
12. Operate
    - Survive
    - Grow

(Price, p. 235)

<u>The Charrette Process: a Tool for Designing Attractions</u>

> A *Charrette* is an intensive one, two or three day session brining the client group together with a team of diversely experienced consultants with backgrounds in economic analysis, facility design and planning, project management and operating management. The group includes both left and right brain capabilities. Participating consultants are carefully selected for their independent objectivity. (Price, 2004, p. 247)

According to Walters (2007, p. 167), there are five guiding principles for every charrette:

> (1) involve everyone from the start to foster a shared community vision; (2) manage the process effectively to build trust between the team and the public; (3) work across disciplines to maximize group learning and productivity; (4) work in short feedback loops to test ideas and stimulate public participation; and (5) work in detail to test the feasibility of alternative concepts. (p. 167)

Price (1997a, 1997b) viewed the charrette as one of his main tools for designing successful business attractions. His work with the charrette process originated with Walt Disney who, recognizing the need to mesh the expertise of the disparate elements involved in a full concept articulation, devised the "story-board" conference, where the pure creative inspiration of designers and "imagineers" could be balanced by input from financial and architectural and/or physical planning experts. HPC has conducted some 100 concept charrettes since the first in 1981 (Price, 1997a, 1997b).

Price (1986a, 1989b, 1990d, 1991, 1994b, 2004) used the charrette to (a) define the major component(s) that would comprise a given facility or attraction, including stratification by development phase if indicated; (b) identify the theme and accompanying subthemes that would best characterize the project and establish its image in the marketplace; (c) evaluate site alternatives and establish a priority ranking based on suitability for the type of development planned and likelihood of optimizing attendance and economic performance; (d) determine, on a preliminary basis, the range of attendance and operating revenues (from admissions or user fees, merchandise, food and beverages, and other sources as applicable) that can be generated by defined concept; (e) estimate the probable cost of operating the facility and residual net income generated; (f) establish

the general capital investment guidelines and identity potential sources of funding; and (g) suggest possible operators for the complex. Depending on the nature of the facility, these operators may be nonprofit organizations, commercial amusement enterprises, public agencies, or some combination of these options.

To investigate the contents of HPC documentation, the researcher selected 17 reports (including concept papers, feasibility studies, an economic supplement, and a master plan) for further analysis and performed a "content analysis" using the charrette objectives as the rubric for the analysis. The objective was to consider the importance and consideration of each of the investigative criteria used by HPC over a range of projects. The complete results of the analysis are graphically displayed in Appendix A along with major observations made by the researcher regarding the findings of the content analysis. These findings paralleled those of Price (2004).

Tourism Development

It is important to know the meanings and how the term "development" is used. According to McCutcheon (2003) development means "growth expansion, enlargement, elaboration, evolution, advancement, maturation, progress, filing out, flowering, blossoming, enrichment, broadening, fleshing out. . . " (p. 169). According to Jafari (2000), "All debates about development are about progress, and this inevitably involves value judgments." (p. 150). Pearce (1989) argued that there is no single definition of development, because there are different usages of the term in different contexts which may changes over time. Tourism development is integral to the processes of globalization

linked to the economic, political and cultural power--virtually everyone now lives in a region that is subject to tourism development (Hannan, 2002); and in each region there is potential for revitalization/commodification of heritage attractions. Sharpley (2007) suggested six prerequisites to be successful in tourism development for major sustainable attractions. Included were attention to external funding, the type of attraction, integrated planning, endogenous development, community orientation and environmental suitability.

Bousset et al. (2007) explored "non-destructive and destructive tourism," e. g., heritage tourism, alternative tourism, ecotourism, green tourism, culturally sympathetic tourism, adventure tourism, in terms of the external or internal forces or factors driving development. External forces are hypothetical changes in the general conditions surrounding tourism, which they called events and are not influenced or controlled by people in a specific area (Bousset et al., 2007). Examples of external forces are increases in gas prices that affect travel costs or terrorists actions affecting transportation modes. Internal factors or forces in a destination include:

> (1) the resources and products available to tourism development in a specific area; (2) the resources, views and strategies of the individual factors involved in tourism development of the area; (3) the hypothetical coordination patterns governing the interactions among tourism stakeholders and between stakeholders and local resources. (Bousset et al., 2007, p. 390)

In general, people are the important elements in tourism development and marketing. "What might change the dimension of destination dependability for tourism development are the problems of increasing technology, overbuilding and urbanization, prejudices in future development decision-making, capital coming from external sources,

and the replacement of variety by a monoculture" (Krippendorf, 1984, pp. 432-433). Sharpley (2007) disagreed with Krippendorf's argument and considered external funding as appropriate for tourism development.

Ho and McKercher (2004 advocated for a "Five-P" approach to successful cultural tourism development which stressed (a) preservation, (b) planning, (c) packaging, (d) promotion, and (e) partnership. In applying this approach to the present study, one might take steps to explore (a) how to put together a blueprint for a heritage attraction or have a "plan" ready, (b) how to support the plan, (c) and how to deliver the plan while paying particular attention to the gaps between stakeholders.

The decision-making process of sustainable management and influencing factors on tourism development was explained by Richins and Pearce (2000). They believed that understanding the decision-making process itself, the background, history, and the influences on decisions, provide perhaps the most important potential tool in the management of possible developments. Stakeholders' decisions need to manage the side effects of cultural tourism development on the physical environment: the job market; and the tourist, financial resource allocation, and promotion sectors (Honggang, 2003). Buhalis (2000) presented a model containing components of what he termed "the destination life cycle." Components included destination characteristics, marketing response, economic impacts, social impacts, and environmental impacts. This life cycle, which also included stages from low development to intense development in a destination, showed the comprehensive effects/impacts of tourism development in a destination. Buhalis' model would be helpful in designing or building a heritage

attraction in that stakeholders could consider the impact analysis and tourism development levels before creating a blueprint.

As early as 1978, the crucial role of the attitudes of a destination area toward tourism development was discussed by Pizam, Neumann and Reichel. In a more recent analysis, King, Pizam and Milman (1993) observed that island nations favored tourism development because it creates (a) legal/environmental impacts; (b) social conduct impacts; (c) and economic impact (e.g., employment opportunities, tax revenues, income and standard of living, attitude toward work, quality of life in general, courtesy and hospitality towards strangers, mutual confidence among people, politeness and good manners, and morality). According to King et al. (1993) the social contacts between locals and tourists are: 12.1% have no contact with tourists; 23.4% have some contact with tourists; 64.5% have constant contact with tourists. Thus, tourism development is a win-win situation for locals and tourists.

Gunn (1994) approached tourism development from somewhat of a supply and demand perspective. In Gunn's view, each decision-maker or developer makes decisions on development for its specific role in tourism; and each development provides for one and only one item of use by tourists at one time during their entire journey. Collectively, all the independent decision-makers (i. e., governments, non-profit organizations and commercial enterprises), produce ,on the supply side, tourist development. Gunn has stated that these action groups facilitate travel by locating land, building structures, and managing places and programs; and without them, tourism would not function. For planning purposes, one must consider many factors such as the geographical relationships

to markets, attractions and attractiveness, resources for development, and involvement of all sectors for their potential in developing a tourist economy (Gunn).

Summary

The literature related to staged-authentic heritage attractions has been reviewed in this chapter. The researcher organized the review to address (a) eight types of heritage attractions which refer to visitors' experience and management; (b) concepts of authenticity, staged authenticity, artificiality, commoditization and commodification; and (c) the planning and design process for tourism destinations and tourist attractions. Chapter 3 provides a detailed description of the methods and analysis which were used in conducting the study.

CHAPTER 3
METHODOLOGY

Introduction

This chapter details the methods and procedures that were used to conduct the study. The chapter has been organized to present an overview of the research including the purpose, the research question, and the methodology used in the investigation. Specifically, this chapter details the data collection and analysis methods used during the three phases of the research that were completed following a thorough review of the literature related to staged-authentic heritage attractions.

In Phase I of the research, the researcher identified the existing and potential supply, demand, and external variables that could serve as the conceptual framework for the study and arrived at a model for designing staged-authentic heritage attractions for small island nations. The results of Phase I of the research are presented in this chapter.

In Phase II of the research, additional steps were taken to further refine the model through informal interviews, review of archival documents, and visits to existing authentic and staged-authentic heritage sites. In Phase III of the research, the blueprint was tested in a hypothetical setting to determine the extent to which it could be useful to those responsible for the planning and designing of staged-authentic heritage tourist attractions. The instrumentation, data collection and analysis procedures used in Phases II and III are described in this chapter.

Purpose of the Study

The purpose of the study was to develop and test a blueprint for planning and designing a staged-authentic heritage tourist attraction principally for small island nations. The new blueprint was intended to be a contribution to the process of planning and designing these type of attractions which are, in a sense, "living history" and simulate life in another time.

Research Question

To what extent is the blueprint developed and tested by the researcher useful in planning and designing a staged-authentic heritage attraction for small island nations?

Instrumentation

Instruments designed to collect qualitative and quantitative data were used in this study to gain an in-depth understanding in regard to designing and testing a staged-authentic heritage attraction. In Phase I, an extensive review of the literature was used in the development of the conceptual framework and development of the planning model. In Phase II, informal interviews were guided by a 28-item instrument developed by the researcher. Site visits conducted to further refine the researcher designed model were documented extensively using a researcher-designed matrix. The matrix served as a tool to reflect on the overall experience during each of the site visits in this informal aspect of the research process. Document and artifact review were also used extensively in developing the blueprint and refining the model. In Phase III, testing the model, a survey

instrument was developed for use with stakeholders, and questions were carefully structured to elicit feedback in focus groups. Instrumentation is discussed in the narrative sections devoted to each of the specific phases later in this chapter.

Phase I: Development of a Conceptual Framework and Planning Model

Tourist attractions are beneficial for the community if they are designed, planned, and developed in a controlled, integrated and sustainable manner and are always responsive to market demands equilibrium. Presented in this chapter, is a concrete framework for the development of a planning model for the design of a staged-authentic heritage attraction in small island nations.

In Chapter 2, the review of the literature was conducted to more fully understand the multiple aspects of heritage attractions and heritage tourist experiences. The concepts of authenticity, staged authenticity and artificiality along with literature of numerous authors, planners and developers in designing and developing attractions were also reviewed so as to develop a comprehensive appreciation of the elements that should be included in the planning and designing model.

While much of the literature reviewed concerned tourism in broader terms than attractions, four sources were particularly relevant to the development of the conceptual framework and planning model. Two of the sources, Swarbrooke (1995) and Price (1986a, 1986b, 1986c, 1987, 1989a, 1989b, 1990a, 1990b, 1990c, 1990d, 1991, 1994a, 1994b, 1994c, 1997a, 1997b, 1998, 2004), focused most of their work and writings on the design and development of attractions. The work of Swarbrooke (1995) was focused on

the development and management of visitor attractions. The entire body of Price's work was devoted to planning, designing and building attractions. His investigative criteria used in the design process were a central component of the supply and demand side of the model. The use of the criteria to gain necessary information and the discussion (Charrette) were central in the blueprint for designing an attraction. Price's design component was linked with other supply factors identified by Gunn (1994) to form the supply side of the model. Gunn's (1994) work, like Price's, was instrumental in arriving at a hypothetical model. Gunn (1994) emphasized the importance of destinations, and he identified supply factors from a tourism destination perspective. Four of Gunn's supply factors (services, transportation, information, and promotion) were adapted for specific use in regard to attractions in the model developed for the present study. This seemed appropriate as destination would be a major consideration for a small island tourist attraction.

Gunn (1994) also identified external factors that have great influence on how tourism is developed. His nine factors (e. g., natural and cultural resources, entrepreneurships, finance, labor, competition, community, government policies, and organization and leadership) were comprehensive in identifying external factors that should be investigated as part of the total process in this study. He discussed the importance of considering external factors in planning:

> Implications of the [heritage] tourism system must be taken into consideration when tourism plans are laid. . . . Such a core of functioning components is greatly influenced by many external factors. Planning cannot be concerned solely with the core only, because all sectors may be as subject to outside influences as those inside their own control. (p. 43)

Inskeep (1991) was also influential on the researcher's thinking. He described his text as providing a "comprehensive approach to tourism planning" (p. xi) and viewed it as "an essential professional reference text for government officials, design professionals, and tourism developers. [His work] provides a framework for linking tourism planning activities with contemporary policy concerns." (p. xi). Inskeep's (1991) work served to provide valuable detail. He described his work as addressing "tourism planning at all levels from the macro to micro and includes approaches that are applicable to both the more and less developed countries. . . ." (Inskeep, 1991, Foreword). The researcher considered Inskeep's steps, (i. e., study preparation, determination of objectives, survey, analysis and synthesis, policy and plan formulation, recommendations, and implementation and monitoring) in the planning process important for this study and were integrated into the proposed model.

The model for planning and designing a staged-authentic heritage attraction includes those elements which were considered in terms of supply and demand and external factors based on a review of the literature. This model was used as a basis for the preliminary exploration of supply and demand factors and unknown external factors during investigation in Phase II of the research, at which time the researcher visited living history sites. The model is presented in Figure 2.

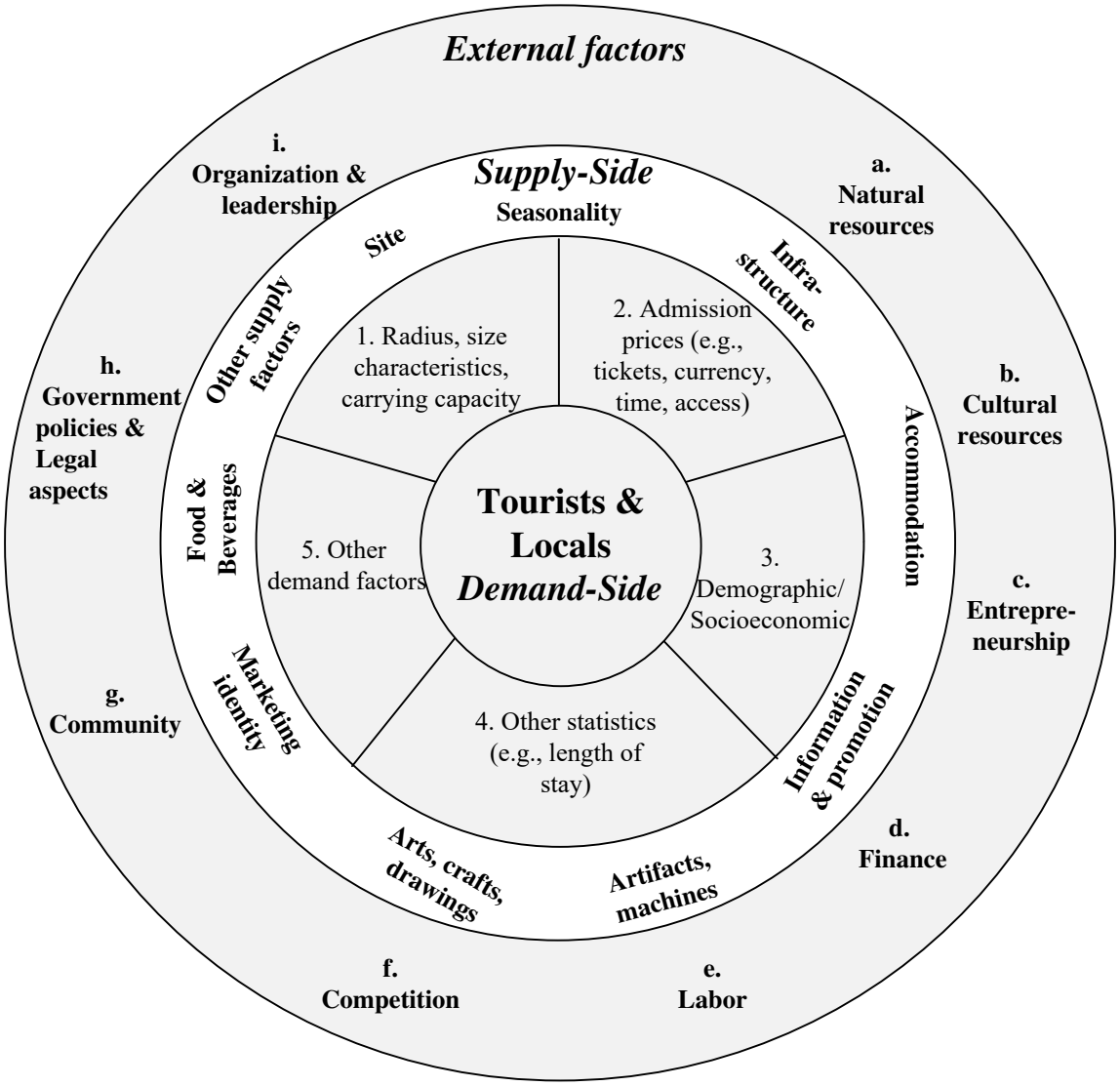


Figure 2. Planning model for the design of a staged-authentic heritage tourist attraction in small island nations.

At the center of the planning model are the tourists and locals that will be served by the staged-authentic heritage attraction. In the words of Goeldner and Ritchie (2009), "The very heart of the tourism phenomenon model is unequivocally the tourist and the

travel experiences that he or she seeks when visiting a tourism destination." (pp. 13-14). They argued that in order for a destination to provide stimulating, high-quality experiences, it is critical that both policy makers and managers are able to understand tourists' motivation for pleasure travel as well as the multiple factors that influence their selection of a destination, their mode of travel, and their ultimate choice among the myriad activities that may fulfill their travel needs. It is only when planners and developers understand the tourist as fully as possible that they can proceed to develop the facilities, events, activities, and programs that will distinguish a given destination, thus making it uniquely attractive to the tourist.

In this study, the theoretical supply and demand model created by the researcher, which pays particular attention to selected external factors, served as an instrument for planning and developing a staged-authentic tourist attraction. The following sections provide further details regarding the model and its components.

Supply Considerations

According to Gunn (1994), the attractions of a destination constitute the most dominant components of the supply side of tourism. Planners and developers, when designing or building an attraction such as a park must realize how the attraction is viewed or perceived both from the point of view of the consumers and the attraction managers. From the standpoint of consumers, considering any form of tourist visits, the attraction product can be defined as a package of tangible and intangible components (Middleton, 1989).

Attractions provide two major functions: First they entice, lure, and stimulate interest in travel, and secondly, attractions provide visitor satisfaction (Gunn, 1994). According to Gunn, attractions are owned or built by governments, nonprofit organization and/or the business sector. Also, attractions can be grouped as natural and cultural resources. They can be adapted to serve as attractions for touring visitors for brief visits or guests who wish to have a longer experience. Gunn's categories for examining attractions from a supply-side perspective include: (a) services, (b) transportation, (c) information, and (d) promotion--these categories were adapted in more general terms. Also, in developing a conceptual framework and a new blueprint, the work of Price (1986, 1987, 1989, 1990, 1991, 1994, 1997, 1998, and 2004) in regard to design was also reviewed to add vital variables in regard to supply. Definitions and views regarding these ten supply components are presented below.

Site Size, Proposed Location, Accessibility, Surrounded Land Uses

According to Price (2004), "the land cost is the tail not the dog." (p. 217). According to him, the best location [to revitalize or] build an attraction range between 5 to 15% of the development cost. His criteria to find a site for an attraction development were: (a) acreage needed for the attraction, its parking, support areas, and future expansion; (b) periphery development potentials; (c) access quality via freeways, surface streets, and public transport; (d) zoning codes, quality of the neighborhood, blight factors and safety; (e) driving time analysis; (f) availability and cost of suitable land; (g) availability and cost of utility connection; (h) suitability of soils and drainage conditions;

(i) and attitudes of regulatory authorities. Some of the criteria overlap with other factors in the model.

Seasonality

The inconsistency during the season can be dramatic (Price, 2004). According to Price (2004), the main influences are: "(a) the climate; (b) whether or not the project is indoor or outdoor; (c) vacation schedules impacting both resident and tourist availability; and (d) the nature of the attraction" (p. 225).

Infrastructure and Transportation

A vital component of the tourism system is passenger transportation (Gunn, 1994). Planes, motor coaches, trains, RV's, cruise lines, busses, horse carriage, bikes, taxis, cable car, rental and non rental cars are all modes of transportation, and attractions are linked with transportation in a number of ways (Swarbrooke, 1995):

1. The existence of attractions leads to major development of new public transport services to meet the demand of visitors;
2. Transport system makes attractions physically accessible to potential visitors and therefore are salient factor in determining the number of visitors a park is expected to attract;
3. Modes of transport can become an attraction in themselves with passengers being encouraged to see them as one type of an event. Gondolas in Venice and

The Netherlands, and the underground train between France and the United Kingdom are good examples;

4. Transportation to a broader land area within a destination makes travel easy between themed heritage attractions and other attractions and services possible;
5. Other methods of on-site transport are used to move visitors around attractions in ways that will add to the enjoyment of their visit.

Many modes of transportation come into play when tourists travel to a destination to visit specific attractions. According to Gunn (1994), all owners and managers of tourist attractions and services have an important stake in all transportation development policies and practices. Any changes in routes, pricing, schedules, convenience, and interfacing between modes can foster or spell disaster for tourism.

Accommodations

According to Gunn (1994, p. 62), the greatest impact from travel occurs through the travel service businesses, i. e., the hospitality service industry. In his view, accommodations, food service, transportation, travel agencies, and other travel businesses provide the greatest amount of employment, income, and taxes generated. From the supply perspective, planners and developers must take into account the accommodation inventory in order to be able to plan, design and build an attraction. This is especially true for small island nations.

Information and Promotion

An important component of the tourism system relative to attractions is traveler information. According to Gunn (1994, p. 70-71), many tourism agencies have continued to confuse information with promotion. This can result from special effects in attractions ads which are sometimes forms of manipulation in data information. Promotion consists primarily of programs and policies rather than physical development. It is linked to all other components in the tourism system. Promotion in tourism consists of four activities: (a) advertising (paid), (b) publicity (unpaid), (c) public relations, and (d) incentives (gifts and discounts). Gunn believed that understanding visitor use (demand side) and site management of attractions were salient for all tourism promotion.

Gunn (1994) claimed that advertising was intended to attract, but information consisted of helpful material in the form of maps, guidebooks, narratives by tour guides, and traveler reviews. Materials including maps, guide books, kiosks, well marked highways and visitor centers can assist the travelers in finding their way and understanding what they are experiencing (Gunn, 1994). In contrast, an example of bad information was provided by Xie and Wall (2002) in regard to tourists to Hannan China who were not prepared to tour a village because their knowledge of ethnicity was superficial. Some tour operators, however, like to arrange and prioritize the accessibility of a destination versus informing potential visitors about cultural authenticity.

Thematic Orientation: Artifacts, Moving Machines, Edutainment, and Recreation

Every attraction is unique in its thematic orientation. The design of artistic objects, moving machines, and educational supplies provides a sense of place. It produces and consumes experiences. Thematic orientation is associated with fiction, telling a story, entertainment, creation of fictional characters, creation of fictional environments, all of which reinforce and build on a central concept. This is one vital supply-factor for designing attractions. This provides a partial answer to questions as to why people visit attractions.

Arts, Crafts, and Drawings

This is another form of thematic orientation. Arts, crafts, and drawings can appeal to the desires of participants by permitting them to be involved in creating, painting, and participation. Young people, in particular, love this part of supply.

Marketing Identity

Packaging park attractions products and services is paramount in marketing. Some examples and concerns for good marketing are: advertisements, logo, website, colors, and outdoor billboards and posters.

Food and Beverage

Food service represents an opportunity to build on the themed experience, heightening the enjoyment of the attraction for the customer. The entertainment should not compromise the quality of the dining experience. Typically, food and beverage

service is delivered using a franchise or leased business spread in various locations, e. g., passive, anchor, permanent, or modular. Some considerations of the facilities include the design/theming, menus, memorabilia, customer service, food production, entertainment, retail/merchandising, staffing/human resources, revenue management, and technology.

Other Supply Factors

Other supply factors were not detailed in Phase I of the research. They remained to be identified in Phase II during visits to living history sites.

Demand Considerations

In delineating demand considerations in the model, five categories were used. In the design of an attraction, decisions must be made in regard to which of the target markets are important in identifying the tourists/locals demand for a staged-authentic heritage tourist experience. The work of Harrison Price Company (HPC), Goeldner and Ritchie and Gunn (1994), were the major sources of information for the identification of the five segmentation categories and the definitions associated with them. The categories, descriptors and brief definitions associated with each are presented in Table 6.

Table 6
Demands Associated with Attractions: Target Markets Segments

Demand-side segmentation	Segmentation Approach
Radius, size, characteristics	This approach is used in combination with other approaches (regions and population density). "For major attractions, the resident market is usually defined as the number of people located at a distance from which a round trip visit can be made in one day." (Price, 2004, p. 220). Price defined distant destinations as 25-mile, 50-mile, and 100-mile range/radius bands. Nearby destinations were closer, e. g., 2.5, 5, or 10 miles radius. Locations, lifestyles with surrounded land use, and accessibilities can vary in their characteristics (e. g., high- and low-level ground, need for sea transportation to attractions). Graphic Satellite Interface (e. g., Google Earth) helps in determining radius, size, and land characteristics.
Admission prices	This approach is effective with online sales, direct sales, or tour operators, etc.) Existing and new potential sales of/for heritage attractions--gathering data on tickets, currencies, time, and access. This is usually the most effective segmentation approach because the target market is actively seeking a specific kind of product via the "gates" of heritage attractions, sun, sea, and sand.
Socioeconomic/demographic	This is a commonly used segmentation approach, since these segments are often easy to reach and information on them is usually available.
Other statistics	Examples are: measuring recreation activity, loyalty, expectations, experience preference, participation patterns, length of stay in attractions and accommodations, personality traits, lifestyle, attitudes, interests and opinions, motivations from tourists and locals, etc.
Other demand factors	Pending: other demand factors will be collected at living history sites.

External Factors

The functioning of the tourism/attraction system on both supply and demand sides is greatly influenced by many external factors. Planning cannot be solely dependent on supply and demand factors, because all components may be subject to outside influences. According to Gunn (1994), many of the external factors can have great influence on how tourism is developed. The external factors identified by Gunn (1994) were (a) natural resources, (b) cultural resources, (c) entrepreneurship, (d) finance, (e) labor, (f) competition, (g) community, (h) government, policies and legal aspects, and (i) organization and leadership. These external factors were determined to be appropriate for use in the design and development of a staged-authentic heritage attraction and are presented as design constraints in the planning model. They are further defined in the following paragraphs.

Natural Resources

Typically, tourism development has been related to natural resources such as water, topography, vegetation, wildlife, and climate. Economists and business people have had a tendency to divert attention from the solid foundation that natural resources can provide in the process of tourism development (Gunn, 1994). Outdoor recreation is a major travel purpose for tourism to many destinations. It is very important for tourism economics (Gunn, 1994).

Cultural Resources

Travelers' interests and all sectors (public and private) have been increasingly focused on cultural and historical resources in a destination. Cultural and historical resources include the following categories: prehistoric sites; historic sites; places of ethnicity, lore, and education; industries, trade centers, and professional centers; places for performing arts, museums, and galleries; and sites important for entertainment, health, sports, and religion (Gunn, 1994). Designers of heritage attraction must take into consideration all the cultural resources available in each location (e. g., artifacts, mentifacts, and sociofacts).

Entrepreneurship

According to Gunn (1994), entrepreneurs who visualize opportunities for new developments and creative ways of managing existing developments, are indispensable for the development of tourist attractions of all sorts. Entrepreneurs see an opportunity, obtain needed financing, determine proper location and sites, identify designers to create physical settings, and gather the human resources needed to manage the physical plant/sites and services. All of these are important for tourism development. For industrialized nations, entrepreneurship is a part of the culture. The lack of this factor in many developing countries can be a major handicap that increases the difficulty of creating and expanding tourism in general and tourist attractions in particular.

Finance

In any planning and development effort, money (capital) is important. It is not always easy to get support or financial backing when designing or creating heritage attractions. It often requires great risk, money and support. According to Gunn (1994), both public and private sectors consider the financial backing an important factor in developments. Price (2004) believed that seed money was the toughest to find.

Labor

Gunn (1994) discussed the importance of the labor force and noted the need for well-trained and competent employees particularly as markets demanded higher levels of service. He disagreed with the notion that unskilled or untrained workers could perform all tasks needed in the service industry. Just as in the manufacturing or agriculture industries, the service industry needs employees who are trained in their fields.

Competition

The free enterprise system creates a freedom to compete in business and to develop better products and services to satisfy market demands. Researching the competition and its market segments is important and can reveal influential factors to consider in designing attractions (Gunn, 1994).

Community

Communities are not always happy with tourism development. According to Gunn (1994), "political, environmental, religious, cultural, ethnic, and other groups in an area can make or break the proper functioning of the tourism system" (pp. 51-52).

Government Policies

Destinations may have certain laws, rules and regulations that can foster or hinder tourism development. In the Caribbean, government policies have changed constantly. This has been especially true when election, cabinet, and parliament changes result in new persons being put in important political or decision-making positions. Gunn (1994) summarized the impact of government policies by stating that "the politics of many departments and bureaus can have great bearing on how human, physical, and cultural resources are utilized" (p. 52).

Organization and Leadership

The need for benchmarking, leadership, and organizational planning and development is essential in the tourism system. Gunn (1994) discussed the importance of the additional influential factors that will be identified as research and experience are expanded. Tourism organizers and leaders need to take into account new information and strategies so as to address the desires of the core (tourists) of the tourism system and to consider the many factors influencing organizations and their leadership.

Phase II: Refinement of the Model

In this phase the researcher investigated authentic and staged-authentic heritage attractions in an effort to further refine the framework that had been preliminarily developed in Phase I of the research. This was accomplished by collecting primary and secondary data from heritage attraction planners and developers at three sites in Massachusetts, Illinois, and Hawaii during the month of January 2010. According to Marshall and Rossman (2006),

> a realistic site is where (a) entry is possible; (b) there is high probability that rich mix of the processes, people, programs, interactions, and structures of interest are present; (c) the researcher is likely to build a trusting relationship with participants in the study; (d) the study can be conducted and reported ethically; and (e) data quality and credibility of the study are reasonably assured. (p. 62)

These elements were important when accessing the study sites for investigation. The sources of data at the sites were informal interviews, observations/participation, and review of available documents/archives. The informal data collection procedures and instrumentation used in Phase II of the research are presented in the following paragraphs/sections.

Site Selection

In his preliminary investigation, the researcher was unable to identify small island nations (smaller than Hawaii) to visit that possessed a SAHA. With this limitation in mind, the researcher broadened his visitation schedule to investigate heritage sites that were not positioned on islands (with the exception of Oahu, Hawaii). Though the Hawaii site was substantially larger than most small island nations, e.g., in the Caribbean, the

comprehensive nature and the extensive development of the Polynesian Cultural Center in Oahu were very useful in identifying potential variables to be considered in the planning model and blueprint. The researcher researched sites and attractions around the world. The final determination of the sites to be visited was based on what could be derived or extracted to further enhance the developing blueprint for planning and designing a staged authentic heritage attraction for small island nations. The limitations of time and financial resources were also considerations in the selection process. A preliminary decision was made to travel during January 2010 to three specific staged or staged-authentic heritage sites (Old Sturbridge Village in Massachusetts, Lincoln's New Salem in Illinois, and the Polynesian Cultural Center in Oahu, Hawaii).

Preparation for and Conduct of Informal Site Visits

Prior to meeting with heritage attraction experts, the researcher conducted preliminary investigations of numerous sites online/offline regarding heritage attractions in general. Prior to the site visits, the researcher consulted with Hugh Darley, CEO of Idea Orlando to further refine his focus during the site visits and interviews.

IDEA, Inc. is an international design and planning firm founded in 1995 by themed entertainment expert, Hugh Darley. IDEA specializes in the creation of distinctive branded destinations for entertainment, tourism, and hospitality industries. IDEA works with private developers and government agencies to create world-class leisure and hospitality destinations including branded ports of call, themed resorts, and entertainment complexes world-wide. Additionally, IDEA also provides consultation and

owners' representation services to ensure the design integrity of each IDEA project from conception to construction.

Subsequently, the researcher visited each of the sites and interviewed key personnel associated with the site. Planners, designers, and developers that served as a site manager, a coordinator (professor) of colonial interpretation, a curator of historic trades and mechanical arts, and a marketing coordinator were interviewed during these informal site visits. He also conducted an informal telephone interview with an official representing the Plimoth Plantation in Massachusetts. The researcher, using a semi-structured interview guide, asked the participants to provide data in regard to (a) supply, (b) demand, and (c) external factors related to their authentic or staged-authentic heritage attractions.

In preparation for the site visits, the researcher conducted extensive review of accessible documents/archival information. This preparation prior to the site visits was completed in order to provide a context for the visits. Once on site, primary and secondary sources of historical information, marketing materials, planning and designing documents, and other relevant secondary sources such as brochures, flyers, newspapers, magazines, books, and other electronic media were reviewed. In addition, exhibits, texts, events, edutainment materials related to supply and demand factors were filmed and documented by the researcher.

During the site visits, the researcher participated in the events and edutainments that were available to gain a sense of arrival, a sense of place, and a sense of place in time. In several instances, the researcher returned to the sites more than once to

experience, film and document additional important resources. As one example, the Polynesian Cultural Center in Hawaii was visited by the researcher once using a tour bus with a tour guide and twice as an independent traveler.

Interview/Consultation with Idea Orlando CEO, Hugh Darley

> An interview with an 'elite' person is a specialized case of interviewing that focuses on a particular type of interview. Elite individuals are considered to be influential, prominent, and/or well-informed in an organization or community; they are selected for interviews on the basis of their expertise in areas relevant to the research (Marshall & Rossman, 2006, p. 105).

On January 15, 2010, the researcher met with one of the "elite" corporate executives, CEO Hugh Darley (personal communication, January 15, 2010) of Idea Orlando, a company specializing in the planning and design of tourist attractions, at his corporate headquarters located in downtown Orlando. The purpose of the meeting was to broaden the researcher's perspective beyond that which had been developed during the literature review. The researcher wished to gain further information from other planners, designers, and developers regarding various methodologies for planning, designing, and developing stated-authentic heritage attractions. Mr. Darley was generous with his time, affording the researcher the opportunity to tour the facility and learn about projects completed or in process including (a) a heritage Harbor project in Jamaica, (b) a marketing plan in Saint Lucia, and (c) an Alaskan Wilderness project.

The organizational structure of Idea Orlando included departments devoted to research, architecture, and creativity and design. The physical facility was comprised of a master planning room and offices for staff members. On display throughout the facility

was evidence of the types of creativity produced in the firm's work. Included were blueprints of attractions and materials that had been designed for potential stakeholders. The researcher, with the approval of Mr. Darley, was able to observe staff members at work and to document the visit through photographs. Darley shared a number of documents with the researcher for further analysis and indicated a willingness to consult further with the researcher if needed.

The work of Idea Orlando was found to be comparable in scope with the work of Price. Both Price and Idea Orlando have specialized in the supply and demand side for planning and designing attractions. Figure 1 depicts the substance of the Hugh Darley informal interview regarding the central focus of Idea Orlando's work in planning and designing guest experiences.

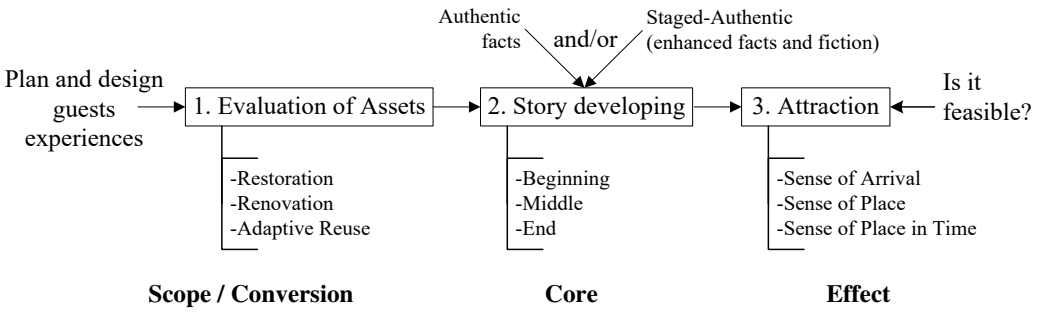


Figure 3. Planning and designing guest experiences

Darley described three major steps that need to be taken by planners and designers. They are: (a) evaluation of assets, (b) development of a story, and (c) the effect or determining the feasibility of the attraction. In evaluating the assets, planners must determine what heritage assets exist in the market and then determine how they can be affected, i. e., restoration, renovation or adaptive reuse/conversion. The second step and

most important part of a project (core), according to Darley, is to develop a factual or fictional story. The story, like a book or a film, must have a beginning, middle, and end and have broad appeal for all types of audiences. The final step is the development of a hypothetical attraction in the form of renderings, pictures, drawings, and storylines. In this step, the designers look at the effect that can be created in the hypothetical attraction in terms of a sense of arrival, sense of place, and sense of place in time. Using these three steps, Darley indicated that the key question regarding the feasibility of development could be answered.

Preliminary Data Collection Procedures and Instrumentation

Informal Interviews

According to O' Leary (2004), a good interview might require more steps than one might realize. According to her, "the researcher must plan for all contingencies; prepare an interview schedule and data recording system [e. g., tape or video recorder]; run a trial or pilot; modify the process as appropriate; conduct the interviews; and, finally, analyze the data" (p. 165). The researcher followed O'Leary's steps in the interview process.

Informal interviews were conducted in conjunction with site visits. The interviews were audio recorded using a tape recorder and a laptop and then transcribed by the researcher for later review and further analysis. The researcher-designed instrument consisted of 28 questions (Appendix B). This 28-item instrument provided a consistent

set of semi-structured, open-ended questions used to guide the informal interviews. The instrument was designed based on the preliminary conceptual model and contained six sections. Items 1-3 in Section A concerned the experts or people involved in the planning and designing process of an attraction. This section was intended to gather different perspectives of experts involved in attraction development, comparative attractions, and to elicit views on the roles of planning in the design process associated with attractions.

Supply side issues were able to be addressed in two sections. Items 4-8 in Section B were intended to elicit information related to site characteristics, constraints and infrastructure. Items 14-18 in Section D addressed thematic orientation, existing activities and the potential for new activities.

In regard to demand issues, items 9-13 in Section C focused on target market information related to radius and size, characteristics, admission prices, demographics, socioeconomics, and other important factors important for the study. Items 19 and 20 in Section E encouraged interviewees to share the mission, vision, and objectives of each site visited; they were also given the opportunity to share sketches, drawings, and blueprints of their sites.

Items 21-28 in Section F addressed external factors. Using these questions, the researcher sought information as to how each nine factors affected (a) the planning and design and (b) the functioning of their site. The nine factors were: (a) legal and government policies, (b) management, HR, operation, and leadership, (c) finance, (d) labor, (e) competition, (f) community, (g) entrepreneurship, (h) natural resources, and (i) cultural resources. Every attempt was made to be complete in conducting what were

normally hour-long interviews. If the researcher determined, after reviewing notes and audio tapes, that further information would be beneficial, he met with the interviewee a second time in order to clarify responses and gain more insight. In appreciation for the time devoted to the interview, a token/souvenir from the researcher's home country was given to participants by the researcher.

Observations

As with other data-gathering techniques, observation requires advance planning (O'Leary, 2004). "It involves the need to plan for all issues and contingencies; observe the setting, record observations; review the process; refine as appropriate; and finally, analyze the data" (p. 174). In Marshall and Rossman's (2006, p. 98) words, "observation entails the systematic noting and recording of events, behaviors, and artifacts (objects) in the social setting chosen for study." During the observation, participation, and field work process, the researcher used various sensory inputs--visual, auditory, and kinesthetic to collect data. Glesne (2006, p. 53) said, "Study the setting and describe it in words and in sketches, using all your senses. How does the setting sound and smell? In what ways does a setting change from place to place throughout your research site?" According to Marshall and Rossman, "Observation is a fundamental and highly important method in all qualitative inquiry" (p. 99).

On-site observation was undertaken to observe and record tour guides, exhibitions, performers, crafts makers, events, and other activities at each of the sites visited. The observation and participation completed during the site visits were recorded

in journals and through photography. The data was useful in providing a context for the interviews and in bridging gaps that existed in the researcher's understanding. Through direct participation and observation, the researcher was able to broaden his understanding of (a) how the authentic and staged-authentic heritage sites visited have been planned and designed, (b) how they function, (c) the products/service that are delivered to visitors, (d) how history has been presented to tourists and(e) the kinds of site issues that could be observed. The researcher used photography to preserve images of the living history sites along with transcribed materials related to exhibits, events, marketing materials, and edutainments.

According to Inskeep (1991), a matrix evaluation technique is commonly used in planning in order to apply a systematic and objective approach to evaluation and decision making. According to him, "This technique is only as effective as its inputs of quantitative and qualitative information, and its results should be reviewed within the framework of the overall experience and judgment of the researcher" (p. 95). A similar matrix evaluation technique was used for the identification and evaluation of tourist attractions in Burma (Myanmar) in the late 1980s (Inskeep, 1991).

The researcher and a colleague, who visited the sites at the same time as did the researcher, completed an adaptation of Inskeep's (1991) matrix at the conclusion of each of the site visits. The matrix served as a tool to reflect on the overall experience during each of the site visits in this informal aspect of the research process. The matrix permitted assigning numerical values ranging from a low of 1to a high of 10 to 27 attraction features and resources for the following five factors: (a) accessibility, (b) economic

feasibility of development, (c) environmental impact of development,(d) national/regional importance, and (e) international importance. Using the assigned values, the attractions were then categorized as high (240 or above), medium (150-239) or low (1-149) with regard to the respective factors.

The matrices, rather than being precise measurement instruments, were completed to assist the researcher in concentrating on the variables of interest. They were intended to add an additional quantitative dimension to the detailed qualitative reports written for each of the site visits and to further triangulate the data collected. The rankings assigned were the result of independent judgments, subsequent discussions, and mutual agreement of the researcher and a colleague who accompanied the researcher on all site visits. Rankings were initially assigned independently by the researcher and his colleague, rankings were compared, and a shared judgment was reached after discussion. After all visits were completed, the researcher re-examined all of the matrix rankings once again in an effort to ensure that rankings reflected appropriate comparative judgments. Appendix C contains copies of the matrix evaluations completed for each of the site visits. These matrices are discussed in the reports of the specific site visit reports.

Review of Documents/Archival Information

During the informal interviews, observation/participation, at the sites, the researcher tried to collect as many documents, e. g., blueprints, maps, guidebooks, as possible for further analysis. This method was important and assisted the researcher in

avoiding redundancy in the consideration of revisions to the hypothetical design/conceptual framework/planning model. According to O' Leary (2004),

> Document analysis does not involve document production; the steps involved somewhat differ from other methods of data collection. In order to carry the document analysis the researcher will plan for all contingencies; gather the documents; review their credibility; interrogate the writing and unwitting evidence; reflect and refine the process; and finally analyze the data. (pp. 178-179)

Prior to each of the visits, the researcher also reviewed the websites for each of the attractions visited. According to Mills & Law (2004), "Whether it [i. e., the internet] is used for academic research, industrial applications, or for consumer purchases, the internet, has been, and will be, an increasingly valuable tool for travelers" (p. xv). Websites also serve as marketing tools. According to Pearce, Morrison and Moscardo (2003), for marketing to be successful the market segments must be accessible, be identified reliably and be stable over time. For the purpose of website evaluation, the researcher considered the portrayal of living history sites (online) essential to the marketing mix. Table 7 depicts tourist living history sites applications and the marketing mix that were considered as part of the document review.

Table 7
Living History Sites and the Marketing Mix

Marketing Mix	Applications to living history sites as tourist icons
Product	Development of museums, shops, theatres, and other sites. Development of retail merchandise.
Price	Use of pay-price-programs for multiple sites interpreting the sites. Memberships programs and reduced price for local residents.
Place	Working with tour operator and travel agents to develop tours and packages themed around the sites.
Promotion	Use of the sites in the promotional materials of the destination. Use of the sites in branding or logo of the destination. Development and distribution of site maps.
Packaging	Development of all-inclusive packages that combine sites, festivals, and events with lodging, meals, and transportation.
Programming	Establishment of festivals, reenactments or other special events commemorating the sites.
Partnership	Cooperative marketing efforts among the various sites. Regional or national site and event marketing.
People	Training of tour guides and other interpretive staff. Training of reenactment staff and others who will pay special character roles.

Source: Adapted from Pearce, P. L., Morrison, A. M., Moscardo, G. M.**,** 2003

Summary of Phase II Blueprint

At the conclusion of the informal site visits, the researcher was able to further refine the model containing the elements which would comprise the hypothetical staged-authentic heritage attraction. Using all the information gleaned from review of the

literature and site visits, the researcher created a story (Appendix D) and developed a blueprint for a hypothetical staged-authentic heritage attraction. The development of the blueprint involved arriving at the chronological sequence of activities and events that were required to occur as part of the process of designing and planning a staged-authentic heritage attraction. The detailed reports of (a) the preliminary site visits, (b) the revision of the model, (c) the creation of the story, (d) the development of the blueprint and (e) creation of a hypothetical attraction are presented as part of the Chapter 4, Data Analysis: Phase II.

Phase III: Testing the Blueprint

It was only after the preliminary steps in Phase II of the research were accomplished that the formal phase of the research began. In Phase III, the researcher tested the blueprint developed in Phase II using a hypothetical staged-authentic heritage attraction (Appendix E) for a small island nation. Staged-authentic heritage attractions have been an underdeveloped aspect of the tourism industry in small island nations. The new blueprint was intended to be a contribution in designing these attractions which are, in a sense, "living history" and simulate life in another time.

The blueprint was then tested in a small Caribbean island setting to determine the extent to which it could be useful to those responsible for the development of staged-authentic heritage tourist attractions. Data were gathered using survey and focus group technology involving a primary sample of typical heritage attraction decision makers. Aruba served as the setting in which to test the model. The results of the data analysis for

Phase III of the research are presented in Chapter 5, Data Analysis (Phase III). Phase III of the research was conducted during Spring of 2010. Table 8 depicts stakeholders' mixed participation in Phases II, and III of the research.

Table 8
Schedule of Stakeholder Participation in and Types of Data Collection

Types of Data	Phase	Public	Private	Residents	Tourists	Sites
Qualitative						
Informal Interviews	Phase II	P/H	P/H			
Observations and Field Work	Phase II					P/H
Focus Groups	Phase III	P/A	P/A	P/A		
Document/Archive Analysis	Phase II		P/H			S/H
Quantitative						
On-line Survey	Phase III				P/A	

Note. S = Secondary data; P = Primary data; H=Heritage sites; A=Aruba

Phase III Instrumentation and Data Collection: Stakeholder Feedback

At the conclusion of Phase II of the research, a hypothetical staged-authentic heritage attraction was created by the researcher using the blueprint that had been developed. All of the variables identified in the model were considered in the attraction's design. In Phase III, The concept of the hypothetical attraction was then shared with stakeholders in Aruba through focus groups and an online survey using a story developed by the researcher in Phase II of the research. The instruments and the data collection process used to conduct focus groups and the online survey are presented in the following section.

Focus Groups

In regard to the use of focus groups, and according to Godfrey & Clarke (2000), it is wise to meet with more than one focus group comprised of different respondents, rather than to just rely on the results from a solitary group. Godfrey & Clarke (2000) spoke to the appropriate size of the focus group and advocated, "for better results with group dynamics, no fewer than six and no more than ten respondents will be used in any one session" (pp. 184-185). In citing the advantages of focus groups, Marshal and Rossman (2006) stated,

> The cost for focus groups is relatively low, allow the researcher the flexibility to explore unanticipated issues as they arise in the discussion, and will provide quick results. In action research and in program design and evaluation, focus groups are especially useful. (p. 115)

The researcher met with representatives of (a) the Aruba Hotel Association, (b) the Parliament/Ministers Office, (c) the Chamber of Commerce Office, and (d) the University of Aruba/San Nicolaas Business Association who assisted the researcher in the selection of 10-12 participants for each of the five focus groups. Participants received invitations to participate in a focus group via email, fax, and telephone, etc. as needed.

The intent was to have five semi-structured focus groups of 10-12 people that were convened for between one and two hours each in Aruba. The focus group discussions were structured so as to expose stakeholders to the concept of a hypothetical staged-authentic heritage attraction and to gather a diversity of perspectives from (a) governmental officials, (b)industry leaders, (c) local residents, (d) environmentalists, and (e) local investors regarding its feasibility. The Facilitation Guide (Appendix F), designed by the researcher, was used to structure the focus group discussions.

The researcher convened each of the focus groups by welcoming participants and thanking them for their interest in the research. Participants were informed of the purpose of the focus group and provided with essential informed consent information. The researcher, who served as facilitator for each of the groups, introduced the concept by sharing the vision and the story for the hypothetical staged-authentic heritage attraction with participants. At each of the sessions, the researcher provided participants with the following materials as needed to clarify the concept and guide the group's work: (a) the story (Appendix D), (b) the blueprint flowchart displayed and explained in Chapter 4 (Figure 5), (c) a brochure which provided a graphic view of the hypothetical attraction (Appendix E), (d) a list of thematic orientations (Appendix F), and (e) a map of Aruba (Appendix F).

Each of the five focus groups was designed for a unique purpose, and specific sections of the Focus Group Facilitation Guide (Parts I, II, III, IV) were used to initially guide the discussion. A series of guiding questions comprised each of the four parts. Initially in each group, different questions were posed to ensure that the objective(s) of the session were met and that conversation was initially focused on the areas of particular emphasis/expertise of the participants. The reports for each of the focus groups contained in Chapter 5 were organized using these same guiding questions.

It was expected that participants would, during the course of the meetings, make observations beyond the boundaries of the specific guiding questions for their group. Sessions were, therefore, sufficiently flexible to permit a free flowing discussion among participants who had knowledge and interest beyond their areas of expertise and the

objectives for which they were being consulted. Observations and comments relevant to the research, but outside the area of expertise of the participants, have been reported at the conclusion of each of the focus group reports. Table 9 displays the linkage between the survey part, the objective, and the questions and activities used to guide the discussions for each of the five groups.

Table 9
Structure, Objectives, and Guiding Questions of Focus Group Discussions

Elements	Participants, Objectives, Guiding Questions/Activities
Part I	Government Officials
Objective:	To determine how likely it is that the Aruban government would support the hypothetical staged-authentic historical attraction
Guiding Questions for discussion	1. What are the most desirable locations(s) for a heritage attraction in Aruba? 2. How would the weather impact a heritage attraction in the proposed (Aruba) location (seasonality)? 3. Is there space for more economic development and infrastructure in terms of transportation, accommodation, information, and promotion for a Staged Authentic Heritage Attraction?
Part II	Industry Leaders
Objective:	To determine, from the perspective of these leaders, how likely it is that: (a) tourists will visit, and (b) that hoteliers and tourism officials will invest marketing dollars in this type of attraction to fill hotels.
Guiding Questions for discussion	1. What type of attributes will visitors to a Staged Authentic Heritage Attraction prefer in terms of admission, tickets, currency, and time? 2. What type of socio-demographic market segments will be attracted to a Staged Authentic Heritage Attraction? 3. Are there any other stories that should be part of a Staged Authentic Heritage Attraction? and why?
Part III	Local Residents/Environmentalists (two separate focus groups)
Objective:	To determine how likely it is that local residents/environmentalists would be to accept the hypothetical staged-authentic historical attraction on Aruba.
Discussion and Activity	Using a list of thematic orientations and their accompanied definitions (based on Aruba heritage), participants rank ordered themes individually. As a group they identified the 10 thematic orientations they considered to be most essential to telling the story and for the success and functioning of the park. .
Part IV	Local Investors
Objective:	To determine how likely it is that potential investors would invest in a hypothetical staged-authentic historical attraction on Aruba.
Guiding Question and Activity	1. Based on the previous description and illustrations, how likely would you be to invest in the attraction (if one existed) in Aruba? and why? Researcher followed the process and action/decision flowchart related to the blueprint (Steps 19-26) in conducting a Charrette-type meeting to answer the question and reach the objective.

Survey of Tourists

The online survey was developed by the researcher and was conducted via the Aruba Tourism Authority website (www.aruba.com) and the researcher's own website (www.earneylasten.com/staged). Recruitment of potential survey respondents took place with the assistance of the Time Share Association, the Aruba Hotel Association, and the Chamber of Commerce. The researcher was given access to the Tourist Database in Aruba. Since the survey was conducted online, most communication with prospective respondents was initiated online.

In the researcher-designed survey, respondents were introduced to the concept (story) of a staged-authentic heritage attraction and then queried as to their interest in such an attraction as a destination in a future trip to Aruba. In the survey, the opinions of prospective and return tourists were sought regarding (a) their interest in a living history site as an attraction and (b) the importance of park features, attractions and services to them. Respondents were also requested to provide demographic data regarding their gender, highest level of education, and age. The survey, and recruitment materials are presented in Appendix G.

Prospective respondents to the online survey received an invitation/message to participate in the online survey via email requesting their assistance and indicating the website where the survey could be accessed. Invitations to participate were also available for distribution to potential participants by the various organizations mentioned above. The researcher's goal was to survey 350-400 prospective visitors online.

The online survey had an internet protocol (IP address) identification for potential respondents. Respondents were able to access and submit the survey only once via www.earneylasten.com/survey.There was no identification of survey completers, since mass mailing took place via the Timeshare Association database. A consent form appeared as the first page of the online survey. The consent form served to introduce the project, and participants gave their consent by clicking on NEXT and entering the survey itself. Respondents were informed that participation was entirely voluntary, was anonymous, and would take approximately 15 minutes to complete. The survey was conducted from May 15-June 1, 2010. Information about the researcher, purpose of the study, anonymity of the survey, and consent agreement were stated on the first page of the survey.

Responding tourists were initially asked to state the number of visits they had made to Aruba in the last 10 years using four categories as follows: Once, two to four times, five to seven times, and more than seven times. They were then requested to read a brief synopsis of the story and view a graphic display so as to learn more about what a living history site might look like in Aruba. Respondents were asked, "Based on the previous description, how likely would it be for you to visit the attraction (if one existed) on your next visit to Aruba?" Response choices were: Very likely, Likely, Not sure, Unlikely, and Very unlikely. Those who answered Unlikely or Very unlikely were asked to share their reasons and proceed to the demographic section of the questionnaire.

Respondents who indicated they were considering a return visit (Very likely, Likely, or Not sure), were asked to indicate the importance of park features, attractions,

and services to them using four categories: (a) Events and activities, (b) displays and demonstrations, (c) marketing identify, and (d) services and facilities. Choices for response were: Unimportant, Somewhat unimportant, Neutral, Somewhat important, and Very important.

The final three survey items requested demographic information (gender, level of education, and age) of respondents. Space was available for survey completers to share any additional comments in regard to the proposed tourist attraction.

Data Analysis

The research conducted for this study was nonexperimental and, for the most part, qualitative in nature. However, data were quantified whenever possible using rubrics, tables, matrices to bring as much objectivity to the process as possible. Also, survey blueprint was used to gather information from tourists. The researcher's task was to develop and test a blueprint for planning and designing a staged-authentic heritage attraction for small island nations. Because data were obtained from multiple sources, a variety of analytic methods were employed in the analysis. In analyzing the data in all phases of the research, the researcher was attentive to the following procedures advocated by Glesne (2006) and Marshall & Rossman (2006): Procedures should (a) be clearly and comprehensively described, (b) relate to the research question, (c) be appropriate for the purpose of the study and the type of data being collected, (d) be supported by a rationale for the specific procedures that are used to analyze the data, (e) utilize appropriate tools, both qualitative and quantitative, to analyze the data as needed.

Data analyses procedures for each of the three phases of the research differed. In Phase I, the researcher relied on content analysis. In Phase II, cross-case analysis methods were employed. In Phase III, a systematic process was followed in the analysis of focus group data, and descriptive statistics were used in the analysis of data obtained from the online tourist survey.

According to Glesne (2006), the review of literature review requires a special mindset. It can serve to verify that the researcher's choice of topic is appropriate, and it can assist in further focusing the topic. In Phase I of the research, the literature review was essential in identifying key variables for use in the planning model. The literature review was also used to "cast a wide net from various angles" (Glesne, 2006, p. 25). It was helpful in forming the structure for all other aspects of the research, i. e., interviews, observations, document analysis, focus group meetings, and tourist survey.

The data obtained in the literature review were subjected to a form of content analysis. Marshall and Rossman (2006) described the process of content analysis as follows:

> The use of documents often entails a specialized analytic approach called content analysis. The raw material for content analysis may be any form of communication, usually written materials (textbooks, novels, newspapers, email messages); other forms of communication--music, pictures, or political speeches--may also be included. (p. 108)

In reviewing massive amounts of material related to staged-authentic heritage attractions, content analysis was employed to identify supply, demand and external factors as key variables in the planning model.

In Phase II of the research, the researcher visited sites for the main purpose of ensuring the completeness of the preliminary planning model. Interviews with site managers were conducted. Patton (2002) identified three types of interviews as (a) informal and conversational, (b) general, and (c) standardized and open-minded interview. Interviews, though informal and conversational, were structured in that the researcher employed a set of carefully constructed questions to focus the interviews based on the planning model's categories (supply, demand and external factors).

In analyzing interview data, Patton (1990) indicated that "the first decision to be made in analyzing interviews is whether to begin with case analysis or cross-case analysis" (p. 376). For this study, cross-case analysis permitted the researcher to further investigate categories of data (supply, demand, external factors) across all sites visited to ensure completeness of the preliminary planning model.

Additionally, a matrix categorizing and ranking features observed at each of the sites was completed during each site visit so as to maintain a record of observations, document review, and interview data. A student colleague traveled with the researcher to the sites, was an observer in the interviews, and completed a separate matrix. Following discussion between researcher and observer, a single matrix was developed for each of the sites. The matrix categories served to assist in refining the thematic orientations which were integral to Phase III of the research. Atlas.ti was an application that was used in coding the data, i. e., thematic analysis.

In Phase III, the testing of the model, data were analyzed from five focus groups, each with special areas of interest. Krueger (1988) wrote that the process for analysis of focus group data must be

> systematic and verifiable. It is systematic in the sense that it follows a prescribed, sequential process. The analysis must also be verifiable--a process that would permit another researcher to arrive at similar conclusions using available documents and raw data. (p. 111)

The process used to conduct focus groups was systematic. A focus group guide was created to address the special expertise and interests of each of five groups (government officials, industry leaders, local residents, environmentalists, and local investors). Discussions, depending on the group, centered on supply, demand, external factors, and thematic orientations. The facilitator guided discussions that permitted each group to share its unique perspective in regard to the various aspects of the new blueprint with which they were concerned. Focus group meetings were audiotaped so that the researcher could review tapes and reflect on observations and comments made during each of the meetings. Several student observers were also in attendance at the meetings. The researcher consulted with observers following each of the sessions in order to verify his perceptions regarding the data obtained. The focus group data were then categorized using the guiding questions, and common patterns in the responses of focus group participants were described and explained. A token of appreciation (for the participation in the focus group meetings) was given to all participants.

In the online tourist survey, the researcher queried tourists as to their interest in a return visit to Aruba and in visiting a living history site if one existed in Aruba. Beyond these two questions, the survey sought to gather the rankings of tourists in regard to

thematic orientations associated with a staged-authentic heritage attraction. It was the researcher's initial intention to employ a factor analysis to analyze what was anticipated to be a large data response from the online survey. LimeSurvey (formerly PHPSurveyor), an open source online survey application written in PHP, was the tool used to conduct the survey. It enables users without coding knowledge to develop, publish and collect responses to surveys that can be viewed using Excel spreadsheet and SPSS and that permit the generation of cross tabulations, frequencies, and ratio statistics. Because, however, the survey response was small, descriptive statistics were used to display frequencies and percentages obtained from the survey data.

Ethical Considerations

The survey instruments used in Phase III of this research were approved by the Institutional Review Board (Appendix H) of the University of Central Florida. Careful attention was devoted to ethical considerations throughout the study. In particular, special attention was paid to the interaction among participants who agreed to participate in the focus groups. All participants received an invitation explaining the purpose of the focus groups and were provided with informed consent information prior to and at the beginning of each of the five focus group meetings. Individuals completing the online survey were also provided with an informed consent statement as part of the online survey process.

Summary

This chapter has provided a description of the methodology and procedures employed in conducting the study and answering the research question that was posed. Information has been presented about the model, instrumentation, and the methods used in collecting data for the study. Details have been provided regarding the three phases of the research, the manner in which the multiple sources of data were analyzed, and the ethical considerations in the study. Chapter 4 presents the analysis of the data gathered in Phase II of the study. Phase II yielded data during preliminary site visits which led to a revision of the planning model, the creation of the story, development of the blueprint, and designing a hypothetical attraction. Chapter 5 presents the analysis of the data gathered in Phase III, the testing of the blueprint, using focus groups and an online survey. Chapter 6 contains a summary and discussion of the findings, conclusions, implications, and recommendations for further research.

CHAPTER 4
ANALYSIS OF THE DATA: PHASE II

Introduction

This chapter contains a report of the analysis of the data collected in Phase II of the research. In Phase II, the researcher (a) conducted informal site visits, the major objective of which was to gather important information as to additional factors that might be used to enhance the model; (b) created a story for the hypothetical attraction; (c) developed a blueprint for the planning and designing of a hypothetical staged-authentic heritage attraction, and (d) created a graphic design for the hypothetical attraction.

A total of four site visits were made in January of 2010. Reports of the site visits have been organized to address (a) interviews,(b) observations and participation, (c) and relevant artifacts/documentation related to each of the sites. Each of the site visit reports begins with a brief overview of the design/concept of the attraction(s) located at the site. This is followed by a summary of the data obtained in the interview organized using the remaining five component parts of the interview guide. Categories used included: (a) experts or people involved; (b) site characteristics, constraints and infrastructure; (c) target markets; (d) thematic orientation; (e) concept of design/Charrette process, and (f) external factors that would affect planning and design and functioning of the park. Wherever possible, the researcher identified themes that emerged in the interviews associated with each category. These themes were then used to reexamine the preliminary model to determine whether modifications or enhancements were appropriate prior to the

development of the blueprint for planning and designing a staged-authentic heritage attraction.

Report of Site Visit: Old Sturbridge Village

Interview

Concept of the Design (Charrette process)

Old Sturbridge Village is a living history, not-for-profit museum located in Sturbridge, Massachusetts which recreates life in countryside New England during the 1790s through 1830s (the Romantic Period). With a land area of 200 acres, it is the largest living museum in New England. Zigzag country roads pass through the museum's recreated landscape of plow lands, hayfields and paddocks, wobbly woodlots, and ponds. Restored and reconstructed buildings are spotted near a crossroads at a millpond and clustered around the town of Sturbridge. At the site there are water powered mills, meetinghouses, farms, houses, artisans shops, a bank, a law office, a country store and schoolhouse, along with sheds and barns, privies and fences, gardens and livestock. Men and women in historical costumes serve as interpreters of the past culture; they do reenactment for visitors via activities/edutainments. For example, they can be found plowing fields and moving hay, planting, blacksmithing, printing, cooking, wool spinning. Also the men and women manufacture brooms, shoes, lumber, barrels, baskets, bonnets, tinwork, and pottery. Planning and design sketches or blueprints were not available for review by the researcher.

Experts

The researcher met with Thomas Kelleher, Curator of Historic Trades and Mechanical Arts at Sturbridge Village in January, 2010. The interview lasted for approximately one hour.

In response to the researcher's questions regarding the planning and designing of the park, Mr. Kelleher offered the following observations: Planners and designers that started Old Sturbridge Village were no longer living; however, the plans for the park were initiated in the 1930s, and the park was opened to the public in 1946.

When queried as to the people involved and their roles, Mr. Kelleher shared that originally back in the 1930 and 1940s when the designing of the museum started, the founders (the Wells) had a vision for a small town of New England. They employed a professional architect to design the park but were not happy with the designs. The architectural designs produced outlined a site similar to Williamsburg rather than being appropriate for New England. In that time period, the solution to this dilemma was to "drive around town" and "sense the look and feel" of what this town would have been like prior to its modernization. In regard to the organizational structure, Mr. Kelleher stated that the Village is an institution of national prominence with broad support from those who care about history and heritage. The site is operated with a board structure by The Old Sturbridge Village Board of Trustees/Directors and a board president. Mr. Kelleher emphasized the importance of the role of discussing comparative attractions with potential clients, e. g., board of directors, before planning and designing a staged-authentic heritage attraction.

Site Characteristics, Constraints, and Infrastructure (existing/potential supply factors)

In discussing site characteristics, Mr. Kelleher believed that the size of Old Sturbridge Village was large enough to accommodate new exhibitions; he also noted that the location, not far from major cities like Boston and New York and surrounded by major highways, has great accessibility. He noted weather as one drawback. The site is open year-round, seven days a week. During the fall months, the site tends to be busy with many types of visitors including school trips. Winter weather impacts attendance negatively.

When asked about modes of transportation, accommodations, information and promotion, Mr. Kelleher shared that there are approximately 1000 rooms within a five-mile radius, and that most people arrive at the park by automobile. Inside the park, most visitors walk, but there are alternatives. Visitors can ride in an authentic 19th century horse coach or take a modern boat ride around the park. Maps are used to assist visitors once in the park. Two full-time public relations staff members are employed and oversee publicity efforts which include newspaper stories, TV ads on a national and international level, and radio broadcasts.

Target Markets (existing and potential demand factors)

This area of questioning concerned the radius, size, characteristics of the target markets, admission prices, demographics, socioeconomics, and other important statistics. Mr. Kelleher indicated that most attendees are within 200 miles of the park (Boston is an hour away and New York is two hours away by auto) There is a standard year-round

entrance fee of $20 (adults) and $7 (children), and the Village accepts only US currency, check, or credit cards. There is some special pricing that occasionally occurs: (a) Schools receive special prices, (b) children are occasionally admitted free and (c) senior citizens pay $18 and are entitled to visit the park twice. As to the demographics of visitors, Mr. Kelleher reported that 98% are family units. There are also a large number of school children and college graduates. Mr. Kelleher also commented on the efforts made to encourage visitors to become members through a variety of annual pricing structures, including individual and family memberships. Membership totaled 7,000 at the time of the researcher's visit. A fairly comprehensive website (http://www.osv.org/) is used to publicize the attraction and communicate with members. Members also benefit from discounts, a newsletter and special events. Emails and zip codes are used in acquiring data on existing and potential members. Mr. Kelleher described recruitment efforts, saying, "We try not to intrude; we try to find emails. Membership is important."

Thematic Orientation (existing and potential supply factors)

To create a story or representation of a living history, site planners and designers need to investigate existing and or potential artifacts, machines, edutainments, and recreations for the park. Old Sturbridge Village considers itself an integrated living history site and permits people to participate in events. In addressing thematic orientation, Mr. Kelleher highlighted the importance of artifacts and stated, "Artifacts can range from a teaspoon to a house." He elaborated by noting that of the approximately 60,000 artifacts on site, only 10% were on display.

Mr. Kelleher related marketing identity and its importance to the logo of the site--a grasshopper that has sprung from the soil. He also stressed the importance of identifying Old Sturbridge Village as an interactive park where people are not merely observers but can get involved in park activities, e. g., making candles. Though there are some activities with food in the country village, e. g., 13 people prepare food in one of the houses, the organization does have an outside food and beverage contract responsible for serving modern food and catering events.

External Factors

External factors about which questions were asked included legal and government policies, management, human resources, operation, leadership, the effect of finance, labor, competition, community, entrepreneurship, natural, and cultural resources. In regard to legal and government policies, Mr. Kelleher reported that since the site is non profit, they work closely with the local town. They pay no taxes and offer free entrance for local residents. He also said that billboards were not allowed in the town. Mr. Kelleher offered few specifics regarding other external factors. He emphasized the fact that the attraction's employees were not well paid, and that there was no direct competition for the Village. However, he said that the attraction is people oriented and the goal is to "show people, not the antiques."

As to community involvement, he stressed the importance of cooperation/collaboration of the community to work with the museum, but indicated this provided a "tricky bounce" in that the community occasionally posed the question of why

they paid taxes and Old Sturbridge did not. The final two questions were related to natural and cultural resources that affect the planning, design, and functioning of the park. Mr. Kelleher explained that in Old Sturbridge Village there were no highways, fast-food, or gas stations, so as to use the land available to convey a sense of arrival, sense of place, and place in time of Old Sturbridge Village. According to Kelleher, "People have the feeling they are in the park; nature trails, thematic tours help people understand how environment/nature interact now and in the past." Mr. Kelleher concluded his comments by saying that the state of Massachusetts has more cultural resources than the many other parts of the United States and that it is perceived as a historically rich area in general.

Observation

The researcher recorded approximately 20 pages of field notes (writings and sketches) and over 40 pictures from Old Sturbridge Village. The majority of time spent at the site was devoted to taking pictures and filming and capturing the sense of arrival which was excellent at this site. Because of the authentic recreated village, the interviewee was able to experience a sense of a past time. Children's events and activities were part of the experience. Despite the cold winter, the Village had a lot to offer to its visitors. One could walk through the Village and experience the sense of being in a prior century. The matrix (Appendix C) constructed following the visit indicated that Old Sturbridge Village ranked high in regard to accessibility and in the middle range in regard to the following factors: economic feasibility of development, environmental impact of

development, and national/regional importance. It ranked low in international importance.

Review of Documents/Archival Information

The researcher had reviewed the Old Sturbridge Village website prior to visiting the attraction. While on site, he collected approximately 20 documents including a welcome map with descriptions and specific locations of the site (a schedule of exhibits/events, corporate supporters, wheelchair accessibility, shopping, ATM machine, drinking fountain, food and beverage, restrooms, baby changing station, vending machines, picnic area, wagon ride pick-up, stagecoach ride pickup). Also available were brochures describing: (a) the site in detail; (b) membership-only programs; (c) the winter schedule of programs; (d)special events; (e) where to stay and where to dine brochure for the state of Massachusetts; (f) and craft center offerings (i. e., a listing of artifacts for sale).

Since triangulation was important in this process, the researcher also reviewed materials in the Old Sturbridge Village bookstore. Two books, *Old Sturbridge Village* (McCallum, 1996) and *The Seasons of America Past (Sloane, 2005)* conveyed a sense of life in rural New England, farm life and artifacts one might expect to see in the 1800s.

The Old Sturbridge Village website (www.osv.org) earned an overall high score in terms of the marketing mix. Internet-users can access the various topics via horizontal menu bars to the following links: information on the museum, visitor center, activities and events, exploration and learning, press room, education programs, join and support,

kids zone section, and shopping. Other menu bars (vertically) provide additional information on admissions and hours, school programs, gift shop, join and support, and tell a friend linkages. The link of "Join & Support" was particularly important, as Old Sturbridge Village has been in constant search of new members and relies extensively on the internet as an easy way to convey information and build membership. Product, price, promotion, programming, and people were the most important marketing mix components for the Old Sturbridge Village website.

Report of Site Visit: Plimoth Plantation, Massachusetts

Interview

Concept of the Design (Charrette process)

Plimoth Plantation is a living museum in Plymouth, Massachusetts that re-enacts the original settlement of the Plymouth Colony established in the 17th century by English colonists, some of whom later became pilgrims who were among the first to immigrate to America to avoid religious persecution and to seek religious separation from the Church of England. It currently is a not-for-profit museum supported by admissions, contributions, grants and volunteers. Plimoth Plantation brings history to life in an interactive setting. The site and surrounding area contain the following attractions:

- The Wampanoag home site provides an example of how indigenous families lived in 1627;

- 1627 English village is another trip back in time. Costumed role players, speak the old English dialects of Shakespeare's day and portray actual residents of colonial Plymouth;
- The craft center is staffed by native and colonial artisans demonstrating17th-century furniture and basket making, flint napping, pottery, beadwork and clothing construction using traditional techniques and tools, native and colonial artisans demonstrate;
- The Nye Barn represents a 1627 farming community with cows, sheep, goats, pigs, and poultry;
- Mayflower II is located about 3 miles from the main site of Plimoth Plantation. It is a full-scale reproduction of the ship that crossed the Atlantic in 1620.
- Plimoth Plantation also has a visitor center, some exhibits, gift shops, theaters and dining function facilities, offering contemporary and 17th century food.

Experts

Dr. John Kemp, Coordinator of Colonial Training at Plimoth Plantation was interviewed by telephone in February, 2010. A telephone interview was conducted because the attraction was closed (open only eight months each year and closed during the winter months) during the researcher's time in Massachusetts. The interview was conducted in the same manner by phone as the face to face interviews conducted in Phase III of the research.

In response to the researcher's questions regarding the planning and designing of the park, Dr. Kemp indicated that Henry Hornblower II was the major force in the planning, designing, and development of Plimoth Plantation. The site has a board of directors or trustees that consists of Plymouth businessmen and other leaders of the town.

When questioned as to the people involved and their roles, Dr. Kemp shared that Hornblower's initial attraction, in the early 1950s, was small. He began with a museum close to the waterfront with a representation of old forts. Major developments started in 1957 by a group in England who donated a full-scale reproduction of the Mayflower to America to exhibit as an expression of gratitude for World War II support. Later on, more land was bequeathed to Hornblower by his grandmother. It was this combination of resources that brought together the three sites (the village, pilgrims, and Wampanoag site) that presently comprise Plimoth Plantation.

Hornblower and his father, a co-owner of the property, reached out to town bankers, businessmen and other citizens to be part of the museum. Volunteers were also invited to participate. This led to the creation of a board of directors with a major purpose of securing annual donations. Over the years, the board established committees, and assumed a leadership role in planning for the oversight of the museum and its operations. In 2009, there were over 200 people working at the site.

When asked to think about comparisons with other living history sites, Dr. Kemp emphasized the importance of maintaining authenticity. He stressed that he thought Plimoth Plantation set a high standard in that regard, indicating that other sites compare themselves with Plimoth Plantation. He talked about the importance for "modern

museum visitors. . . to get the feeling of being in a historical environment." In making comparisons, Dr. Kemp indicated that he believed that Plimoth Plantation represented the year 1620 in a way comparable to colonial Williamsburg in the 1700s and Sturbridge Village in the 1830s, and that all three of these sites had been recreated with as much authenticity as possible so as to maintain "historical significance." Dr. Kemp alluded to Skansen, the first open air museum located in Stockholm, Sweden as having provided the model for living history sites like Williamsburg and Plimoth Plantation.

Site Characteristics, Constraints, and Infrastructure (existing/potential supply factors)

In discussing site characteristics, constraints and infrastructure, Dr. Kemp said that some of the undeveloped property associated with Plimoth Plantation is still available for development. The museum sits on 90 acres of land, and its location creates a natural appearance. This is an advantage that Plimoth Plantation has had. Dr. Kemp stressed that, in establishing an attraction, "finding a good site is important to the process." He also commented on the proximity of Boston and Cape Cod and the ease of accessibility due to major highways. In terms of disadvantages, weather has been the major obstacle for the site. Because of unpleasant and unpredictable winters, the museum is open only eight months each year.

When asked about modes of transportation, accommodation, information and promotion, Dr. Kemp shared that most people come by car, but that one-third of all visitors arrive by bus, and that in spring and autumn, large contingents of school buses carrying school children are part of Plimoth Plantation. Visitors arrive from as far away

as California. Accommodations near the site are adequate, and the museum has its own food service. Dr. Kemp also saw the location on the coast as an advantage along with the support of the town.

Plimoth Plantation has a small budget for public relations, and two fulltime public relations staff. A major responsibility of staff is associated with the website, as individuals are able to make advance reservations and make purchases online from the online museum shop. Merchandise sold online consists of artifacts made by their own craftsmen and artisans and is a source of substantial income.

Target Markets (existing and potential demand factors)

When queried on radius, size, and characteristics of target markets, Dr. Kemp shared that most of the museum visitors are day trippers. A population of 10 million lives within driving distance, and a wide variety of people visit the site.

Regular adult museum admission is $28, and $12 for admission to Mayflower II. Reduced rates are available for combination tickets, groups and students. The demographics of visitors vary with the season and day by day. Dr. Kemp stated that student visitors can range from 100 to 1,500 per week, but that families comprise the bulk of visitors on weekends. About 20% of attendees are international, coming mainly from Europe, Canada, and Asia. Dr. Kemp stressed the importance of understanding the importance of "travel patterns that will likely be your customers." He also emphasized the importance of knowing what will appeal to visitors. His example was the very strong emphasis on traditional craftwork at the museum because the visitors are interested in the

many woodworking, cooking, farming, and agricultural activities. Visitors can be interactive and participate in the events; visitors can try the tools and buy them.

Thematic orientation (existing and potential supply factors)

Related to thematic orientation Dr. Kemp provided a typical agenda for museum visitors. He indicated that after buying tickets, visitors view a 13-minute video in the visitor's center which provides a historical introduction to Plimoth Plantation. After that, they are free to choose the attractions that appeal to them. Dr. Kemp elaborated further:

> In the visitor center we have a large gallery. You find paintings, sometimes you find clothing, etc. The idea is when visitors leave the visitor center they go to the . . . living history site [which] is done as it were in the 1620s. They actually speak in the old dialect. There is whole training program for role players. They learn to speak in the old Shakespearean old fashioned way. At the Wampanoag site they wear the clothing and speak in the modern voice. Staff pretend to be living in the 1620s. It is like a play. . . .

In comparison to other living history attractions, Dr. Kemp expressed his belief that Plimoth Plantation did not spend much on marketing identity. This was, in part, because the museum has been in business for over 50 years and most people already know of the site and what it has to offer. Plimoth Plantation has also been linked to an association within Massachusetts that helps to publicize and bring people to the attraction.

Plimoth Plantation contracts with an outside food and beverage company to provide food for customers, and a portion of the sales or profits are returned to the museum. The food that is prepared within attractions is not available to museum guests due to governmental health regulations.

External factors

In discussing external factors that would impact the attraction, Dr. Kemp emphasized the importance of cooperation within the community, and he expressed his belief that cooperation from the beginning of the museum "took place way back with the founder's philosophy." From the beginning, the founders worked closely with Brown University archeologists in regard to cultural resources. Hornblower's original ideas were based on authenticity, and the Brown professors were instrumental in the development of the history/story for the museum. He reported that "most of the time" there was a good relationship with the community, though some residents complained of too many tourists, and added that "there are always politics."

Plimoth Plantation is a non-profit corporation with a board of directors, trustees, community leaders, and volunteers. The board hires directors and associate directors who are in charge of the management of departments within the organization. As to legal and government policies, Dr. Kemp reported very few constraints and mentioned that Plimoth Plantation had applied for, received and benefited from a number of grants which assisted in funding the old English speaking.

The last two questions were related to natural and cultural resources that affect the planning, design, and functioning of the park. Dr. Kemp described the land owned by Plimoth Plantation as a "natural treasure." Dr. Kemp summarized his beliefs by stating, "For some people it is sort of time travel; [they] leave modern time and they come to a historical world. The finding of the right site for living history is very important."

Observation

Due to weather conditions in the northeast, Plimoth Plantation was closed until the end of March; thus, the researcher's observation of Plimoth Plantation was limited to a review of the website, and informal visits to Mayflower II, the Rock and the surrounding area. Photography was used to document the visit. The researcher was able to visit/observe Mayflower II and visit informally with local residents. Another attraction the researcher explored was Plymouth Rock, a national symbol dedicated to the first settlers. It required considerable imagination to connect it to the old authentic or staged-authentic story.

The researcher conducted a telephone interview subsequent to the visit with Dr. John Kemp, Coordinator of Colonial Training at Plimoth Plantation. Based on the interview, review of the website, and informal observation, the researcher completed an evaluation/criteria matrix. The matrix (Appendix C) constructed following the visit indicated that Plimoth Plantation ranked in the high range in regard to accessibility and in the middle range in economic feasibility of development, environmental impact of development, and national/regional importance. It ranked low in international importance.

Review of Documents/Archival Information

The website, in particular, demonstrated the ability of the internet to be extremely useful in marketing a site. A link on the Plimoth Plantation website described the following :

> *"Mayflower II* [has] an extraordinary experience. The details of the ship, from the solid oak timbers and tarred hemp rigging, to the wood and horn lanterns and hand-colored maps, have all been carefully recreated to give you a sense of what the original 17th-century vessel was like. . . *Mayflower II* has many stories to tell and many people to tell them. You will meet staff in modern-day clothing who speak from a present-day perspective. They can talk with you about the original *Mayflower* as well as the reproduction vessel *Mayflower II*. . . . On board, you may also meet role players in period costume who will share their personal accounts of shipboard life, playing the part of *Mayflower* passengers (popularly known as the "Pilgrims") or sailors. Step aboard, breathe in the sea air and experience the many fascinating stories of two historic *Mayflowers!" (http://plimoth.org/features/mayflower-2/).*

The Plimoth Plantation website (http://plimoth.org/) scored high on the marketing mix. Internet-users can access the various links via menu bars (horizontally) and find many applications of Plimoth Plantation to the following links: features and exhibits, plan your visit, education programs, discover more, kids, dinning and functions, and shopping. Other menu bars or links are additional information on donations, group reservation forms, memberships, support, volunteer, internships, calendar, about, press, blogs, overseers, and news and events (e. g., Cinema, Shop, Twitter, Facebook, and Why Plimoth?). Product, programming, and people were determined to be the most important marketing mix components for the Plimoth Plantation website.

Report of Site Visit: Lincoln's New Salem State Historic Site, Illinois

Interview

Concept of the Design (Charrette process)

Lincoln's New Salem State Historic Site is about two miles south of Petersburg, Illinois and about 20 miles northwest of Springfield Illinois. It is a reconstruction of the village where Abraham Lincoln spent his early adulthood. Abraham Lincoln engaged in a variety of activities during his six years in New Salem, clerking in a store, and failing in a business before being elected to the Illinois General assembly in 1834. Lincoln spent six years in the area which is now Lincoln's New Salem. The site offers a walk into the past with some 24 points of interest designated in the reconstructed village. Various shops and homes have been recreated to portray life as it was between 1830 and 1840 in the village. A tavern, stores, a cooper shop, a schoolhouse and church, the residences and shops of a hatter, a doctor, and a shoemaker are among the buildings that have been reconstructed to convey life during Lincoln's time there. Most of the buildings and shops are named for their historic residents. The residences and shops are staffed by employees and volunteers in the dress of the period who are engaged in their trades and crafts on site. They are ready to explain their work and the lives of the historic residents they represent to visitors. Besides the 24 attractions, the New Salem site offers camping, picnicking, an amphitheater, restaurant, refreshments, visitor center, souvenirs, museum store, and parking for visitors.

Experts

An interview of approximately one hour was conducted in January of 2010 with Mr. Tim Guinan, the New Salem site manager. In response to the researcher's questions regarding the planning and designing process associated with the site, Mr. Guinan replied that Lincoln's New Salem is a restoration site. The history or story is based on people who lived in New Salem and Lincoln himself. According to Mr. Guinan, the designation of the park as a state historic site was very important in funding the park and the gradual restoration which occurred during the 1930s and 1940s. The park does not have a board of directors. As the site manager, Mr. Guinan oversees the entire operation. He indicated that nearby towns value the park as a historic site and a visitor attraction.

Site Characteristics, Constraints, and Infrastructure (existing/potential supply factors)

Mr. Guinan reported the land area of New Salem is 740 acres, all of which is handicap accessible. According to Mr. Guinan, weather imposes the greatest constraint on numbers of visitors. Ice, snow, rain severely impact visitors in what is largely an out-of-doors experience. When asked about modes of transportation and accommodations, Mr. Guinan indicated that automobiles/recreation vehicles, buses, and some bicycles were the typical types used. There are 200 campsites in the area and numerous motels/hotels in and around nearby Springfield, Illinois. Visitors tour the site by walking. Vehicles must remain in a generous sized parking area. In regard to further constraints, Mr. Guinan expressed concern as to state funding difficulties and the decline in state support for infrastructure.

Target Markets (existing and potential demand factors)

In discussing characteristics of the target markets, Mr. Guinan indicated that approximately 250,000 visitors come to the park annually. Though visitors come from all over the world; the majority are from central Illinois. About 98% of the guests are family units. The park has an equal appeal for males and females. When queried regarding charges for admission, the researcher was surprised to learn that there is no charge. Rather there is a suggested donation of $4 for adults, $2 for children under 12 years old, and $10 for families.

Thematic Orientation (existing and potential supply factors)

To create a story or representation of a living history, site planners and designers need to investigate existing and or potential artifacts, machines, edutainments, and recreations for the park. The primary purpose of New Salem, according to Mr. Guinan, has been "to interpret Abraham Lincoln's time in the village."According to Mr. Mr. Guinan, New Salem's goal has been to present authentic representations of activities such as soap and candle making and blacksmithing. Many of the artifacts of the 1830s that are on display have been donated to the park. Special events are typically related to some reenactment, and volunteerism is a vital component of park activities. Food and beverage services are not served inside in the park; with the exception of the main entrance, close to the visitor center--there are refreshments and souvenirs. Overall, the products that are offered is, according to Guinan "a step back in time."

External factors

In discussing the impact of external factors on the park, Mr. Guinan indicated that the state of Illinois oversees the park and that he is in charge of the daily operations. Due to declines in state funding, budget and finance has been an increasing concern. At the present time, there are 10 full-time employees who are assisted by seasonal employees and volunteers whose contributions are substantial to the labor force. Competition, in Mr. Guinan's view, has not affected the planning and design of the park. New Salem is a sacred site and the community can and has influenced the design of the park. Natural resources have not been a problem to the park, since the site is an authentic one; however, the functioning has been influenced greatly by cultural resources and influences, i. e., planning and designing in an area where there were/are archeological work and burial grounds. In thinking about expanded activities/services, Mr. Guinan discussed the value of more trails, mountain biking trails, bed and breakfast type lodging closer to the site that would permit people to stay closer to the site.

Observation

The researcher was fortunate to be accompanied during his observation in the exhibit hall by Mr. Guinan who shared stories related to many of the artifacts. Mr. Guinan explained that the exhibit hall is a place where people can acquire background knowledge before they actually experience a walk through the village. The researcher observed sketches and pictures of the purchase of land and the 11-year reconstruction in New Salem and was able to read informative materials while in the exhibit hall. He also

was able to view a scale model (maquette) of the park and other historical artifacts from Lincoln's time there.

Based on the interview, review of the website, and personal observation, the researcher completed an evaluation/criteria matrix (Appendix C). The matrix indicates that New Salem ranked in the middle range for the following factors: accessibility, economic feasibility of development, environmental impact of development, and national/regional importance. It ranked low in international importance.

Review of Documents/Archival Information

The researcher was able to obtain a number of documents at the park including: brochures describing "walk in the past" attractions, map, special events lists, information on bed and breakfasts, campgrounds, lodge, theatre in the park, and information for outdoor enthusiasts.

Lincoln's New Salem website (http://www.lincolnsnewsalem.com/) scored lower than previous living history sites on the marketing mix. Internet-users can access the various links via menu bars and find links to information on: tours, camping, events, performances, links, students, prairie picayune newsletter, and information. An orientation video online is also available for those who wish additional information about New Salem during Lincoln's years there. Product was the most important component in the marketing mix for this website.

Report of Site Visit: Polynesian Cultural Center, Hawaii

Interview

Concept of the Design (Charrette process)

The 42 acre Polynesian Cultural Center (PCC) in Oahu, Hawaii brings to life the traditions, history, and hospitality of six Pacific cultures. The purpose of the Center is to preserve and portray the arts, history, and cultures of Polynesia. The six cultures demonstrate the arts of dancing with fire, making jewelry, clothing from plants, and preserving history without a written language. In PCC, one can experience the authentic and staged-authentic attractions/events/activities/edutainments at the islands of Tonga, Fiji, Tahiti, Samoa, Aotearoa, and Hawaii. The Center contains a Hawaii mission settlement where visitors can learn about the early missionaries in Polynesia and view ongoing craft making. Activities within the Center entertain and educate visitors. They include tram rides, a canoe ride where visitors learn about the migrations of early Polynesia and see a fully functional double-hulled canoe, canoe pageants, children's activities and theatrical performances. There are shops, restaurants and a wide range of guest services in the Center.

Experts

The researcher met with Mr. Seth Casey, Marketing Coordinator for the Polynesian Cultural Center (PCC) in his office which was located at Brigham Young University-Hawaii, within walking distance of the PCC. In response to the researcher's

questions regarding the planning and designing of the park, Mr. Casey offered the following observations: planning and designing goes through several different stages. PCC has a president who works with an officer team made up of a vice president and other senior management officials who report to a board of directors. Any product enhancement or new product, e. g., a new village, is proposed first to the officer team who then take it to the board of directors. Brigham Young University and the PCC are operated by the Church of Jesus Christ of Latter Day Saints. They are considered "sister entities." When designing the different aspects of the cultural center, the first consideration is the purpose behind the change and the extent to which the organization is willing to make the enhancement, update facilities or engage in a renovation. Market research is conducted in terms of determining guests' wishes for specific features or a specific product and whether the innovation or service is feasible to implement.

When asked about competition as a key factor, Mr. Casey indicated that it was a consideration. He stated, "We want to be sure that we meet guests needs" and that research, in collaboration with "the neighbors" was conducted to see what other attractions are doing, how they advertise, what works or does not work for them. PCC is a member of the Hawaii Attractions Association, an organization of all the attractions who work together in making Hawaii an attractive site for visitors. Mr. Casey did qualify his comments on collaboration by saying, "Obviously, there are things you do not share but they do see what other attractions are doing."

Site Characteristics, Constraints, and Infrastructure (existing/potential supply factors)

In regard to site and infrastructure issues, Mr. Casey replied that PCC has 42 acres of park and has the potential to buy neighboring property for expansion, which at the present time, was not viewed as necessary. In talking about Hawaii's positive qualities, he stressed that visitors come to Hawaii because of its "image" and for the year-round great weather. Though winter brings a little more rain than normal, it is not cold. Rain impacts the PCC, much as it would the beach sites on Hawaii, as many of the activities are conducted out-of-doors.

When queried about transportation, three basic modes were discussed: Rental cars make up about 50%; public transportation such as local buses or taxis are available but rarely used. Approximately 40% of PCC visitors make the 1-1½ hour trip from Waikiki to PCC on large 50-passenger motor coaches. Mr. Casey commented, "This is an island, and it is not far anywhere. For some people it can be a challenge."

In regard to accommodations, Mr. Casey mentioned Turtle Bay Resort and "quite a few" beach house vacation rentals which were nearby; however, the majority of the guests come from Waikiki (1-1 ½ hour drive). Mr. Casey shared two literature pieces that are used to assist visitors. Guests receive a gate map on arrival that contains the time schedule for activities and presentations. This assists guests in planning their time at PCC. A brochure is also made available that provides information on the types of entry packages and transportation options that can be purchased for the center. This piece can be found at all Waikiki Hotels, Kiosks, and various shopping outlets. Additional advertisements are found on television in hotel rooms, on airlines in airline magazines, on

magazine racks throughout Hawaii to permit visitors to choose PCC as one of their destinations while in Hawaii.

Target Markets (existing and potential demand factors)

When asked about the target markets, Mr. Casey said, "Hawaii being what it is, obviously attracts people from all over the world." In terms of demographics of visitors, 60% of visitors arrive from the United States, particularly the west coast of California and Canada. Approximately 20% come from Japan, China, and Taiwan. The remaining 20% are locals. Packages range from $45-$225 for adults and $35 to $175 for children and is open from 12 noon to 9 pm night in the evening. Price changes, if they occur, do so only once each year. Mr. Casey indicated that as Hawaii is not an inexpensive destination, whoever comes to the Center has money to spend. The majority of visitors fall between 30 and 60 years of age. Families comprise the largest group of visitors. Mr. Casey said that PCC is Hawaii the number one cultural attraction and have about 20 year functioning. Guests come to the PCC primarily to experience the villages representing the cultures of Samoa, New Zealand, Fiji, Tahiti, Tonga, and Hawaii. Also, the evening show is the largest on the island and is attractive to many guests.

Thematic Orientation (existing and potential supply factors).

In discussing the thematic orientation, Mr. Casey first discussed the villages, indicating that the goal had been to keep them as authentic and original as possible. This has resulted in a wealth of artifacts. In describing artifacts from New Zealand, he said, ". .

. was hand crafted in New Zealand by master carvers. They carved all the frames for the houses, the carvings, the sculptures, and were shipped piece by piece here to the Center and were assembled here so that it's very authentic." He described other artifacts, "We have a war canoe that was donated to the center that was built hundreds of years ago, and it is in pristine condition here on display. We have one of the few sailing vessel that goes on sailing."

The evening show, using modern lighting, was begun last year and was designed to provide balance and broaden appeal. Cultural artisans have been employed. Guests do not only see the displays or finished artifacts. They have the opportunity to see the artisans at work. He provided the example of painting or drawing in the huts in Tonga and Fiji, ". . . they use what called a tapa cloth using natural ink paint from plants. They paint the same way they did in the past 200 years in Tonga." He continually stressed the importance of making "our brand. . . stand out. We wanted them [guests] to know, oh yes, that's the Polynesian Cultural Center. The colors are authentic; authentic tattoo designs, greens, etc. We do not have neon's."

In contrast to other sites, theme food was reported to be a part of the PCC and the center had won several awards for their food. He also indicated that a standard menu for those who do not wish to partake of authentic Polynesian food is available. Mr. Casey stated that "We have to have everything" to meet the demands of guests.

External Factors

Mr. Casey discussed the importance of adhering to governmental policies and following governmental rules. He used, as an example, the ban on billboards which forced the marketing department to explore other avenues to publicize the PCC with the result of dynamic “billboard look-alike signs” on buses. He also described a zoning requirement which was currently being pursued that would enable expansion of the PCC. When asked about management/HR/operation/and management, Mr. Casey responded that it is “very key and very instrumental to have the right person in charge. . . who understands the role of the park, how it can grow and progress and communicates that message. . . ." Mr. Casey was complimentary in discussing PCC management who understood the potential for growth of the center which is comprised of human resources, marketing, sales, and operations departments. He also mentioned students who work in different areas, indicating that the theater director has over 100 students trained for the regular evening show.

When asked how finance affects the planning, designing, and functioning of the park, Mr. Casey replied that finance plays a big part. A Board of Directors approves an annual budget for the park. He shared, “The center is not in the negative. The center is doing well.”

In regard to labor, PCC has some unique attributes. Much of the labor force comes from students at Brigham Young University. The PCC was originally conceived approximately 10 years after the university opened in Hawaii as a means for BYU students to have jobs. The university enrolls students from Samoa, Tonga, New Zealand,

and Fiji. PCC could not exist without the students, and the students are provided with essentials in the form of tuition and assistance. Mr. Casey summarized, "We have our labor force, and they have a place to work."

When asked specifically if they consider competition a threat to the planning and design, and functioning of the park, Mr. Casey replied by saying "It depends [on] who you talk to."He elaborated by discussing the fact that everything in Hawaii, is in a sense competition--even the beach. He also stated, however, "There is no competition with us on the island. We are the biggest attraction on the island." We feel once the guests come here [Hawaii], they will visit the park." He indicated that the majority of Hawaii visitors have come to the center at least once. Based on market research that has been conducted, PCC benefits from many repeat visitors.

In discussing community, Mr. Casey said that the community has supported the park; and that PCC has been careful to engage the community in all stages of park planning and development. As an example, experts in the community have been invited to be part of the planning process for a new show. Once the production was underway, the community was invited to view the show, to provide reaction and feedback and recommend modifications. At one point in the discussion, Mr. Casey stated, "Without community support it is difficult."

In the consideration of natural resources, Mr. Casey stressed the importance of maintaining as much authenticity as possible and the problems caused by the lack of some of the natural materials/resources available. He discussed problems with roof coverings and the need to import materials from other places to maintain authenticity.

Repeatedly, Mr. Casey commented on authenticity and the integral role that cultural experts play in reaching decisions during planning and designing anything associated with PCC. He used as an example the building of the Tonga Village, sharing that the King of Tonga had sent his royal carpenter to the PCC to supervise the building of a downsized model of the queen's summer palace. The goal of PCC is to help guests experience the old Polynesia of 100 to 200 years ago, including the kinds of housing, food and dances of that time. Tour guides are trained and work from scripts for presentations.

Observation

The researcher recorded approximately 10 pages of field notes (writings and sketches) and over 50 pictures from the PCC site. In three different visits to the center, the researcher was able to observe the activities and events from different vantage points, that of a "touring" visitor arriving by bus and as an independent visitor. The site was a welcoming one for all ages and easy accessible for people with special needs. One could walk into the center and experience the sense of arrival, sense of place, and sense of place in time. PCC had many activities, exhibits, and shows in each of the six island villages visited by the researcher. The Rainbows of Paradise canoe pageant on the lagoon winding through the grounds was one outstanding participatory event. The night show, "Ha Breath of Life," which tells Hawaii's ancient story with a cast of more than 100 performers, and the dinner show, Ali'i Lu'au, provided staged-authentic entertainment for guests.

Based on the interview, review of the website, and personal observation, the researcher completed an evaluation/criteria matrix (Appendix C). The matrix indicates that the Polynesian Cultural Center ranked high on all of the factors: accessibility, economic feasibility of development, environmental impact of development, national/regional importance, and international importance.

Review of Documents/Archival Information

The researcher collected approximately 10 documents including a gate map and a brochure with descriptions and specific locations of the site, programs, daily schedule/exhibits events and activities, shopping, and guest services. Many documents such as the gate map and comprehensive entry brochure were in foreign languages (Mandarin, Japanese, English, and Spanish). Interpreters were also available for visitors in need of translators. Available for purchase were a number of materials/books. Some provided activities for children. Others designed to interest adults addressed topics such as the Hula, Polynesian cooking, and other topics that might have been observed or experienced at the PCC.

The PCC website (http://www.polynesianculturalcenter.com/) scored high on all of the marketing mix components. Internet-users can access many links (tickets, deals, Luau, activities, visitor information, Polynesian culture, travel agents, group and events. A wide range of links also permitted a link for residents (kama'aina) and the military. Other links provided access to additional information and links to other sites. These included: special deals, testimonials, map of the center, online ticket sales, Facebook,

Twitter, and YouTube links, partners, blog, locations, online store, press room, and sneak peek videos.

Impact of Site Visits, Interviews, and Observations on the Blueprint

In Phase II of the research, the researcher investigated authentic and staged-authentic heritage attractions in an effort to further refine the model that had been preliminarily developed. Consultation with experts, site visits, interviews, observations, and document analysis resulted in an enhanced model and a blueprint which displays the process by which a staged-authentic heritage attraction would be planned and designed. In other words, three refined elements that emerged from the site visits and visits to Idea Orlando further enhanced the model.

The Enhanced Model

Figure 4 includes refined elements of the planning and designing model. The model was originally developed as a result of the review of the literature. The researcher's understanding of the complexities of the model was considerably expanded during as a result of the consultation with Idea Orlando personnel and the site visits. As a result, modifications were made in three specific areas within the model: (a) Story was included as a specific market target on the demand side; (b) evaluation of assets and (c) services were included on the supply side as components of thematic orientation. These modifications and the rationale for each are presented in the following paragraphs.

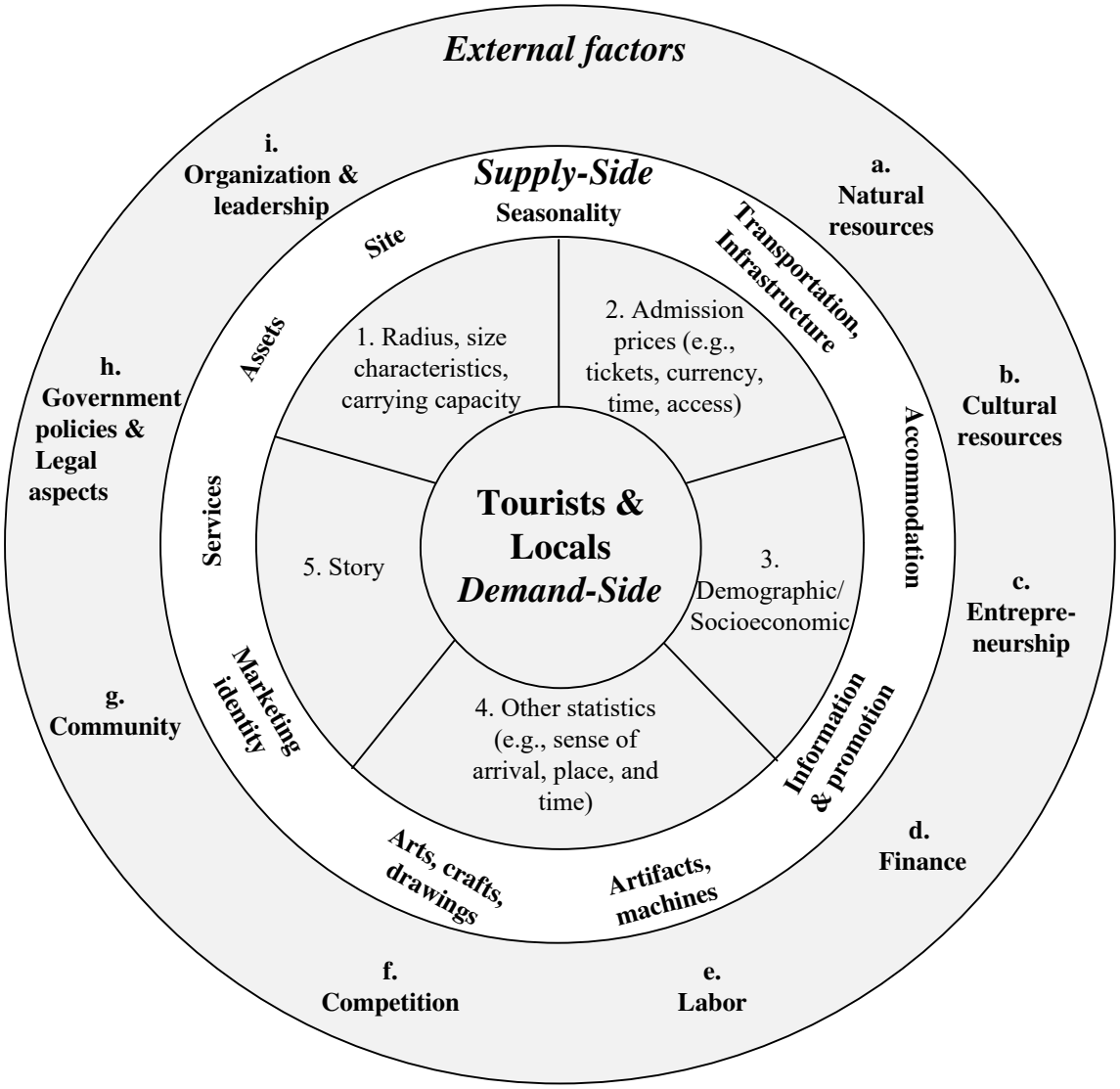


Figure 4. Enhanced planning model for the design of a staged-authentic heritage tourist attraction in small island nations.

Story

Story is a powerful communication tool for the target market. Every story has a living history and every living history sites must have trained interpreters of history. "Hi*story* is continually being recycled by those in the present." (Roth, 2000, p. 1)

According to Roth (2000),

> Past into Present explores how people with the interpretive Impetus recreate the past through first-person interpretation, a challenging living history education method in which interpreters transform themselves into people of the past. (p. 3)

> Proper planning, thorough research, and adequate training and preparation are essential to interpretive success. Planning begins with the assessment of academic, physical, and human resources, educational goals, and intended audience. . . basic themes and issues, fictional or historical characters who will illustrate the story, material requirements, and logistics are built on -- and consistently refer back to--such foundations. (Roth, 2000, pp.41-42)

Without trained and skilled interpretive staff on a "story" one does not have a historic or heritage site--one has an old site. It is the story that brings light and life to the site. The story provides the site with relevance that is importance to visitors. The story can make the site come to life in a powerful way. Thus, story was determined to be paramount for the tangibles and intangibles in the new framework and model. Many factors needed to be considered in developing the story. The researcher's consultation with Idea Orlando as well as visits to the historic Sturbridge Village, Plimoth Plantation, New Salem, and Hawaii sites introduced and confirmed the importance of story for the researcher. Mr. Hugh Darley emphasized the importance of a story's providing for visitors a sense of arrival, sense of place, and sense of place in time at the attraction. The researcher found this to be true in each of the sites visited. The importance of analyzing assets (tangible structures) before developing a story was also determined to be important.

The books of James Michener, e. g., *Hawaii*, *Caribbean*, *Mexico*, served as models for the researcher in considering ways to approach the creation of a story that could be used in arriving at a concept for a staged-authentic heritage attraction for small island nations. In addition to becoming familiar with the Michener books, the researcher relied on his background as a native of Aruba and the experience gained from living in the country regarding the history, culture, and traditions. He visited libraries to collect and assemble the "old" literature (facts). Additionally, he had conversations with elderly people, archeologists and local writers that knew Aruba history. Other sources of inspiration for the story were historical sites that had old structures, museums, archival documents on heritage, and the internet.

The story developed about Aruba was a historical one. The timeline in the story concentrated on three eras--1300 to 1500, 1500 to 1800, and 1800 to 2000. The story that was created, though based on fact, was fictionalized to tell the story of people who lived in Aruba in three very different time periods. Once the story was developed, it served as the background and provided the context in which a staged-authentic heritage attraction could be created. The researcher became, in a sense, the producer of the story as he created the staged-authentic heritage attraction by bringing history to life and creating a living story. The story is contained in Appendix D.

Evaluation of Assets

All of the interviews with site personnel yielded comments on the importance of recognizing what basic tools or assets are available for development of a SAHA.

Evaluation of assets need to be determined in regard to restoration, renovation, or adaptive reuse (i. e., conversion). Evaluation of assets is like building or enhancing a new "software" either in the form of a direct conversion, parallel conversion, phase-in conversion, and pilot conversion (Burch, 1992). According to Darley, the first step or scope that planners and designers need to do/know is to evaluate the assets, determine what heritage assets exist in the market, and then affect them. An example of assets are old mines and quarries (Edwards & Llurdes i Coit, 1996). Thus, evaluation of assets involves the re-evaluation of existing structures to see if they are appropriate for some type of conversion. For other types of services in a staged-authentic attractions planners and designers need to start from scratch.

Services

The researcher arrived at the addition of services as a component of thematic orientations in the planning model. This resulted from the four site visits and observation of the services that were required or preferred by destination visitors. According to the American Heritage Dictionary (2000), services means “work done for others as an occupation or business." Gunn (1994) considered services as part of facilities in tourism planning. Terpstra & Sarathy (2000, p. 586), also considered services on a macro-level, including industries such as wholesaling, retailing, communications, transportation, utilities, banking, insurance, and other personal services. According to Shoemaker, Lewis, & Yesawich (2007), four major elements attract customers when purchasing and

using hospitality products--the physical product, the service environment, the service product, and service delivery. Shoemaker et al. (2007) explained the four elements:

- The physical product is the tangible component of the service. It is mostly the physical product over which management has direct, or almost direct, control;
- Service environment is known as the servicescape, in which the service is delivered;
- The service product is the core performance or service works in theory--it included nonphysical intangibles attributes;
- The service delivery refers to what happens when the customer actually consumes the services.

For the purpose of this study and aim of the blueprint, these four components were determined to be the most important considerations when planning, designing, and developing the "themed services" in a staged-authentic heritage attraction. Planners and designers should consider some thematic orientation of food and beverage, souvenirs shops, restrooms, and other services.

A Blueprint for a Hypothetical Staged-Authentic Heritage Attraction

Using the story, all of the information accumulated in the review of the literature, and the enhanced model, the researcher developed a new blueprint for planning and designing a staged-authentic heritage attraction. Figure 5 presents the new blueprint in the form of a flowchart. Displayed are the sequential steps that must be taken in planning and designing a staged-authentic heritage attraction. The blueprint is explained in detail

in the following pages. Using the blueprint, a hypothetical attraction (Appendix E) was designed to simulate life in another time in Aruba and was used in Phase III to test the blueprint.

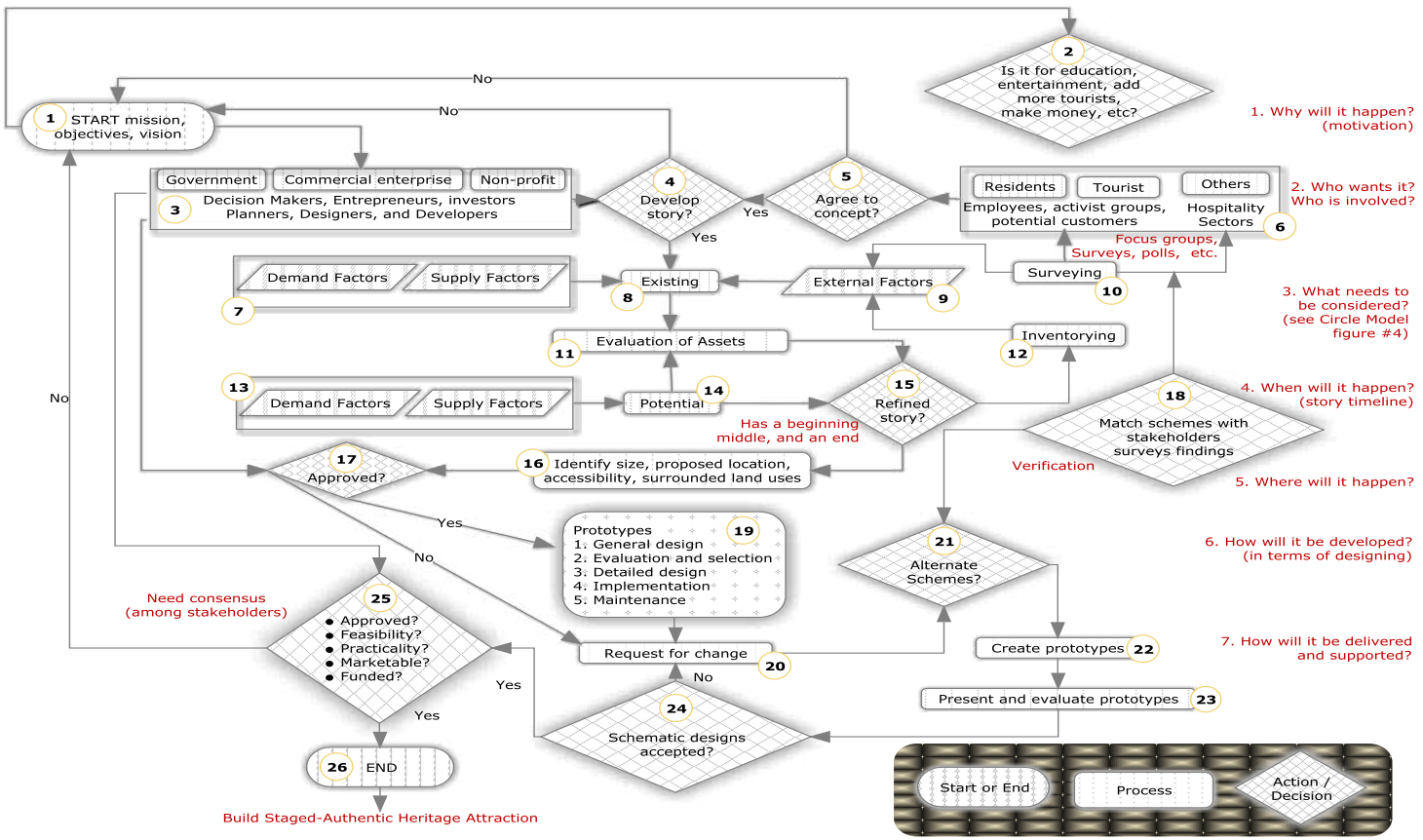


Figure 5. Flowchart for the blueprint for planning and designing a staged-authentic heritage attraction (SAHA).

Seven major questions, shown on the right side of flowchart (Figure 5), and 26 steps comprised the step-by-step guidelines created for the blueprint for planning and designing a SAHA for small island nations. Lines and arrows illustrate the data flow, communication links, and/or directions to make the necessary decisions by stakeholders. There is some overlap in the steps within the flowchart. All questions, processes, and communication links are described and supported in the following paragraphs.

Major Question 1.What is the motivation that will make the SAHA a reality? Decision makers have the objectives, mission, and or vision as their aim in developing a SAHA. Stakeholders involved will be asked--is it to make money? for entertainment? to add more tourists? for education?

1. In step 1, decision makers must have a mission, vision, and/or objectives to start the process of planning and designing a SAHA.
2. The second step requires decision makers to have a SAHA (planned and designed) either for educational purposes, to make money, have some sort of entertainment, exhibitions, shows, displays, or other reasons.

Major Question 2. Who wants to plan and design a SAHA? and who should be involved? Stakeholders are the decision makers, entrepreneurs, investors, planners, designers, and developers in the public, private, and non-profit sectors. Residents, tourists, and workers in the hospitality sectors will be involved to some extent in the planning and designing process of a SAHA. Government officials, entrepreneurs, and/or others in the non-profit sector may have ideas to contribute to a living history story that can be told in the form of a SAHA. To be able to develop a story or concept (for a SAHA), the community at large, tourism officials and future operators, i. e., those in or influencing the hospitality sector, must agree with the concept before it can proceed to the next steps.

3. The following are the decision makers in the planning process: Government officials include members of Parliament, ministers, officials in the tourism board offices, and other public sector executives. Commercial enterprises include entrepreneurs, investors, planners, designers, developers, and other

private associations influencing the SAHA project. Non-profit organizations are those that work for the community rather than make money for themselves.

4. Following steps 1, 2, and 3, the decision makers need to determine whether they want to develop a "living history" attraction in the form of a SAHA? Yes or no? If not ,the process should go back to step 1. If yes, continue to have some preliminary consensus on the concept from the community, tourists, and the hospitality sectors.
5. Stakeholders need to agree on the concept. If no agreement, return to step 1. If yes, continue to develop the groundwork for a living story. Seeking Charrette-type involvement of diverse stakeholders throughout the process fosters a shared vision, mission, and objectives. Trust is built among stakeholders to work across disciplines to maximize group brainstorming and productivity. Ideas are tested and assembled to stimulate stakeholders' participation for later details to test the feasibility of alternative stories and concepts.
6. Local residents, tourists, and others, e. g., tour operators from the hospitality sector, are those that are involved in deciding and surveyed regarding the acceptability of a SAHA for a small island nation. (Step 10 describes the survey process for residents, tourists, and others.

Major Question 3. What needs to be considered? The planning model displays existing supply (assets), demand, and external factors and explains the many components or elements/variables that need to be considered. Stakeholders have to be informed of the objectives, vision, and mission of the project. Surveying residents and tourists are important factors to find out if they will accept a SAHA. Also the external factors (inventories of cultural and natural resources, etc.) are important and need to be considered. Steps 7 to 14 are what needs to be considered.

7. Identify existing demand and supply factors using the planning model as a checklist. Supply factors are existing land or properties available, surrounding land uses, seasonality (weather), infrastructure, transportation, accommodation, information and promotion. Demand factors are: existing radius, size characteristics, carrying capacity, admission prices, demographics, socioeconomics, other variables such as sense of arrival, place and time, and demand for a story. Also thematic orientations must be considered as they relate to supply factors. Elements to be considered are: existing story for an attraction, education, entertainment, existing reenactments or historical simulation, recreational activities, historic machines and equipment, artifacts, arts, crafts, old structures, map and guide brochures, advertisements, logos, websites, colors, posters, billboards, authentic food and beverage, book stores, type of restrooms, daycare facilities, visitor centers, and parking.
8. Gather and process all data on demand and supply factors identified in step 7.
9. Identify external factors that also need to be considered and processed for step 8.

10. Survey Residents/Tourists/Others regarding supply, demand, and external factors (see Planning Model). Surveys, focus groups and polls can be used in determining stakeholder support for a SAHA. For the current project, focus groups were structured using a Facilitation Guide. The objectives were as follows for five stakeholder groups:

    - Government Officials (Ministers and Parliament)--To determine how likely it is that the government would support the hypothetical staged-authentic historical attraction. A The discussion is centered on supply factors, site characteristics, economic development, and infrastructure.
    - Industry leaders--To determine, from the perspective of these leaders, how likely it is that: (a) tourists will visit, and (b) that hoteliers and tourism officials will invest marketing dollars in this type of attraction to fill hotels. The discussion is structured to address demand factors or market targets including size, admission prices, demographic/socioeconomic considerations and other demand factors.
    - Local residents and Environmentalists--To determine how likely it is that local residents and environmentalists (two groups) would accept the hypothetical staged-authentic historical attraction on a small island nation. This discussion is intended to gather information from participants as to the thematic orientation (or how best to tell the story) in a living historical setting.

- Local Investors--To determine how likely it is that potential investors would invest in a hypothetical staged-authentic historical attraction on a small island nation. In this Charrette-type meeting, the new blueprint (flowchart items 19-26) is used to guide participants' input. The intent is to categorize participants' opinions on the likelihood of their investing in a SAHA for a small island nation.
- Tourists--An online survey is conducted. Potential interest in visiting a living history attraction, opinions regarding features to be included and demographics are gathered from prospective and returning visitors.

11. Evaluate existing and potential assets (supply and demand) in order to further refine the story for a SAHA. In evaluating the assets, planners must determine, what heritage assets exist in the market and then determine how they can be affected, i. e., restoration, renovation or adaptive reuse/conversion.
12. Inventory natural and cultural resources available (part of external factors). Water, topography, flora, fauna, and climate are included in natural resources. Economists and business people need to consider these factors for the process of tourism development. Planners and designers must collect artifacts, mentifacts, and sociofacts that are part of cultural resources.
13. Identify potential demand and supply factors. Similar to step 7, supply factors are potential land or properties available, surrounded land uses, seasonality (weather), infrastructure, transportation, accommodation, information and

promotion. Demand factors are potential radius, size characteristics, carrying capacity, admission prices, demographics, socioeconomics; and other variables such as sense of arrival, place, and time, and demand for a story. Also thematic orientations must be considered in relation to the following elements: potential story for an attraction, education, entertainment, potential reenactments or historical simulation, recreational activities, historic machines and equipment, artifacts, arts, crafts, old or new structures, map and guide brochures, advertisements, logos, websites, colors, posters, billboards, authentic food and beverage, book stores, type of restrooms, daycare facilities, visitor centers, and parking.

14. Gather and process all data on potential demand and supply factors identified in step 13.

Major Question 4. What will be the order of events (time)? Decision makers will find out how important it is to develop a SAHA by gathering data on existing and potential supply (assets) factors. In the meantime data will be gathered to further refine the story (preliminary) with a beginning, middle, and an end. See story timeline.

15. Steps 1 to 14 assisted in the refinement of the story (write-up and show produced) timeline (e. g., of Aruba as a case study). The story has a beginning, middle, and end (in staged-authentic design). Planners and designers need to collect as much data as possible on authentic and staged-authentic facts (and fiction) to create a (living) story. Conversations with the elderly who know history, conversations with archeologists and local writers, gathering facts from libraries (review of literature), visits to old places and or

structures, museums visits, the use of internet, are important sources of additional data to further refine the story.

Major Question 5. Where will it happen? Now that the stakeholders have: (a) a story and themes; (b) supply and demand factors (existing and potential); (c) clear objectives, mission, and vision; (d) location, size, accessibility, and surrounded land uses, a hypothetical (depending on conversions) SAHA can be designed. Planners and designers must consider focus group and survey results and recommendations in arriving at schematic designs for a potential SAHA. It is important to follow the advice of community, tourists, tour operators and to keep them informed and gain support for the hypothetical SAHA, now that the entrepreneurs are serious and there is approval of the plan.

16. Identify location; determine size, accessibility and surrounding land uses. This is where the SAHA can be placed with its refined story
17. Gain approval of stakeholders (decision makers) for step 16. If not, then a request for change will be processed
18. In this step, the location of a SAHA is discussed and schematic designs are reviewed to ensure that they match with advice previously given by stakeholders in regard to location. This is an important step to ensure continuing stakeholder support for the hypothetical SAHA.

Major Question 6. How will the SAHA be developed (in terms of design)? Schematic designs or prototypes are part of the process. Many stages or steps must take place before stakeholders can accept the hypothetical SAHA. For example; stakeholders need a general design, evaluation and selection of the designs, detailed (documented) designs, and plans for implementation and maintenance. These prototypes might request (second round in Charrette session or discussion) a revision or change. Thus, the designs need to be presented and evaluated again for acceptance. Overall stakeholders need to have a consensus on (a) approval; (b) feasibility; (c) practicality; (d) marketability and (e) funding. Financial resources to execute these stages are needed because there are costs involved in planning, designing, and developing of a SAHA, which leads to the last question.

19. After having some type of approval on location, size, accessibility, and surrounded land uses, planners/designers/architects/decision makers can move

forward on creating prototypes or schematic designs (in general terms) for evaluation, selection, detailed designs, implementation, and maintenance of a SAHA. Sometimes there is request for change which calls for steps 20, 21, and 22.

20. Request for change by stakeholder(s).
21. Planners and designers will create alternative schemes (designs, drawings, layouts) for acceptance. This will be discussed during the Charrette process.
22. In the Charrette process, the prototypes or schematic designs are created for consideration in step 23.

Major Question 7. How will the SAHA be delivered and supported? Again, after acceptance and having a consensus on the schematic designs (for approval, feasibility, practicality, marketability and funding) stakeholders can proceed and build the SAHA.

23. In the Charrette process, the schematic designs are presented, selected, and evaluated in anticipation of step 24
24. If schematic designs are accepted, advance to step 25. If not, there is request for change.
25. Stakeholders need consensus among themselves in terms of: approval, feasibility, practicality, marketability. Most important, the SAHA must be funded (This is a critical step in the process). Consensus among stakeholders is an important factor on schematic designs for a SAHA in a small island nation. If all the work (previous 24 steps) is approved, stakeholders must also agree on the feasibility of the project.

It is recommended that a feasibility study be conducted to determine if business prospects are possible and viable. Stakeholders must focus on positive and negative aspects when faced with a business opportunity; the feasibility study facilitates a realistic view of both the positive and negative aspects of the opportunity (to make the right decision). Feasibility studies are valuable when starting a new business or recognizing a fresh opportunity for an existing business. Some examples of lasting characteristics in a feasibility study are: the definition, mission, vision, and or objectives of the business, market segmentation, projection on growth in market segments, market offerings, visitor profiles, estimation of revenues, determination of competitive differentiation, operation management structure and methods, which lead to a determination of the following:

- Practicality-- capable of or suitable for being planned, designed, and used and or put into effect; in other words it is useful.
- Marketability--the SAHA is fit to be offered and should be attractive to visitors; in other words, it is salable and appealing to the demand (visitors).
- Funded: a sum of money set aside for a SAHA for a small island nation. Here investors (public, private, and or non-profit) are willing to invest money in a SAHA.

If there is no agreement, return to step 1

26. Once all of the previous 25 steps have been completed, investors can initiate the process of developing and building a SAHA for a small island nation.

Summary

The data gathered in Phase II of the research have been shared in this chapter. Details of four informal site visits were reported. Subsequent modifications to the model, creation of the story, development of the blueprint, and the creation of a hypothetical attraction have been described. The testing of the blueprint, which occurred in Phase III using focus groups and an online survey, is presented in Chapter 5.

CHAPTER 5
ANALYSIS OF THE DATA: PHASE III

Introduction

This chapter contains the analysis of the data gathered in Phase III of the research during the testing of the blueprint for planning and designing a staged-authentic heritage attraction model. In Phase III, focus groups were used to elicit input and feedback regarding the blueprint from five Aruba stakeholder groups. An online survey was used to gather the opinions of prospective and return tourists regarding (a) their interest in a living history site as an attraction and (b) the importance of park features, attractions and services to them. The data gathered in focus group meetings of stakeholders and the results of the online survey of tourists are presented in this chapter.

Reports of Focus Group Meetings

Focus Group Overview

In planning for the focus groups, it was the researcher's intention to convene five semi-structured groups of 10-12 people each in Aruba for between one and two hours. The discussions were structured to expose diverse stakeholder groups to the concept of a hypothetical staged-authentic heritage attraction and to gather a diversity of perspectives from the various groups representing (a) governmental officials, (b) industry leaders, (c) local residents, (d) environmentalists, and (e) local investors regarding its feasibility.

In order to reach decisions regarding appropriate focus group composition, the researcher initially met with representatives of (a) the Aruba Hotel Association, (b) the Parliament/Ministers Office, (c) the Chamber of Commerce Office, and (d) the University of Aruba/San Nicolaas Business Association. With the assistance of these representatives, 10-12 participants were identified to be invited to attend each of the five focus groups. The researcher explained to this consultant group that it was his aim to gain broad perspectives within each of the groups in regard to their areas of expertise. Thus, the primary concern in focus groups membership was in regard to assembling a group of individuals who were representative of the five areas of expertise. Demographic characteristics of individual focus group members were a secondary concern though there was an attempt to form groups that represented the demographic characteristics of the Aruba population.

Participants received invitations to participate in a focus group via email, fax, telephone, and personal conversations with the researcher as needed to secure participation. There was some interest expressed by radio stations and newspapers in the research, and the researcher was generous with his time and information in order to publicize and further legitimize the focus groups so as to maximize participation. Responses indicating participation were requested and received prior to the scheduled meetings. All scheduled meetings were confirmed with a minimum of 10-12 participants with the exception of government officials where it was clear early in the process that the number of attendees would be smaller than desired.

Unfortunately, some focus group members who had responded affirmatively did not appear. One of the sessions (with local residents) was, in fact, rescheduled to improve the number of attendees. One government official indicated he did not wish to be tape recorded during the focus group and declined participation. The final number of focus group attendees for each of the sessions were as follows: (a) three governmental officials, (b) eight industry leaders, (c) nine local residents, (d) 14 environmentalists, and (e) seven local investors.

The facilitator convened each of the focus groups by welcoming participants and thanking them for their interest in the research. Participants were informed of the purpose of the focus group (relationship to research) and provided with essential informed consent information. The researcher, who served as facilitator for each of the groups, then proceeded to introduce the concept using a PowerPoint presentation. This provided an opportunity for the facilitator to share the vision and the story for the hypothetical staged-authentic heritage attraction with participants. At each of the sessions, the researcher provided participants with the following materials: (a) story, (b) brochure which provided a graphic view of the hypothetical attraction, and (c) a list of thematic orientations.

Each of the five sessions was designed for a purpose, and specific sections of the Focus Group Facilitation Guide (Parts I, II, III, IV) were used to initially guide the discussion. A series of separate questions comprised each of the four parts. These questions were asked in the respective sessions to ensure that the objective(s) of the session were met and that conversation was initially focused on areas of particular

emphasis/expertise of each group. The reports for each of the focus groups have been organized around the separate guiding questions developed for each of the groups.

It was also expected that participants would, during the course of the meetings, make observations beyond the focus of the guiding questions. Sessions were, therefore, sufficiently flexible to permit a free flowing discussion among participants who had knowledge and interest beyond the specific area and objective for which they were being consulted. Observations and comments relevant to the research, but outside the area of expertise of the participants, have been reported at the conclusion of each of the focus group reports. This was appropriate because in a number of instances, focus group members though representing one group, also could have served as representatives in one of the other groups, e. g., all individuals were local residents in addition to representing one of the other four groups.

Government Officials (Ministers and Parliament)

A total of three representatives participated in the government officials focus group on May 10, 2010 in the Parliament Building located in the capital city of Aruba, Oranjestad. Included in the group were two parliament officials and an advisor of the Minister of Tourism, Transportation, and Labor. Also in attendance were several observers/students who assisted the researcher in arranging the session, distributing materials and in reflecting on the group's discussion after it concluded.

The overall objective of the government officials focus group was to determine how likely it is that the Aruban government would support the hypothetical staged-

authentic historical attraction. Part I of the facilitation guide was used to focus the discussion on supply factors and was designed to guide a discussion of site characteristics, economic development and infrastructure and to discuss with the group the potential for a heritage attraction for an island like Aruba. Participants were shown a map of Aruba (Figure 6) to assist in focusing the discussion regarding location.

Following are the specific questions directed to the group by the facilitator and a summary of the responses to each:

What are the most desirable location(s) for a heritage attraction to Aruba?

There was a substantial amount of discussion regarding this question among the Parliamentarians and advisor to the Minister of Tourism, Transport, and Labor. Numerous opinions emerged from the three people in attendance as to their preference in regard to location indicated a preference for a SAHA in Aruba. One participant stated that the location of Aruba National Park Arikok (map area C) (Figure 6) would be preferred for the following reason: It has a landscape or "green" scenery for potential development. In other words, the nature would assist in the heritage attraction. Participants continued this line of thinking by sharing that reenactments of Indians were important, and Arikok already has Indian pictographs/caves and a history of Indians being in the National Park Arikok. All participants agreed that there would be an opportunity for more development, economy viability and sustainability for the enhancement of Aruba product, low infrastructure, local involvement, and gift shops.

Participants preferred more development on what already exists. Another

discussion was that various locations on the island (A, B, C, and D) could serve as a heritage trail for visitors. One participant expressed the following in this regard:

> The whole island should be a staged- authentic heritage park, create walking history trail in playa [Capital City Oranjestad], Carnival in San Nicolaas [second largest city of Aruba] year around instead of only in February [the month for Carnival in Aruba], for example, just reuse the pieces of costumes and music and create an audio visual parade.

One participant shared an example of a living history in Costa Rica named Pueblo Antigua [Old Town] where various cultures from the pueblos were on display. Overall, the group reached a consensus that map areas C and D would be appropriate for a SAHA because of (a) their rich culture, (b) past history, and (c) undeveloped location.

Figure 6. Map of Aruba

How would the weather (seasonality)impact a heritage attraction in the proposed (Aruba) location?

This question generated very little discussion. Participants indicated that seasonality would not have much impact on a heritage attraction in Aruba. The discussion really centered around the advantages that Aruba offered with its year-round warm climate/weather/seasonality. Thus, all participants agreed that weather and or seasonality would not be an issue and a year-round SAHA on the island would be possible. Participants also suggested that a SAHA should use the seasons to tell a certain story.

Is there space for more economic development and infrastructure in terms of transportation, accommodation, information, and promotion for a staged, authentic heritage attraction?

One participant expressed "We already have infrastructure and everything, just use the existing ones; and this project should not have a big footprint on Aruba." Other participants agreed that Aruba would be a good fit in terms of existing supply factors, e. g., already developed land for a SAHA. Participants were supportive of Aruba as a site for such an attraction, but they indicated that the project should seek to use existing resources such as ruins instead of building new attractions. According to them, the footprint (damage to nature) should be minimal. Participants agreed on more development with statements like “Tourists are hungry for more attractions." Participants concurred that that the project or SAHA would be a good idea for Aruba.

Other Observations and Comments

Market Targets. Participants also shared opinions on their preferences for admissions, tickets, currency, time, and accessibility. According to them, managers at the SAHA should consider school for educational purposes, preferential rates for locals, a commission to tour operators, senior citizens rates, special programs during the whole year, occasional free days for locals to judge attractions (type of national awareness), ticket sales online via Aruba Tourism Authority and Aruba Hotel and Tourism Association website, among others. Participants stated that "continuous activities must be there to create demand. The accessibility and distribution are very important." Another participant supported the idea of a SAHA by stating, "Staged-authenticity must be included in the branding of Aruba."

Participants continued their discussion of market targets by sharing that a SAHA would be good for the European markets and people of all ages. According to them not only Europe would like to experience a SAHA, but Latin America countries such as Brazil and Argentina could also be attracted to a SAHA. The government officials focus group participants expressed their belief that though North Americans would prefer sun, sea, and sand, the rest of the world would opt for a SAHA.

Thematic Orientations. Participants did not use the formal ranking process used in some other groups, but they did wish to share their opinions regarding the most important thematic orientations or at least what the SAHA should contain and consider. They believed Carnival, authentic food and beverage, architectural buildings, marketing identity (e. g., website, colors, map and guides), facilities, souvenirs, crafts and arts, education to local people and support needed from the local community, and the "old

nature and culture" should be part of the SAHA. One participant mentioned the name of Nathalie Holloway as a form of Dark Tourism already experienced in Aruba. Participants agreed that the distribution system and marketing of the product (SAHA) is very important for Aruba.

Overall Likelihood of Support. In concluding the session, the facilitator asked the participants about their likelihood of support for a SAHA for Aruba. One participant said "It all depends on how it is presented." They expressed their support but also the need for support by a private, non-profit organization because “government cannot sustain it alone.” They suggested a partnership of local entrepreneurs such as tour operators who could develop and operate a SAHA. All participants agreed upon that government could assist in the process with authorizations, important data, and historical facts if needed.

The consensus among participants was that the SAHA was feasible, practical, marketable, and it could be funded. Participants shared that this attraction should accept and portray the different cultures currently on Aruba using perhaps a plaza or multi cultural center which would pay respect to all cultures.

Industry Leaders (Aruba Hotel Association and Aruba Tourism Authority)

A total of eight representatives and two student observers (from generation baby boomers and generation X) attended the focus group meeting on May 7, 2010 in the Aruba Tourism Authority office located not far from the capital of Aruba, Oranjestad. Included in the group were two males and six females: five marketers, one financial

officer, one webmaster, and one representative of the Aruba Hotel and Tourism Association (AHATA).

The overall objective of the industry leaders focus group was to determine, from the perspective of these leaders, how likely it is that: (a) tourists will visit, and (b) that hoteliers and tourism officials will invest marketing dollars in this type of attraction to fill hotels. Part II of the guide was used to focus the discussion on the demand factors or market targets including size, admission prices, demographic/socioeconomic considerations and other demand factors.

Following are the specific questions directed to the group by the facilitator and a summary of the responses to each:

What type of attributes will visitors to a staged Authentic Heritage Attraction prefer in terms of admissions, tickets, currency, and time?

This group expressed the belief that partnership was very important in the success and sustainability of the proposed project (SAHA). Also, the group stated that admission prices should not be too high. Instead the park should try to generate money via Food and Beverage and other activities in the park. One participant expressed "the tickets can be souvenirs [use as souvenirs]." When the facilitator showed the project website and proposed name, stories, and park layouts, the participants were very impressed and liked all the materials. The participants made two specific suggestions:

1. Names of the packages should be well thought out.
2. Consideration should be given to temperatures and times of operation. The park should open early morning, close around mid-day and reopen later in the

afternoon to avoid the mid-day heat. Preferred times for operation were: 7 a.m. - 10 a.m. and 4 p.m. to 7 p.m.

3. The SAHA should have or sell packages by co-partnerships.

In the course of the discussion, participants raised some peripheral issues

What type of socio-demographic market segments will be attracted to a Staged-Authentic Heritage Attraction?

The group agreed that Europeans would be most attracted to such an attraction (SAHA). They did not think that Americans who come to Aruba only for sun, sea, and sand, would be particularly interested in this type of attraction. An example of a living history site "Venezuela Antayer" was shared by a participant during the focus group meeting as an example of a staged-authentic heritage attraction that was part of the appeal of a destination (Venezuela).

Participants were open minded in regard to the attraction and recognized the need to cultivate further interest, saying "Tourists are not really interested in this market yet, and marketing dollars need to be invested for this type of attraction." Participants agreed that a SAHA could help Aruba create an expanded identity beyond sun, sea, and sand attractions. Though participants recognized that the European market might be more interested in heritage attractions, one participant said "but we cannot generalize." The conclusion of one participant summed up the focus group's thinking as "Americans at first are not interested, but in the end they miss Aruba's culture--it should be part of Aruba's package."

Are there any other stories that should be part of a Staged-Authentic Heritage Attraction? and why?

The facilitator requested that participants give some thought beyond his proposal, in terms of the demand, and consider other potential stories that might be appropriate for an attraction in Aruba. Participants suggested the following additional stories and sites:

1. The gold mine ruins could serve as an attraction using the story of Aruba's gold exploration.
2. French Man Pass or "Franse Man Pas" is an area with a story (located in map area C). The participant who suggested this stated that stories could be told in the bus on the way to the attraction by tour guides. An example was offered by another participant, "The bus could get kidnapped by aggressive Indians, and when they reach the French Man Pass, the French [man] will rescue the hostages in the bus." Thus, during the transportation to the park, reenactments could take place.
3. Many of the stories that participants mentioned were displayed on the brochure and park layout (e. g., Dera Gai, Dande, games, slavery, pre-ceramic Indians disappearance, San Nicolaas, etc.). Participants also expressed that the marriage ceremony, old cemetery ceremonial styles, national anthem and flags, natural bridge, among others could also be part of the SAHA. Overall, the stories that were mentioned concurred with those that the facilitator had presented or depicted in shared materials.

Other Observations and Comments

Other observations shared by the group related to information on location for a SAHA, seasonality, economic development, thematic orientations, the likelihood that tourists would visit the SAHA and the willingness of investors to use marketing dollars to fill hotels in Aruba.

Location for a SAHA. The majority of participants, in expressing their opinions, indicated that the attraction should be in multiple sites (A, B, C, and D) instead of one single location on the island. Reason mentioned were: (a) the relatively small size of the island, (b) the fact that historical sites are all over the island, and (c) it would add value to the attraction to take tourists to the original (historical) sites. One lone participant expressed her preference by saying, "The SAHA attraction should concentrate on one single location." No specific reason was mentioned for her opinion. Map areas C and D were considered the best locations for a SAHA. Participants indicated their belief that such a project would benefit the city of San Nicolaas (D) greatly in terms of economic development. Most participants agreed that the story at the SAHA should be interesting in order to attract visitors from a broad geographic area. The participants supported the notion of guided tours as being ideal in transporting tourists from one attraction to the next if the SAHA was in multiple locations. Participants also expressed their opinions that the perception of local citizens was likely to be that such as attraction would be targeted solely to tourists.

Weather, seasonality impact. Participants commented that most tourists would not visit such an attraction during the first half of the day because of the heat and because tourists typically preferred the beach during that time of the day. One participant

expressed that "Opening hours would be better early in the morning and in the afternoon rather than when the sun is at its peak." There was also some discussion regarding a potential example for the SAHA that would avoid the problems associated with climate--an indoor Aruba Archeological Museum (located downtown in the capital of Aruba) because of its ability to entertain. They stated that such an attraction should focus on appealing to all the senses of the human being (sound, sight, taste, smell, and touch).

Economic development, infrastructure, transportation, accommodation, and promotion. Participants expressed the need to use the existing infrastructure (e. g., ruins, old buildings). One participant said "Don't create new ones, restore infrastructure!" In other words, participants agreed that such an attraction (SAHA) should reuse land, e. g., restore monuments, instead of building a new attraction.

Participants agreed that Aruba has more than enough accommodations on the island to support an attraction with lodging facilities for its visitors. Participants also stressed the need to attend to undeveloped resources before considering a SAHA. One participant mentioned the neighboring island of Curacao as an example of a site that has developed their resources." One participant spoke to the role of children, saying "The role of kids would be vital for such an attraction." Participants stated that children interested in an attraction would bring parents who would be willing to pay admission fees to satisfy their children.

Thematic orientations. Though it was not a major focus for this group, participants were interested in discussing thematic orientations and arrived at the following consensus ratings by the group as to orientation/themes that should be considered for a SAHA developed in Aruba:

1. Concept, branding, promise, core attributes;
2. Authenticity, food and beverage in recreational form presented;
3. Quality of facilities, safety, maintenance, service quality;
4. Marketing, pricing, distribution channels;
5. Accessibility, directions, map;
6. Educational research, Entertainment, storytelling, cooking courses;
7. Dynamic, visual, interaction (but not too staged);
8. Local arts and crafts, souvenirs, library (souvenirs and merchandise);
9. Engagement with the community; and
10. Flora and fauna.

Participants supported a balance between nature and buildings. They were also interested in creating a "kids' club" where children could stay while parents were experiencing the park. Participants suggested bringing in visitors to play Dominos and having culinary courses that teach participants how to make the Aruban foods of the past. One participant said "The park can go beyond just entertainment. It can host researchers in the area of anthropology, that will enhance the park's credibility."

Likelihood to support and invest marketing dollars in a SAHA to fill hotels. Participants were not sure that a SAHA could attract people to the island of Aruba. Though they viewed the park as an added value to the destination, they agreed that the main reason for visiting Aruba is and would continue to be sea, sand, and sun. Participants envisioned the SAHA as enhancing the Aruba experience, comparing it to the "Cura Hulanda" in Curacao. One participant said, "Once visitors are here on the island, they will go to the SAHA; but it won't serve to fill hotels. "Another participant

summarized the thinking of the group well in stating, " It's not a unique selling point but will help enhance the destination of Aruba."

Participants agreed that such a project would be feasible and, with a good business plan focused on sustainability, could get funding. There was some discussion about outsourcing some parts of the park to local entrepreneurs who would be responsible for their part in the project, and the importance of continuity throughout such a project was determined to be key to its success.

Local Residents

A total of nine representatives participated in the local residents focus group meeting on May 17, 2010 at "Centro di Bario Lago Heights" located in the area of San Nicolaas city. Included in the group were local citizens, two females and seven males. Among the group were two business leaders from the San Nicolaas Business Association (SNBA). The leader of SNBA had been helpful in organizing the meeting and in ensuring that participants were local citizens (held a Dutch passport) and were willing to speak honestly during the meeting. This group was comprised of local citizens who represented the Aruba population of San Nicolaas residents. Meeting with this group provided the researcher with the opportunity to obtain feedback from the Aruba people who lived in a different geographic part of the island and was important in the triangulation of the data. The group was very receptive to the hypothetical SAHA and expressed their interest in its becoming a real attraction in Aruba. There were several observers/students who assisted

the researcher in arranging the session, distributing materials and in reflecting on the group's discussion after it concluded.

The overall objective of the local citizens focus group was to determine how likely it is that they would accept the hypothetical staged-authentic historical attraction for Aruba. Part III of the facilitation guide was used as the main focus in the discussion on thematic orientations and was designed to guide a discussion on how best to tell the story in a SAHA. Participants initially expressed their individual preferences in terms of thematic orientations. After a general discussion, the group arrived at a consensus as to the top ten thematic orientations and considerations for a SAHA in Aruba. Following are the rankings resulting from the individual and group consideration of thematic orientations.

Identify and Rank Thematic Orientations:

The complete listing of individual and general consensus rankings are displayed in Appendix I. Consensus was reached among participants on the following rankings:

1. Authenticity;
2. reenactments/historic simulation;
3. arts and crafts displays;
4. location of SAHA along seaside (for sea activities);
5. education;
6. story of attraction;
7. development (of SAHA attractions);
8. original music and instruments;
9. literature and poetry, and open fun movie (visual appeal).

Words which were used frequently during the focus group meeting were reenactments, simulation, recreation, entertainment, activities, folklore, dance, clothing, and story of attraction.

Other Observations and Comments

This group was very interested in the concept being presented. Discussion among the participants was lively and touched on each of the other categories, i. e., information on location for a SAHA, seasonality, economic development, demand factors, and their likelihood to accept a SAHA for Aruba.

Location for a SAHA. Most of the participants stated that they liked the central part of Aruba (map areas B and C). The specific location mentioned was "Franse Pas" because of its touristic, historic, and lack of governmental influence. One participant said, "It is an attraction on itself, but don't destroy it, build around it." Participants offered the following suggestions related to location:

1. Develop the project on re-used land--use what already exists.
2. Where the attraction is located depends greatly on the story that will be told.
3. Develop in several areas around the island rather than one single location. Use a trail leading visitors to the different attractions with stories of the different eras.
4. Map areas C and D could be good project locations.
5. Wherever the location, consider one near the sea since this would enable stories concerning fishing, a key part to Aruba's history and culture.
6. If map area A were selected, tourists should be driven to map area D in order for San Nicolaas to enjoy economic activities.

Weather/seasonality impact. Participants agreed that the weather in Aruba is very unpredictable and ideal for such a project. Weather impact or seasonality was not viewed as a threat to the project (i. e., to have a SAHA for Aruba) by participants.

Economic development, infrastructure, transportation, accommodation, information, and promotion. Though participants expressed their belief that all market segments would benefit from such a project, they stressed the importance of developing the island's infrastructure in order to support such a project. The revamping of transportation was mentioned. As stated by one participant, "We have enough [economic development, infrastructure, transportation, accommodation, and promotion] already, even too much. What's left [to explore is] information [i. e., awareness]--there we can build transportation, [etc.], step outside of what we already have."

Admissions, tickets, currency, and time. Participants thought the project should focus on family when considering planning, design, pricing, i. e., moderate admission fees. This group discussed the importance of the project's having a good business and marketing plan and thought that the attraction could be open all day long (from morning to night).

Socio-demographic market. Participants advocated for a wide market spectrum which would appeal to a broad socio-demographic market. The group agreed that for the most part, it would be Europeans (and Canadians) who would be interested in a SAHA project.

Other stories that should be told in a SAHA. Participants offered a number of suggestions regarding other stories that could be told in a SAHA. They suggested the following:

1. Dutch heritage,
2. the refinery and its many associated stories.
3. Carnival and its influences on the Aruban culture,
4. the influence of other islands on the Aruban culture,

5. Aruba during second world war,
6. Aruba's Flora and Fauna,
7. Tourism in Aruba (past, present, and future).

Likelihood that local citizens would accept the SAHA. All participants shared their enthusiasm for a SAHA for Aruba. They stated that the project or SAHA must be new and participative. These residents of San Nicolaas were also quick to share not only their support but their interest in their city. One participant's comment reflected the tone of the group discussion on this question, ""Yes, but we don't want San Nicolaas to be left out. Otherwise again it won't be able to compete with the whole island. Yes, but bring something to me. I should feel included." Overall, participants were very receptive to the idea of diversification of more attractions, besides sun, sea, and sand. Participants believed the SAHA was feasible, practical, and marketable for Aruba.

Environmentalists

A total of 14 representatives, two females and 12 males, participated in the environmentalists' focus group on May 6, 2010 at the visitor center located in Aruba National Park Arikok in the district of Santa Cruz. Included in the group were a park director representing National Park Arikok and six managers from various environmental sectors, i. e., Santa Rosa. Santa Rosa is a center engaged in experimental work aimed at diversifying the Aruban economy by encouraging and developing agriculture with particular reference to husbandry, horticulture, and fisheries. Also in attendance was one politician who was particularly interested in environmental issues. Six environmental aficionados from StimAruba, an organization that devotes itself to nature conservation

and protection and is committed to safeguarding Aruba's nature and culture, completed the group. There were several observers/students who assisted the researcher in arranging the session, distributing materials and in reflecting on the group's discussion after it concluded.

The overall objective of the environmentalist focus group was to determine how likely it is that the environmentalists would accept the hypothetical staged-authentic historical attraction for Aruba. Part III of the facilitation guide was used as the main focus in the discussion on thematic orientations and was designed to guide a discussion on how best to tell the story in a SAHA.

Participants initially expressed their individual preferences in terms of thematic orientations. The facilitator, using, a whiteboard, led a group discussion and a prioritizing activity. The group arrived at a consensus as to the top ten thematic orientations and considerations for a SAHA in Aruba. Following are the rankings resulting from the individual and group consideration of thematic orientations.

Identify and Rank Thematic Orientations

The support of environmentalists is critical when it comes to new plans, designs, and or developments of "concrete or construction" on the island of Aruba. It was, therefore, very gratifying to the researcher that all members of the group expressed interest in and support for the hypothetical SAHA and discussed it in terms of its becoming a real attraction that must be run especially by small entrepreneurs. Also, all

group members recognized the need, in an Aruba SAHA, for a story (beginning, middle, and end) that could be told with facts in combination with fiction.

The complete listing of individual and general consensus rankings are displayed in Appendix I. Consensus was reached among participants on the following rankings:

1. Story of the attraction
2. education,
3. authentic food,
4. reenactments (event and activities),
5. arts and crafts,
6. architecture (old structures),
7. archeological experience,
8. national museum,
9. marketing identity,
10. SAHA operated by small entrepreneurs.

Words such as reenactments, historical simulation, recreational, entertainment, activities, folklore, dance, clothing, story, marketing, and authentic food and beverage were mostly mentioned among participants.

Other Observations and Comments

After prioritizing the thematic orientations, the focus group was interested in further discussion of various aspects of the hypothetical SAHA. Other observations and comments by group members were related to the location for a SAHA, seasonality, economic development, demand factors, and their likelihood to accept a SAHA for Aruba.

Location for a SAHA. Most of the participants agreed that Savaneta (map area D), Santa Cruz (map area C), and San Nicolaas (map area D) would be good locations for the proposed attraction. These areas were chosen for their historical importance to the island

of Aruba (map areas C or D). Some participants thought it would be a good idea for the park to be divided into different historical sites around the island. Some participants thought map areas A and B were too congested for such a park. In map area C, Spans lagoon, mina di oro, and seroe di Noca, which is a nature environment, were among the locations mentioned by the participants. Overall, the majority agreed that San Nicolaas (map area D) would be a good location for a park. Participants thought that such a park should be intended for both tourists as well as locals. Major concern was expressed regarding the cost to visitors and the hope that the park would be affordable for locals. One participant expressed interest in what he termed a "cultural walkway, instead of one location. We want this park spread across Aruba. We will be creating cultural heritage tourism."

Weather impact or seasonality. All participants in this group concurred that the weather is unpredictable. This group considered the rainy season as a potential problem depending on the buildings, activities and locations. Participants thought the park should be able to adapt to any type of weather. One participant advocated "having rain dance exhibits/events" during the rainy season. Another participant stated that "rainy season or seasonality can also be used positively to create themes for each season." Participants were not overly concerned with this supply aspect.

Economic development, infrastructure, transportation, accommodation, information, and promotion. Participants cited space for more economic development as being adequate. However, several members of the group expressed skepticism about the infrastructure. They did not think that the current infrastructure could support a

hypothetical SAHA. Participants stated their beliefs that many sites, unknown to both tourists and locals, could be very appropriate for such an attraction.

Admissions, tickets, currency, and time. Participants offered several opinions regarding admissions, tickets, currency and time. In regard to admissions, suggestions were made to (a) charge tourists more than local citizens, (b) offer a special prize for families, (c) make a one-year pass available, (d) give careful consideration to times the attraction would be open, i. e., morning and afternoon hours. There was considerable discussion, but little agreement, in regard to ticket prices., but little agreement. Participants, in reviewing the SAHA brochure, compared it to "Venezuela de Anteayer," an attraction in Venezuela focused on creating an experience of Venezuelan history. Overall, participants were very receptive to the concept presented to them.

Socio-demographic market. This focus group saw savvy-travelers/geo-tourists as being prospective visitors to the hypothetical SAHA. They were very positive towards attracting a different type of tourist as an alternative to sun, sea, and sand. They expressed the belief that this attraction would facilitate that process and would be good for Aruba's marketing. In addition, one group member viewed the SAHA as meeting a need for activities that would serve the island's youth, senior citizens, and locals; and they think this project would fill this gap. Having local food and beverage was perceived as key to the attraction's success for all visitors.

Other stories to that should be told in a SAHA. This group did not have further suggestions for additional stories. They were in agreement with the story presented by the researcher as being appropriate for an Aruba SAHA.

Likelihood that environmentalists would accept the SAHA. All participants voiced their acceptance of and support for a SAHA in Aruba. They were particularly interested in the diversification aspect with appeal beyond sun, sea, and sand. Participants believed the SAHA was feasible, practical, and marketable and would be supported by stakeholders. They also advanced the idea that a SAHA could be funded by various small entrepreneurs of Aruba.

Local Investors

A total of five females and two males participated in the local investors focus group meeting on May 12, 2010 at the Chamber of Commerce Building in Oranjestad. Included in the group were two tour operators, one banker, three commercial leaders/business owners, and one representative of the Chamber of Commerce. The meeting, led by the researcher using both English and Papiamento languages, lasted for two hours. Also in attendance were several observers/students who assisted the researcher in arranging the session, distributing materials and in reflecting on the group's discussion after it concluded.

This meeting was a Charrette-type meeting. Participants were provided with various drawings, layouts, brochure, and the story. Additionally, lists of comments/responses obtained from the focus group meetings with government officials, industry leaders and environmentalists were distributed. The facilitator followed Steps 19-26 in the Flowchart (Figure 5) which displayed the blueprint for planning and designing a staged-authentic heritage attraction (SAHA). Part IV of the facilitation guide

was used to elicit participants' views on the likelihood of their investing in a SAHA for Aruba. The flowchart/new blueprint was used to guide the discussion of the two main questions in Part IV so as to permit the participants to reflect on data gathered in three previous focus groups in reaching some judgment as to whether the hypothetical SAHA would be feasible, practical, marketable. They were asked if they, as potential investors, would be willing to commit funds to such an enterprise. Following are the specific questions directed to the group by the facilitator and a summary of the responses to each:

Based on the previous description and illustrations, how likely would you to invest in the attraction (if one existed) in Aruba?

A much longer time was devoted to providing information to this group than had been required in the three previous focus groups. The story was told, park displays were shown, and illustrations were explained and shown. During the presentation, questions were asked and some clarifying discussion occurred. At the conclusion of the presentation, participants indicated they understood the concept and unanimously expressed their enthusiasm for such a project. They stated their support as being very likely for the hypothetical SAHA. One participant suggested that "Bonds should be sold for a project like this for, let's say, $5000 to local people, not foreign investors."

Is it (the SAHA) feasible, practical, marketable, and can it be funded?

The interest of focus group members was high, and the answers to all of these questions were positive. Focus group members offered individual supportive comments,

all affirming the feasibility, practicality, marketability and funding potential for the hypothetical SAHA

Other Observations and Comments

The group took some additional time to share other observations and comments related to location for a SAHA, seasonality, economic development, demand factors, and their likelihood to accept a SAHA for Aruba.

Location for a SAHA. Most of the participants expressed the belief that San Nicolaas (map area D), with its undeveloped land possibilities, was the best location for a SAHA. Other sites mentioned were Franse Pas (map area C) and map area A close to the lighthouse area. Participants discussed the lighthouse are as problematic in that it is in a green zone, making economic development difficult. One participant advocated again map area B, stating that ”where the capital of Aruba lies is no good for a SAHA."

Weather, Seasonality impact. Participants acknowledged the importance of weather, stating that “It will play a role in location or map areas B and C considering the maintenance.” Some expressed attitudes that stronger breezes with their cooling effects in map areas B and C would benefit visitors.

Economic development, infrastructure, transportation, accommodation, information, and promotion. One participant stated, "Si mester," (yes, we must) "because Aruba is getting boring!" Another individual cautioned the group, saying "Yes, there’s space but we should watch out where we develop. Some places are already too developed. The place must be more ‘virgin’" This group advocated for an unobtrusive

footprint for the attraction. Their comments focused on authenticity in style, appealing to diversity and possessing a nature-friendly quality. One participant stated, "Don't use the little natural resources we have left." One particular participant offered a suggestion that the Hooiberg area (map area B, a hill at the center of the island) might be a good SAHA site when considering economic development. There was little support for this idea.

Admissions, tickets, currency, and time. This focus group presented a unified view as to the time of operation: 9 am – 6 pm, with a once-a-week night festival that would require extended hours. Group members also cited the need to resolve any potential problems related to noise and congestion as it related to residents and businesses in surrounding areas.

Socio-demographic market. "All culturally interested people should be part of a SAHA, " said one participant. Most participants thought the attraction would have most appeal for visitors over 40 years of age and that children would need special attractions to interest them. One participant stated, "It all depends on the themes., Then , you can use [themes] to attract both [young and older people]. The group discussed the fact that Aruba is considered to be a family destination, and that as a group of people, "It [family] is great for a SAHA."The youngest of all participants attending any of the focus groups, a 23-year-old female, stated her view that "Teenage adolescents won't be so interested." She also reported that her interest in a SAHA was minimal.

Other stories that should be part of a SAHA. Several additional stories were suggested by members of this focus group:

1. Stories of the relationship Aruba had with Netherlands Kingdom- Heritage

2. San Nicolaas Caribbean-tour and plaza around the prostitution market (comparable to New Orleans, Louisiana as an attraction)
3. Carnival. parades, souvenirs, restaurants, music, actors such as found in Barcelona, New Orleans, Amsterdam;
4. San Nicolaas story of pride and quality;
5. Stories related to Nord (map area A) and all other areas.

Thematic Orientations. Group members were interested in thematic orientations and arrived at a list of those they considered most important for telling the story and for success and functioning of the park.

1. Teamwork on the island to produce the product (everybody should be; involved);
2. How the park looks--the attraction look and feel;
3. Entertainment, education (some classes on cooking, arts, crafts, etc. for visitors), reenactments, recreational activities;
4. Emphasis on authentic Aruba food and beverage (with some international food and beverage);
5. Facilities, stores, souvenirs, etc.;
6. Marketing in general;
7. Sport activities;
8. Safety, maintenance, cleanliness;
9. Parking;
10. Wheelchair and strollers accessibility and rentals--in a SAHA in Aruba.

Analysis of Tourist Survey Data

An online survey was developed by the researcher and was administered via the Aruba Tourism Authority website (www.aruba.com) and the researcher's own website (www.earneylasten.com/staged) between May 15, 2010 and June 1, 2010. The researcher was given access to the Tourist Database in Aruba and was assisted in recruiting potential survey respondents by the Time Share Association, the Aruba Hotel Association, and the Chamber of Commerce.

The survey (Appendix G) sought the opinions of prospective and return tourists regarding (a) their interest in a living history site as an attraction and (b) the importance of park features, attractions and services to them. Respondents were also requested to provide demographic data regarding their gender, highest level of education, and age.

The demographic profile of the 88 tourists who initially responded to the survey is presented in Table 10. A total of 36 (48.65%) females, 37 (50.00%) males, and 15 (17.05%) additional respondents who did not share their gender completed the survey.

Table 10
Demographic Characteristics of Tourist Survey Respondents (N = 88)

Characteristic	Frequency	Percentage
Gender		
Female	36	40.91
Male	37	42.05
No response	15	17.05
Total	88	100.00
Level of education		
High School	6	6.82
Vocational School	2	2.27
Some College	15	17.05
Undergraduate Degree	22	25.00
Graduate Degree	26	29.55
Other	1	1.14
No response	16	18.18
Total	88	100.00
Age		
21-30	5	5.68
31-40	4	4.55
41-50	24	27.27
51-60	25	28.41
61 and above	15	17.05
No response	15	17.05
Total	88	100.00

Respondents reported their highest levels of education as follows: Eight (9.09%) respondents indicated they had completed high school or vocational school; Fifteen (20.55%) had been enrolled in some college, and a total of 22 individuals (30.14%) had completed an undergraduate degree. Almost one-third, (26, 35.62%) had earned a graduate degree. Sixteen respondents (18.18%) chose not to complete this item.

The vast majority of the 64 tourists who shared their age were over 40 years of age (72.74%). Only 9 (12.17%) were in the 21 to 30 and 31 to 40 age groups. Tourists were initially asked to state the number of visits they had made to Aruba in the last 10 years. Their responses are displayed in Table 11. Of those responding, 40 (45.45%) indicated having visited more than seven times; 13 (14.77%), five to seven times; and 12 (13.64%) two to four times. Thirteen (14.77%) reported never having made a prior visit, and seven (7.95%) shared that this was their first visit. Thus, the responding population overall was somewhat knowledgeable about Aruba's current products/attractions.

Table 11
Prior Visits and Likelihood of Attraction Visit (N = 88)

Descriptor	Frequency	Percentage
Prior visits to Aruba		
Never	13	14.77
Once	7	7.95
2-4	12	13.64
5-7	13	14.77
More than 7	40	45.45
No response	3	3.41
Total	88	100.00
Likelihood of visiting the attraction		
Very likely	23	26.14
Likely	25	28.41
Not sure	14	15.91
Unlikely	11	12.50
Very unlikely	2	2.27
No response	13	14.77
Total	88	100.00

Respondents were then requested to read a brief synopsis of the story related to the hypothetical staged-authentic heritage attraction (SAHA) and view a graphic display so as to learn more about what a living history site might look like in Aruba. They were asked, "Based on the previous description, how likely would it be for you to visit the attraction (if one existed) on your next visit to Aruba?" Responses, displayed in Table 11, included Very Likely, Likely, Not Sure, Unlikely, and Very Unlikely. Twenty-three (26.14%) tourists replied that they were very likely to visit a living history attraction if Aruba had one; 25 (28.41%) were likely, and 14 (15.91%) were not sure. Thus, 70.46%, almost three-fourths of those responding, expressed some interest in a SAHA in Aruba. A total of 13 tourists indicated that they were unlikely or very unlikely to visit such an attraction if one were to available. An equal number (13, 14.77%) simply did not complete the survey.

The 15% of survey completers who answered unlikely or very unlikely were asked to share their reasons. Following are the comments that were stated as to why they were not likely to visit a staged-authentic heritage attraction in Aruba if one existed:

1. Usually when I go on vacation I don't gravitate towards museums or historical attractions;
2. I've never been attracted to historical items for vacation. I like to see the outdoor and natural beauty of the vacation spot;
3. It seems kind of boring for my interests
4. We go to Aruba to be on vacation, relax, eat, swim, not to visit any type of historical thing;
5. Go there to enjoy the beach, snorkel not go to museum or similar location;
6. I enjoy the beaches, casinos and restaurants. I'm not there for a history lesson;
7. Already well aware of the historic side of Aruba;
8. Sorry, I am more interested in Beaches and Dining. I come to Aruba to relax;
9. I like Aruba the way it is/was. I don't feel the need for anymore attractions;
10. We usually go to Aruba to just relax. We have read all about its history and don't think this exhibit/center would be something that we would go to;

11. Our interest is more relaxation and using the pool/beach at our timeshare. When traveling around the island, we go to Arikok and the back side.

This group of visitors, representing almost one-third of the surveyed population, viewed Aruba as a sun, sea, and sand destination. This was not unexpected, however, since the bulk of Aruba marketing dollars have been devoted to attracting visitors to the island for this very reason. These individuals, who expressed no interest in a SAHA, were asked to skip the second section of the survey and respond to the three demographic questions.

A total of 88 tourists had initially responded to the survey. Of those, 15 either did not complete or improperly submitted the survey and were eliminated from the data base. Of the 73 useable surveys, a total of 62 indicated interest in a SAHA.

The 62 tourists who had affirmed their interest in a SAHA on a return visit to Aruba by their replies of Very likely, Likely, or Not sure were asked to indicate the importance of park features, attractions, and services to them. Data were gathered using four thematic orientation categories: (a) Events and Activities, (b) Displays and Demonstrations, (c) Marketing Identity, and (d) Services and Facilities. Tourists chose from five response categories (Very Important, Somewhat Important, Neutral, Somewhat Unimportant, Unimportant). These data are displayed in Table 12.

In reviewing the responses, high percentages of tourists reported items as being very important in two thematic orientation categories. Display and Demonstrations received the highest percentage (61.87%) of very important rankings. Second highest was Events and Activities with 41.69%. One-third of the tourists also ranked Marketing Identity (33.05%) and Service and Facilities (35.46%) as being very important.

Respondents answered consistently that the thematic orientations were important for a SAHA in Aruba. Events and Activities received the highest percentage (38.03%) of somewhat important rankings followed by Marketing Identity (39.66%), Service and Facilities (36.17%), and Display and Demonstrations (31.77%). When very important and important rankings were combined, Display and Demonstrations received the highest combined percentage (93.64%). Combined rankings in Events and Activities (79.71%), Service and Facilities (71.63%), and Marketing Identity (70.09%) indicated that over 70% of responding tourists believed that the overall categories were either very important or important.

The importance rankings for the four thematic orientation categories revealed that almost 80% of responding tourists considered the categories and the items within them to be very important or important. The overall rankings were as follows: Very important, 41.95%; important, 35.92; neutral, 16.11%; somewhat unimportant, 3.29%, and unimportant, 2.73%.

Figure 7 presents tourists' importance rankings of the items within the thematic orientations graphically and displays in a more dramatic fashion the overall importance of two thematic orientations, Displays and Demonstrations and Events and Activities and the items within them. All of the items within Displays and Demonstrations (artifacts, arts, crafts, old structures, and map guides) were ranked as very important by between 51.67% and 68.85% of the tourists. Within Events and Activities, over half of respondents ranked story (53.33%) and education(55.95%) as being very important. Items that also achieved very important rankings by more than half of the tourists were

website (55.93%) within Marketing Identity and restrooms (73.77%) within Service and Facilities.

Table 12
Tourists' Importance Rankings of Thematic Orientations (N = 62)

Descriptors	VI		SI		N		SU		U	
	n	%	n	%	n	%	n	%	n	%
Events and Activities										
Story of attraction	32	53.33	22	36.67	5	8.33	1	1.67	0	0.00
Education	33	55.93	23	38.98	3	5.08	0	0.00	0	0.00
Entertainment	26	44.83	24	41.38	6	10.34	1	1.72	1	1.72
Reenactments	16	27.59	24	41.38	14	24.14	2	3.45	2	3.45
Recreational	19	31.67	18	30.00	17	28.33	3	5.00	3	5.00
Machines	22	36.67	24	40.00	12	20.00	0	0.00	2	3.33
Total	148	41.69	135	38.03	57	16.06	7	1.97	8	2.25
Displays and Demonstrations										
Artifacts	42	68.85	17	27.87	2	3.28	0	0.00	0	0
Arts	35	58.33	23	38.33	2	3.33	0	0.00	0	0
Crafts	31	51.67	22	36.67	6	10.00	1	1.67	0	0
Old Structures	41	69.49	15	25.42	2	3.39	1	1.69	0	0
Map Guides	36	61.02	18	30.51	4	6.78	1	1.69	0	0
Total	185	61.87	95	31.77	16	5.35	3	1.00	0	0
Marketing Identity										
Advertisements	27	45.00	24	40.00	6	10.00	3	5.00	0	0.00
Logo	16	28.07	19	33.33	17	29.82	4	7.02	1	1.75
Website	33	55.93	22	37.29	4	6.78	0	0.00	0	0.00
Colors	15	25.86	18	31.03	20	34.48	4	6.90	1	1.72
Posters	14	23.73	24	40.68	17	28.81	2	3.39	2	3.39
Billboard	11	18.97	23	39.66	17	29.31	5	8.62	2	3.45
Total	116	33.05	130	37.04	81	23.08	18	5.13	6	1.71
Service and Facilities										
Authentic F&B	23	37.70	29	47.54	5	8.20	3	4.92	1	1.64
Souvenir Shops	16	26.67	26	43.33	13	21.67	4	6.67	1	1.67
Book Stores	10	16.67	29	48.33	16	26.67	3	5.00	2	3.33
Restrooms	45	73.77	13	21.31	3	4.92	0	0.00	0	0.00
Daycare	3	4.92	6	9.84	23	37.70	8	13.11	21	34.43
Visitor Center	22	36.07	29	47.54	10	16.39	0	0.00	0	0.00
Parking	31	52.54	21	35.59	6	10.17	1	1.69	0	0.00
Total	150	35.46	153	36.17	76	17.97	19	4.49	25	5.91
Grand Total	599	41.95	513	35.92	230	16.11	47	3.29	39	2.73

Note. VI = Very Important, SI = Somewhat Important, N = Neutral, SU = Somewhat Unimportant, U = Unimportant. Not all tourists responded to every item.

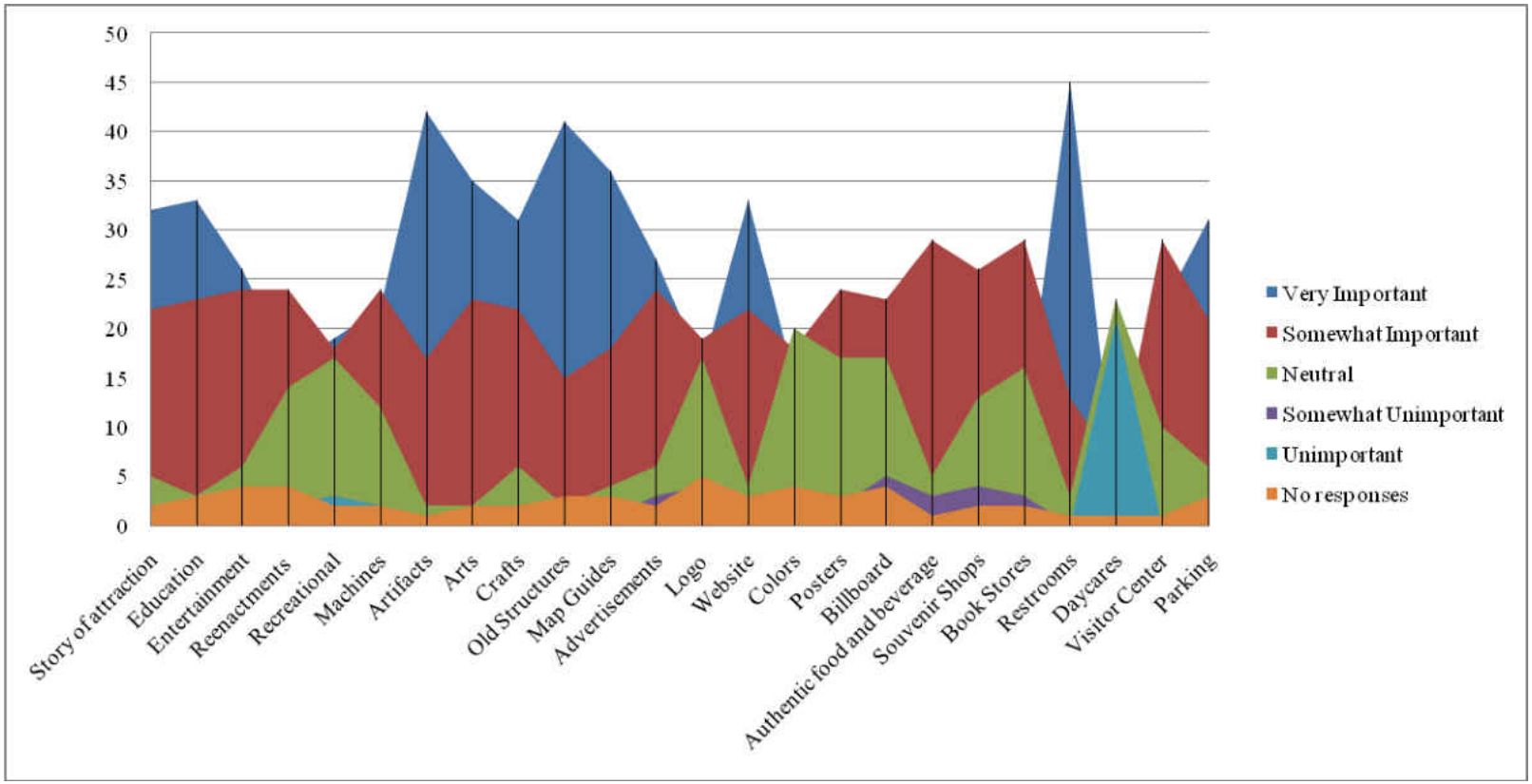


Figure 7. Tourists' importance rankings of thematic orientation items

The last item in the survey afforded tourists the opportunity to share additional comments about the hypothetical attraction. There were 23 additional comments shared by respondents in regard to their interest or lack thereof in a SAHA and their preferences regarding a potential attraction. Though varied, the comments were essentially positive, and overall were most closely related to the thematic orientation of Events and Activities. The researcher was able to group the comments using four categories: Recreation, Education, History, and Other. The categories and comments associated with each are displayed in Table 13.

Table 13
Online Survey: Additional Comments of Tourists

Category	Tourist Comments
Recreation	1. I would be interested in the idea more if it was attached or a part of a hotel. Then I could visit and see a beautiful hotel with a beach and other views with a new attraction inside. 2. I think about that water park that just opened and closed within one year. People want to do other things. 3. I think the majority of tourists want the beach, not a history lesson-unfortunate indeed.
Education	1. Education would be important from this. 2. Critical to the success of such an attraction would be the guides/mediators of the experience. This needs to be of a very high standard in order to communicate the experience to visitors--the idea of a living museum requires highly trained "cultural brokers" who will be interacting with others. 3. Key items--interactive, educational, some level of entertainment. 4. I think it would be very interesting for Aruba to have this. Neighboring islands such as Curacao have such tourist attractions.
History	1. An interesting adventure allowing pride in heritage. 2. It would be wonderful to see what made Aruba the country that it is today. 3. A long overdue attraction. Curacao has the slavery museum and Aruba needs something to show the complex history that brought it to today. 4. History is so important. 5. History of the people, history of the island, e. g., participation in WWII, economic history; explanation of government, native foods, explanation of origin of language. 6. This attraction would be important for the people of Aruba and for the tourists visiting there. One should be proud of your heritage. 7. Given the compact nature of the island, it would be very difficult to isolate the proposed attraction enough that there is no intrusion by the modern world.
Other	1. Cost to attraction visitors is also very important. Should have a modest entry fee and free parking. 2. No more tourist attractions. All too soon, the beautiful island of Aruba will look like Manhattan. Then who would want to visit? 3. Aruba seems to want to recover all costs of new attractions quickly and thus they make it unaffordable for people. 4. Four individual positive comments: Sounds interesting; It's important; I think it would be well received, especially by repeat visitors such as ourselves; personally, I would love this type of attraction and I think it would be of great value to the economy on Aruba, the most beautiful place on earth.

Summary

This chapter has provided a description of the process used in Phase III of the research to test the blueprint for planning and designing a staged-authentic heritage attraction for small island nations (using Aruba as a test case). Data gathered in five focus group meetings held with Aruba stakeholders and from an online survey for tourists have been analyzed and reported. Chapter 6 contains a summary and discussion of the findings, conclusions, implications, and recommendations for future research.

CHAPTER 6
SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

Introduction

This chapter contains a brief review of the statement of the problem, the purpose of the study, and the procedures followed in the collection and analyses of data. The summary and discussion of the findings of the study have been organized around the three phases of the research. Conclusions and implications based on the findings of the study are offered. In concluding the chapter, recommendations for future research are presented

Statement of the Problem

At the time of the present study, there was a paucity of research and literature on the development of models that could serve as blueprints for designing new heritage tourist attractions in general and staged-authentic heritage tourist attractions in particular. A holistic blueprint to plan and design a staged-authentic heritage attraction did not exist. There was also a need on the part of many tourist destinations in small island nations including islands in the Caribbean region to diversify their tourism products by introducing cultural elements that were unique to their destinations so as to give them an advantage over their competitors. According to Hodgson (1990), tourism organizations (public and private sectors) that ignore the need for a continuing stream of successful new products risk being overtaken by more marketing-oriented competitors. Large

destinations, such as the United States and numerous European countries have planned and developed staged-authentic heritage tourist attractions, but small destinations have lagged behind. Most tourism experts have favored the development of heritage sites because they want to encourage visitors to travel beyond popular coastal destinations and into urban areas (Hovinen, 1995), historic buildings (Light & Prentice, 1994), and rural areas (Prideaux, 2002).

Purpose of the Study

The major objective of the study was to develop and test a blueprint for planning and designing a staged-authentic heritage attraction for small island nations. The primary purpose was to examine to what extent the blueprint that was developed and tested by the researcher would be useful in planning and designing a staged-authentic heritage attraction for small island nations.

Data Collection and Analyses

The study was conducted in three phases. In Phase I, the researcher examined and identified existing and potential supply, demand, and external factors from the literature/special collections and developed a preliminary planning model for the design and development of a staged-authentic heritage tourist attraction. In Phase II, the researcher gathered additional data through informal interviews, review of documents, and visits to existing authentic and staged-authentic heritage sites. At the conclusion of Phase II, the model was enhanced, a blueprint was created, and a hypothetical attraction

was designed for the purpose of being used to test the blueprint. In Phase III, the blueprint was tested using the hypothetical attraction in the setting of Aruba. Five focus groups of diverse stakeholders and an online tourist survey were utilized to determine the extent to which the blueprint would be useful to those responsible for the development of staged-authentic heritage tourist attractions.

Summary and Discussion of Findings

Phase I: Review of the Literature and Related Research

In Phase I, the researcher first reviewed the existing literature to fully understand and investigate multiple aspects of heritage attractions and heritage tourist experiences. Also, numerous sources related to tourism planning, designing, and development were analyzed as a foundation for the blueprint in this study. Literature was reviewed to discover if other models existed for planning and designing attractions for small island nations. The researcher learned that there was a lack of research and literature on the development of models that could serve as blueprints for planning and designing new heritage tourist attractions in general and staged-authentic heritage tourist attractions in particular.

At the conclusion of Phase I, the researcher determined that no blueprint existed for planning and designing a staged-authentic heritage attraction for small island nations. The review of the literature and research did result, however, in the development of a preliminary planning model which included supply, demand, and selected external

factors. Key authors, whose work was very useful to the process, were Gunn (1994), Inskeep (1991), and Swarbrooke (1995, 2002). The documentation of Harrison Price's work between 1986 and 1998 was especially helpful in exploring supply and demand factors for planning, designing, and building attractions around the world.

Phase II: Refining the Model and Blueprint

Phase II of the research included the investigation of authentic and staged-authentic heritage attractions in an effort to further refine the framework that had been preliminarily developed in Phase I. Prior to making four informal visits to heritage sites, the researcher consulted with Mr. Hugh Darley the CEO of Idea Orlando in Florida, USA to further refine the focus of the investigation. The researcher gained a sense of the importance of (a) the evaluation of assets as a beginning step in planning and designing guest experiences; (b) story development (with a beginning, middle, and end); and (c) a sense of arrival, sense of place, and sense of place in time (the effect or production) for a staged-authentic heritage attraction.

Using a 28-item interview guide (Appendix B), observation and document analysis, the researcher collected primary and secondary data from heritage attraction planners and developers at four sites in Massachusetts, Illinois, and Hawaii during the month of January 2010. During the interviews, observations, and review of documents/archival information, the researcher: (a) learned and gathered important information related to supply, demand, and external factors that were used in further enhancing the planning model; (b) discussed how the story of the attraction was created;

(c) explored the many displays at the attractions; and (d) collected materials (maps, brochures, photographs, video) for benchmarking.

The researcher found that each of the four attractions had a story to tell with a beginning, middle, and end by having its own unique sense of arrival, place, and place in time. In all the attractions, thematic orientations (supply factors) were instrumental to providing displays or demonstrations that would enhance guest experiences (demand factors). Collaboration and acceptance of thematic orientations by stakeholders was important in successful attractions. All people need to be part of the process when planning and designing attractions.

At the conclusion of the informal site visits, the researcher was able to further refine the model containing the elements which would comprise the hypothetical staged-authentic heritage attraction. Modifications in three specific areas within the planning model were the inclusion of (a) story as a specific market target on the demand side, (b) evaluation of assets, and (c) services as components of thematic orientation on the supply side.

Using all of the information accumulated in the review of the literature and the development of the planning model, the researcher created a hypothetical attraction (Appendix E) designed to simulate life in another time. The small island nation of Aruba was used as the hypothetical setting for the attraction and would serve as the site in which to test the blueprint. The new blueprint was documented in a flowchart (Figure 5) showing the seven major questions and 26 sequential steps displaying all of the activities and events that needed to occur as part of the process of planning and designing process.

Phase III: Testing the Blueprint

The blueprint for planning and designing a staged-authentic heritage attraction was tested in Aruba in Spring, 2010 using (a) five focus groups involving a primary sample of typical heritage attraction stakeholders and (b) an online survey of tourists. The overall objective of this phase was to determine the extent to which the blueprint could be useful to those responsible for planning and designing staged-authentic heritage tourist attractions.

Focus Groups

The focus groups were structured so as to elicit feedback from five different stakeholder groups who were asked to react to different aspects of the hypothetical attraction that was presented related to their areas of expertise. The following paragraphs present the objectives for each group and a summary of the data obtained in each of the following groups: (a) governmental officials, (b) industry leaders, (c) local residents, (d) environmentalists, and (e) local investors.

Government Officials comprised one focus group whose overall objective was to determine how likely it would be that the Aruban government would support the hypothetical staged-authentic historical attraction. This group focused its discussion largely on supply factors and a discussion of site characteristics, economic development, and infrastructure.

It was the consensus of the officials that a staged-authentic heritage attraction (SAHA) would create opportunities for more development, economic viability and

sustainability. This would enhance the Aruba product, its infrastructure, and local involvement. They also agreed that a small destination such as Aruba should be considered as a staged-authentic heritage park. They proposed an alternative to the single site destination presented by the researcher. In their view, the SAHA could consist of history trails or package trip(s) to go from one point of interest to the next (on the island) with living history settings. Thus, specific locations generated little discussion. According to the officials, the supply factors, e. g., infrastructure and accommodations of Aruba, were suitable for a staged-authentic heritage attraction in Aruba.

Other observations, outside the area of specific interest, included the importance of (a) educating stakeholders throughout the planning and design process, (b) having preferential admission pricing for locals, (c) ensuring the attraction was interesting with unique thematic orientations, and (d) appealing to European tourists as opposed to relying on the United States which has been the current largest market.

Industry Leaders from Aruba were convened to determine how likely it was that (a) tourists would visit, and (b) that hoteliers and tourism officials would invest marketing dollars in this type of attraction. The major focus of this group was on demand factors or market targets including size, admission prices, and demographic or socioeconomic considerations. The leaders stressed the importance of partnerships to the success and sustainability of a staged-authentic heritage attraction. With a mindset on marketing, the leaders expressed their preferences for admissions prices (not too high), admission tickets as souvenirs, well thought-out park-packages in conjunction with co-partnerships, food and beverage as a source of income for the attraction.

Like the government officials group, the industry leaders also agreed that Europeans would be interested in a staged-authentic heritage attraction. The leaders also suggested that marketing dollars should be part of the new attraction, especially for the European market. According to the leaders, the attraction could tell the story of the gold ruins, French Man Pass, and the story that the researcher shared at the meeting.

In their observations, outside their specific area of expertise, group members addressed the potential benefits of broad development and involvement of the whole island. Most agreed that the east side of the Island, i. e., San Nicolaas, needed to be developed with the attraction. Comments were expressed regarding the need to be aware of challenges related to climate, economic development, infrastructure, transportation, accommodation, and promotion. On the topic of thematic orientations, the leaders agreed that marketing, authenticity, quality of services and products, accessibility, education, interaction, product displays, local involvement, and nature were important considerations in the development of a SAHA.

Local Residents met to discuss the likelihood that local residents would accept a hypothetical staged-authentic historical attraction. Their feedback was concentrated on the importance of the SAHA's thematic orientation, e. g., how best to tell the story. This meeting took place on the east side of the island in San Nicolaas where residents were eager for more development.

Participants, after individual rankings and discussion, reached consensus on the 10 highest thematic orientations. A consensus was reached on the following rankings: (1) authenticity, (2) reenactments, (3) arts/crafts displays, (4) activities, (5) education, (6)

story of the attraction, (7) development of attractions, (8) authentic music and instruments, and (9) literature and poetry and (10) visual appeal. The great majority of these high importance items were related to events and activities and displays and demonstrations of a staged-authentic heritage attraction.

Local residents participating in this group encouraged (a) the development of an attraction so as to re-use or conserve land; (b) use of several areas of the island for the attraction, e. g., near the sea, the east side of the island; (c) consideration of story in light of the location selected. This group mentioned other stories that could be told through the attraction, e. g., Dutch heritage and stories about the refinery. The local residents also considered the story that the researcher shared with them during the meeting as an asset for the attraction. Locals expressed their belief that Aruba could support a staged-authentic heritage attraction and that Europeans and Canadians would also be interested in such an attraction.

Environmentalists met in the national park of Aruba (Arikok) to discuss the likelihood that environmentalists would accept a hypothetical staged-authentic historical attraction. Their feedback, like that of local residents, was concentrated on the importance of the SAHA's thematic orientation to them and how best to tell the story.

This group's main discussion centered on identifying and ranking the thematic orientations. A consensus was reached on the following 10 highest rankings by environmentalists: (1) story of the attraction, (2) education, (3) authentic food, (4) reenactments, (5) arts and crafts, (6) old structures, (7) archeological experience, (8) museum, (9) marketing identity, and 10j) operations by small entrepreneurs. Once again,

the great majority of these high importance items were related to events and activities and displays and demonstrations of a staged-authentic heritage attraction.

Environmentalists, in more wide ranging observations, commented on the appropriateness of the story and that savvy travelers/geo-tourists would be the prospective visitors to the attraction. There was also some skepticism expressed regarding the preparedness of the island's infrastructure. This group noted (a) the potential benefit to the entire island and suggested developing the attraction in several locations, (b) the unpredictability of weather, and (c) the importance of having several types of admission packages. The environmentalists were in agreement with the story presented by the researcher as being appropriate for an Aruba SAHA.

Local Investors participated in a final focus group to determine how likely it would be that potential investors would invest in a hypothetical staged-authentic historical attraction on Aruba. The gathering was a Charrette-type meeting in which the researcher provided drawings, layouts, a brochure, and the story for the hypothetical attraction in Aruba. The researcher also shared previous comments and notes from various focus group meetings. The blueprint developed by the researcher was directly tested in this meeting. Participants were asked to consider steps 19-26 in the blueprint and answer two main questions as to (a) how the hypothetical SAHA would be developed and, (b) if accepted, how would a SAHA be delivered and supported.

The discussion in this group was wide-ranging as potential investors reviewed and concurred with many of the previous comments/notes from other stakeholders. They considered San Nicolaas to be a great location for the hypothetical attraction. Local

investors suggested that Aruba was "getting boring" and was in need of economic development, infrastructure, transportation, accommodation, information, and promotion. This was the only group that considered noise and congestion a potential problem for having an attraction.

The investors were interested in and discussed thematic orientations. They viewed as very important the "look and feel" of the park. They also considered all of the following as being very important for a staged-authentic heritage attraction for the island: Entertainment and education, authentic food and beverage (with some international flavors/tastes), facilities, marketing identities, sport activities, safety, maintenance, cleanliness, parking, and accessibility and rentals. The investors stated their beliefs that, depending on which themes were developed, people of all ages could be attracted to experience the park. Some of the stories that were discussed were on the Dutch heritage, and a replication of a New Orleans, Louisiana type of experience as an attraction for the city of San Nicolaas.

Local investors unanimously expressed their interest for investing in such an attraction. The investors affirmed support for the feasibility, practicality, marketability, and potential funding for the staged-authentic heritage attraction. They expressed that teamwork, utilizing all stakeholders on the island, was key to a successful process.

Online Survey of Tourists

An online survey (Appendix G) developed by the researcher was administered to tourists in Aruba. The survey sought the opinions of prospective and return tourists

regarding (a) their interest in a living history site as an attraction and (b) the importance of park features, attractions and services to them. Apart from demographic information obtained from respondents, park features (thematic orientations) were presented in the survey to measure their importance to tourists in a staged-authentic heritage attraction in Aruba.

Of the 88 tourists responding, almost one-third had earned a graduate degree, and a majority of respondents were 40 years or older. Almost three-fourths of responding tourists expressed some interest in a staged-authentic heritage attraction in Aruba. However, it was reflected in the comments of tourists who reported they were unlikely or very unlikely to visit a living history attraction that they viewed Aruba as a sun, sea, and sand destination.

Responding tourists, in indicating their preferences regarding thematic orientations, concentrated their responses in the major category of Displays and Demonstrations. When very important and important rankings were combined, Displays and Demonstrations received the highest combined percentage (93.64%). Combined rankings in Events and Activities (79.71%), Service and Facilities (71.63%), and Marketing Identity (70.09%) indicated that over 70% of responding tourists believed that the overall categories were either very important or important.

Conclusions

This research study was designed to answer a single research question: *To what extent is the blueprint developed and tested by the researcher useful in planning and designing a staged-authentic heritage attraction for small island nations?*

Based on the results of the data analysis in Phases I, II, and III, it was concluded that the devised blueprint was appropriate and effective for planning and designing a staged-authentic heritage attraction for small island nations. Additionally, the blueprint was also found to be useful to planners and designers for a variety of entrepreneurial projects, such as new businesses, where numerous variables are unknown and need to be considered. The design of the blueprint should lessen the confusion that can occur when planning and designing heritage attractions. This supports an argument put forth by Timothy and Boyd (2003) who voiced concern that the planning and designing of a heritage attraction can become confusing with the spectrum of overlapping concepts that present themselves in the process.

This confusion can arise from the many variables used to describe the planning model (supply, demand, external factors). Other researchers have experienced similar challenges with numerous variables. McKercher et al. (2004) explored a set of five inter-related factors and their influence on the popularity of visitor attractions. Included were some elements of supply, demand and external factors, e.g., product, experiential, marketing, cultural, and leadership). Similarities in the blueprint developed for the present study were also noted in the work of other planners and designers of tourism

projects (Baud-Bovy and Lawson, 1998; Godfrey & Clarke, 2000; Kaiser & Helber, 1978).

In addition to being useful in planning and designing staged-authentic heritage attractions, the blueprint could be useful to other types of attractions such as those referenced by Olson (2004) in his 108 sacred destinations. The blueprint would also be applicable to planning and designing for the categories identified by Timothy (2007a) as (a) visitor attractions , (b) World Heritage Sites, (c) pilgrimage/religion-based attractions, (d) industrial heritage attractions, (e) literary places, (f) living culture, (g) festivals and events, and (h) human atrocity and death. This blueprint has merit and is potentially useful for existing heritage attractions where expansion is being considered.

It was concluded that the seven questions and 26 steps developed to support the methodological flowchart for planning and designing a staged-authentic heritage attraction ensure attention to essential activities and events in the planning and designing of a staged-authentic heritage attraction. This was in agreement with Timothy's (2007c) argument that there is a need for fresh and prolonged, careful attention to management issues, tools, and responsibilities facing heritage administrators, planners and developers This includes issues that have an impact on tourism including, as one example, practicing inclusive planning and development, and conservation, i. e., preservation, restoration and renovation.

In testing the blueprint, the researcher concurred with Fyall and Garrod (1998) who, in their empirical research, stressed the importance of attractions being (a)

authentic; (b) inexpensive, giving visitors value for their money; (c) visitor-friendly, accessible to a wide range of social groups; and (d) balanced relative to conservation.

It was also concluded that planning and designing staged-authentic heritage attractions requires continuous collaboration among all the stakeholders throughout the processes so as to ensure commitment of those who would be contributors, supporters, and developers of the project. The informal site visits conducted by the researcher repeatedly confirmed this important element in planning and designing heritage attractions. The focus groups were particularly instructive as to the contributions that various stakeholders could make in conceptualizing the process and in planning and designing an attraction that would be complementary to the sun, sea and sand appeal that typically exists in small island nations.

Implications of the Research

The findings from the current study have implications for (a) the use of the new blueprint in planning and designing staged-authentic heritage attractions and (b) for the consideration of staged-authentic heritage attractions themselves.

Implications of the New Blueprint

The main objective of attraction planning and designing is to ensure the right opportunities and guidance for a broad prospective audience as a means for decreasing risks and increasing the success of projects. The new blueprint offers guidance as to the

"what, where, who, why, when, and how" in planning and designing a staged-authentic heritage attraction for small island nations.

The new blueprint developed in this study proposes an interpretive structural modeling-based framework or flowchart to plan and design a staged-authentic heritage attraction from start to finish. The blueprint allows for the analysis, development and testing of the vulnerability and resistance of supply and demand factors. It provides for a variety of tactics/strategies which can be used for various conversions (e. g., restoration, adaptation, reuse) of attractions and can serve as a risk management and evaluation tool.

Within the blueprint, several instruments have been developed which can be used to help planners understand the "needs and wants" related to the many components of potential projects, e. g., projects, attractions, story, supply, and demand. The blueprint and tools developed can be used to guide stakeholders involved in tourism development. This blueprint, when used in planning and designing heritage attractions, has the potential for (a) expanding leisure and recreation facilities for local communities; (b) improving the image of the destination; (c) increasing tourism and, hence, economic benefits for the local community; (d) providing education to the public; and (e) assisting the destination in gaining a competitive advantage.

Current existing authentic and staged-authentic attractions around the world can make use of this research as a guide for future planning and designing success. The blueprint could also be reengineered into a software application to plan, design, and develop attractions. Software engineers could consider the blueprint as a model for an application that could serve an audience broader than already above mentioned.

Implications for Staged-Authentic Heritage Attractions

This study was conducted to develop and test a new blueprint for planning and designing a staged-authentic heritage attraction. However, the researcher's extensive preliminary research into heritage attractions and staged-authentic heritage attractions confirmed a number of important understandings regarding living history sites and their potential impact on the communities in which they are located. Though many of these observations are not necessarily new, they are extremely important to planners and designers as they contemplate projects and the use of the new blueprint proposed in this research.

Staged-authentic heritage attractions (SAHAs) can provide a basis for the economic regeneration of an area, increase tourism, and improve the image of a destination. SAHAs can serve as research tools for environmentalists and archaeologists. A living history attraction has the potential of expanding leisure and recreation facilities for local communities in addition to providing education to the public. Destinations that are primarily viewed as sun, sea, and sand attractions may be assisted in gaining a competitive advantage by staged-authentic heritage attractions. Length of stay may be extended if visitors have more and varied attractions to visit and different activities to pursue.

Additional tourism could benefit a small island nation but only if accomplished in a sustainable way that is protective of the natural, cultural, and historical resources/integrity of a destination. Staged-authentic heritage attractions enhance tourism

not only by expanding development but through additional marketing and promotional tactics/strategies.

In every phase of the research, the importance of collaboration and participation of government, businesses, and local citizens in order to reach a consensus on planning and designing a staged-authentic heritage attraction was stressed. According to Huang and Steward (1996), the uniting influence of a common psychological investment in community affairs had the effect of building a sense of common purpose among residents that was helpful in marketing the community concept. When local citizens have developed pride in a staged-authentic heritage attraction as a valuable asset, they may be more encouraged to contribute their time, money, and effort through participation.

Limitations of the Study

This study was conducted in three phases, and there were some limitations associated with each phase. In Phase I, there were no models that could serve to establish benchmarks in the new blueprint. Thus, the search for variables essential to planning and designing a staged-authentic heritage attraction for small island nations was extensive. The preliminary planning model, developed at the conclusion of Phase I, was the result of an exhaustive review of literature, research and collections of materials. Though the researcher made every attempt to be thorough in this process, the variables identified were preliminary, and the research in Phase II was used to enhance the planning model and add to the variables determined to be essential in planning and designing a staged-authentic heritage attraction.

Phase II of the research was used, in part, to validate the preliminary planning model through site visits to staged-authentic heritage attractions. A basic limitation in regard to the site visits was that there were no small islands (smaller than Hawaii) to visit that were determined to be useful in expanding the researcher's knowledge in order to enhance the model and develop the blueprint. Also, the number of site visits and the destinations were limited by the time and financial resources of the researcher. The researcher had initially intended to make site visits in August 2009 during favorable weather conditions to all sites (Illinois, Massachusetts, Hawaii). Due to illness, the researcher was forced to delay the visits until January 2010 when weather was not as favorable to seeing sites in full operation. Though interviews were conducted with knowledgeable and helpful personnel, observations at sites in Massachusetts and Illinois were not as rich in January as anticipated in August.

In Phase III, the testing of the model, the data gathered were limited by the small number of tourists (88) who completed the online survey. This number was very small compared to the large number of timeshare owners or repeat visitors to the island of Aruba. According to Central Bureau of Statistics in Aruba (personal communication, April 18, 2010), in 2009, Aruba had an estimated 146,715 tourists in one year (a 77.3% occupancy rate of its timeshare rooms). Because of this small number of respondents and the fact that the survey was designed to seek the opinions of North American tourists, the results may not accurately reflect the attitudes of the larger tourist population. This limitation had been anticipated, and the emphasis on thematic orientations in items

addressed by tourists served to permit triangulation of the data with responses obtained in selected focus groups.

Focus group meetings, though very productive, were structured to determine the feasibility of a *hypothetical* staged-authentic heritage attraction, and participants were individuals who were willing to discuss a potential, but hypothetical, attraction. Some resistance to speak, due to audiotaping, may have inhibited the participation of some group members. The researcher had intended to conduct the focus groups in English but found that group members were much more comfortable speaking in the Papiamento language of Aruba. Thus, the potential for misunderstandings due to language barriers needed to be considered in the analysis of focus group data. Observers, who assisted the researcher in each of the focus group meetings, were helpful in addressing this limitation through discussion and reflection after focus group meetings concluded.

A further limitation was related to the size of focus groups. Though having agreed to attend, some participants did not appear, and group sizes were smaller than anticipated. With the exception of the government officials focus group consisting of three individuals, all sessions were attended by between seven and 14 individuals. Though these numbers were lower than desired, the group sizes did not inhibit the testing of the model. If this had not been a hypothetical exercise, there would have needed to be much more attention to involving more people in the process. As it was, the researcher did cancel and reschedule one meeting to ensure a larger and more representative group of local residents.

Recommendations for Future Research

This study was an initial investigation dedicated to the development of a blueprint for planning and designing a staged-authentic heritage attraction. Based on the review of the literature and the findings of the study, the following recommendations for future research are offered:

1. Little information exists to explain how to plan and design staged-authentic heritage attractions. Most of the literature reviewed focused on the impacts of tourism development, types of heritage attractions, staged-authenticity, commodification, types of planning and development approaches, and management of attractions. Future researchers could further narrow the focus of their research to selected aspects of either the planning or designing processes associated with staged-authentic heritage attractions.
2. Researchers could use the blueprint in evaluating the prior planning and designing processes used for existing attractions.
3. There is a need to improve understanding of selected aspects of heritage tourism such as the potential conflict between environmental issues and economic impact. An investigation into residents' and tourists' concerns as to how particular environmental concerns affect stakeholder satisfaction and impact the economy would be helpful to guide future collaborations in conjunction with all stakeholders in small island nations.

4. An interesting follow-up to the tourist data collected for this research could be an analysis using the demographic variables and a larger sample of tourists to further explore attitudes or behaviors toward tourism development.
5. The blueprint has been subjected to testing in one small island nation. It is recommended that it be tested in alternative settings. Every destination is unique, and the blueprint should be tested to ensure that it will adapt and position itself to address the benefits of stakeholders' mission, vision, and objectives for planning and designing a staged-authentic heritage attraction.
6. An application of software could be developed using the blueprint as a framework. Decision support system software might replace the blueprint flowchart produced for the present study.
7. This research focused on developing a blueprint for planning and designing staged-authentic heritage attractions in small island nations. Future research could concentrate on building or constructing the attraction and further expanding the blueprint.
8. Given the value of information obtained in focus groups, it would be well to make focus groups a part of exploratory site visits.
9. One of the external factors refers to entrepreneurship. It is recommended to further develop in future studies the issue of entrepreneurship as a powerful force in tourism planning. In numerous small island nations there is a prejudice against the entrepreneurial skills of the local population. Given the growing requirements of sustainable tourism that call for the active support of

local residents, it is believed that this issue should be a topic of future research that would challenge the unfounded assumption that entrepreneurship can be developed only in highly industrialized nations.

10. The preparation of the matrix for evaluation of existing living history was carefully interwoven into the story developed by the researcher. Though employment was mentioned, the "story" might be augmented by adding more questions about the local community's sustainability dimensions. Given that the purpose of a planned heritage site is to attract more visitors and help develop the community, it is recommended that this dimension be given further attention in future research.
11. One of the main themes that emerged in this research was the importance of agreement or consensus among stakeholders. This requirement for success could be further explored in terms of whether it reflects the power structure and values in a small island.

APPENDIX A
INVESTIGATIVE CRITERIA: HARRISON PRICE COMPANY

INVESTIGATIVE CRITERIA FOR HARRISON PRICE

COMPANY

✓ -indirect info. ✗ -unavailable info. ◉ Supply-side factors ○ Demand-side factors △ Supply & Demand

Harrison Price Co. Investigation criteria / PROJECTS	# 1	# 2	# 3	# 4	# 5	# 6	# 7	# 8	# 9	# 10	# 11	# 12	# 13	# 14	# 15	# 16	# 17
Participants involvements	△	△	△	△	△	△	△	△	△	△	△	△	△	△	△	△	△
Role of planning	△	✓	✓	◉	△	○	◉	◉	△	◉	△	△	△	◉	△	△	△
Development objectives	◉	✓	◉	◉	△	△	◉	△	◉	△	△	◉	◉	◉	◉	◉	△
Site characteristics	△	△	◉	△	△	△	△	△	△	△	△	△	△	△	△	△	△
Constraints on operations	◉	✗	✗	✓	△	△	✓	◉	✓	△	△	◉	△	△	✗	◉	△
Preliminary market support	△	✓	△	△	△	△	△	△	△	△	△	△	△	△	△	△	△
Existing Tourist Market	○	○	✓	○	○	○	○	○	○	○	○	○	○	○	○	○	○
Competitive/ Comparative	△	✗	◉	✓	✓	△	◉	△	✗	✓	△	◉	△	◉	◉	✗	△
Visitor accomodation	◉	✗	✓	△	✗	✗	✗	✓	✓	○	○	◉	✗	✗	◉	✗	△
Market penetration attendance	○	○	✓	○	○	○	○	○	○	○	○	○	○	○	○	○	○
Operating season	◉	✗	✗	✓	✓	◉	✗	○	○	◉	◉	◉	✗	✗	◉	◉	◉
Admission prices	○	✓	✗	✗	○	○	○	○	○	○	✗	✗	✗	○	○	○	○
Development parameters	△	✗	✓	○	✗	✓	✓	✓	○	◉	◉	◉	◉	◉	△	◉	△
Recommended operation	◉	✓	✓	✗	◉	◉	◉	✓	◉	◉	◉	✓	◉	◉	◉	◉	◉
Lenght of stay objectives	○	○	✓	✗	○	○	○	✓	✗	○	○	○	✗	○	○	✓	○
Thematic orientation	◉	✓	✓	◉	◉	◉	◉	◉	◉	◉	◉	◉	◉	◉	◉	◉	◉
Entertainment/recreation	○	○	○	✓	△	◉	△	◉	△	◉	◉	✓	✗	✓	○	◉	○
F&B service facilities	◉	✓	✓	✓	○	✗	✗	◉	△	✓	◉	◉	✗	✗	◉	◉	△
Administrative/managerial	◉	✓	✗	✓	✓	✓	△	◉	✓	✓	✓	◉	✓	✗	◉	○	◉
Phasing of development	△	◉	✗	△	△	△	△	◉	△	◉	△	△	◉	◉	△	◉	△
Costs involved	◉	◉	✓	✗	◉	◉	◉	◉	◉	◉	◉	◉	◉	◉	◉	◉	◉
Market penetration attendance	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○
Design day attendance	○	✓	✗	○	○	○	○	✗	○	○	✓	✗	✓	○	○	○	○
Physical capacity requirements	△	△	✗	✗	△	△	○	◉	◉	△	△	◉	△	△	△	△	△
Overall acreage requirements	◉	✓	✓	◉	◉	◉	◉	◉	◉	◉	◉	◉	◉	◉	◉	◉	◉
Summary & adjournment	△	✗	✓	✗	✗	△	✓	✗	△	△	△	△	△	✓	△	△	△
Demographics info. or surveys	✗	✓	✓	○	✗	○	○	○	○	○	○	○	○	○	✗	○	○
Reports	C	F	E	C	F	C	F	F	C	C	M	C	C	F	C	C	C

C=Concept/Charrette; F=Feasibility Study; E=Economic Supplement; M=Master Plan

RESEARCHER OBSERVATIONS
HARRISON PRICE COMPANY INVESTIGATIVE CRITERIA

1. Every report involved a mix of experts that were necessary to brainstorm on both supply and demand factors,
2. Role of planning for participants involved discussing the background of the attraction (an overview); the main focus varied in supply and demand factors,
3. HPC did mention other models or similar attractions (for comparison) for benchmarking as key development objectives,
4. Size, proposed location, accessibility, and surrounding land uses were part of site characteristics--both the supply and demand factors were considered,
5. Constraints of operations dealt with weather, seasonality, site terrain, and local availability of supporting infrastructure,
6. The radius, size, and characteristics were considered under preliminary market support,
7. Every single report, in one way or another, dealt with the existing tourism market (domestic and international),
8. Other attractions in the area and their attendance were considered during the charrette proceedings; other redevelopment was important, i. e., comparative or competitive advantage),
9. Accommodations in the area for the attractions were considered,
10. Experience of other attractions or sites in the area was considered to determine if the market was penetrated (attendance); demand factors were the key in the process,
11. Operating season of other attractions or sites in the area was considered;
12. Admission prices at gates or sites in the area were considered,
13. Development parameters is part of the general scope of product at a site vis-à-vis indicated market support,
14. Recommended operators deal with the expectation of the attractions,
15. Length of stay for visitors inside attractions or at sites is an objectives,
16. Specific concepts and contents, blueprints, design plans, drawings, and 3-D are examples of thematic orientation,
17. Moving machines, edutainment and recreation are part of the activities,
18. It is recommended to have Food and Beverage as a demand/supply factor,
19. Administrative and support facilities are part of attractions,
20. Phasing of development deals with probabilities and estimation,
21. Investments and preliminary estimates for proposed business development is part of cost involved,
22. Market penetration attendance is for new attraction (estimation),
23. Design by day and traffic counts are part of the flow of visitors to/in the attraction,
24. Carrying capacity is part of supply and demand,
25. Overall acreage requirements are considerations for new business or expansion,
26. In a charrette, participants must recap their findings, projected schedule, timeline, follow-ups and responsibilities,
27. Demographic information and surveys were important, e. g., population data, age distribution; information needed to estimate spending, etc.

APPENDIX B
INTERVIEW GUIDE: STAGED-AUTHENTIC HERITAGE SITE MANAGERS

RESEARCHER STARTED HERE WITH INTERVIEW:

Name:	Sex: ☐ *Male* ☐ *Female*
Work title:	Phone: ( ) —
Address:	Email:

Interview with: ☐ Nonprofit ☐ Private Sector ☐ Public Sector

A ***Experts (People Involved)***

1. Who were or are involved in the designing process of the park?
2. What were/are the role(s) of planning (i. e., overview) in the designing process of the park?
3. Who are the board of directors and clients of the park? Does your organization discuss other comparative attractions in the area or abroad?

B ***Site Characteristics, Constraints, and Infrastructure (Existing & New Potentials)—Supply-Side***

4. What is the size of the location, accessibility, and surrounded land uses?
5. How is the climate (weather) and how does it affect the nature of the park?
6. What are the modes of transportation to and in the park? How is the infrastructure to the park?

7. What is the inventory of accommodation for the park?

8. What type of information and promotion does the park have? (e. g., maps, etc.)

C ***Target Markets (Existing & New Potentials)—Demand-Side***

9. What are the radius, size, and characteristics of the target markets?

10. During all seasons what are the admission prices? (Tickets, currencies used, time, and access)?

11. What are the demographics and socioeconomic numbers of visitors?

12. Any other statistics you want to share that is important to the park?

13. Are there any other demand factors that are important for the park?

D ***Thematic Orientation ((Existing & New Potentials activities)—Supply-Side***

14. What are the artifacts, moving machines, edutainment, and recreations of the park?

15. What types of arts, crafts, and draws are involved in the park?

16. What is the marketing identity of the park involved? (Ads, logo, website, colors; outdoors: billboards, posters, etc.)

17. What type of F&B's does your park serve? (Theme)

18. Do you have any other supply factors important for the park you want to mention?

E ***Concept of your Design Charrette Process***

19. What are the vision, mission, and objectives of your park?

20. Do you have sketches/drawings/blueprints of the park that you want to share?

F ***External Factors: The researcher will seek information as to how each factor will affect (a) Planning and Design and (b) Functioning of the park***

---

21. How will legal and government policies affect:
    a. the planning and design of the park?
    b. the functioning of the park?

---

22. How will the management/HR/operation and leadership affect:
    a. the planning and design of the park?
    b. the functioning of the park?

---

23. How will finance affect:
    a. the planning and design of the park?
    b. the functioning of the park?

---

24. How will labor affect:
    a. the planning and design of the park?
    b. the functioning of the park?

---

25. How will competition affect:
    a. the planning and design of the park?
    b. the functioning of the park?

---

26. How will community affect:
    a. the planning and design of the park?
    b. the functioning of the park?

---

27. How will natural resources affect:
    a. the planning and design of the park?
    b. the functioning of the park?

---

28. How will cultural resources affect:
    a. the planning and design of the park?
    b. the functioning of the park?

Note: Interviewees will be asked to expand on their responses as to "why" the various factors will affect planning and design and functioning of the park

Thanks for answering the fourteen questions during the interview ☺

Optional Researcher Input link online: http://earneylasten.com/staged/stagedvisits.html

APPENDIX C
RESEARCHER'S EVALUATION/CRITERIA MATRIX

MATRIX—Evaluation Criteria/Factor Sturbridge Village						
Attraction features / resources	Accessibility	Economic Feasibility of Development	Environmental impact of Development	National / Regional Importance	International Importance	Total value
Location(s)	9	7	10	8	5	39
Transportation(s)	9	3	3	5	3	23
Accommodation	2	2	2	2	2	10
Infrastructures	10	9	5	3	1	28
Information	10	8	3	9	2	32
Promotions	4	4	4	7	4	23
Artifacts	9	9	3	9	1	31
Machines	1	1	1	1	1	5
Education	10	8	10	10	5	43
Entertainments	10	9	10	10	4	43
Recreations	10	7	9	10	5	41
Arts	10	10	10	10	5	45
Crafts	10	10	10	10	5	45
Drawings	2	2	2	2	2	10
Advertising	10	10	10	10	5	45
Logos	10	5	8	8	3	34
Website(s)	10	8	9	9	8	44
Colors	10	10	10	10	10	50
Billboards	1	1	1	1	1	5
Posters	10	10	10	10	5	45
F&B	10	10	10	10	8	48
Cultural	10	10	10	10	10	50
Natural	10	10	10	10	10	50
Designs	10	10	10	10	10	50
Displays	10	10	10	10	10	50
Souvenir/book Shop	10	10	10	10	10	50
Admission Prices	10	10	10	10	1	41
Total	227	203	200	214	136	980

Note. Adapted from Inskeep, (1991, p. 96). The matrix permitted assigning numerical values ranging from 1-10 to 27 attraction features and resources for each of five factors. Using the assigned values, the

attractions were then categorized as high (240 or above), medium (150-239) or low (1-149) with regard to the respective factors.

MATRIX—Evaluation Criteria/Factor Plimoth Plantation						
Attraction features / resources	Accessibility	Economic Feasibility of Development	Environmental impact of Development	National / Regional Importance	International Importance	Total value
Location(s)	9	7	10	8	5	39
Transportation(s)	9	3	3	5	3	23
Accommodation	2	2	2	2	2	10
Infrastructures	10	9	5	3	1	28
Information	10	8	3	9	2	32
Promotions	4	4	4	4	4	20
Artifacts	9	9	3	9	1	31
Machines	1	1	1	1	1	5
Education	10	8	10	10	5	43
Entertainments	10	9	10	10	4	43
Recreations	10	8	9	10	5	42
Arts	10	10	10	10	5	45
Crafts	10	10	10	10	5	45
Drawings	8	8	8	8	2	34
Advertising	10	10	10	10	5	45
Logos	10	5	8	8	7	38
Website(s)	10	8	9	9	8	44
Colors	10	10	10	10	10	50
Billboards	1	1	1	1	1	5
Posters	10	10	10	10	5	45
F&B	10	10	10	10	8	48
Cultural	10	10	10	10	10	50
Natural	10	10	10	10	10	50
Designs	10	10	10	10	10	50
Displays	10	10	10	10	10	50
Souvenir/book Shop	10	10	10	10	10	50
Admission Prices	10	10	10	10	8	48
Total	233	210	206	217	147	1013

Note. Adapted from Inskeep, (1991, p. 96). The matrix permitted assigning numerical values ranging from 1-10 to 27 attraction features and resources for each of five factors. Using the assigned values, the

attractions were then categorized as high (240 or above), medium (150-239) or low (1-149) with regard to the respective factors.

MATRIX—Evaluation Criteria/Factor Lincoln's New Salem						
Attraction features / resources	Accessibility	Economic Feasibility of Development	Environmental impact of Development	National / Regional Importance	International Importance	Total value
Location(s)	4	4	10	8	3	29
Transportation(s)	5	3	3	3	1	15
Accommodation	2	2	2	2	2	10
Infrastructures	8	9	5	3	1	26
Information	8	8	3	9	2	30
Promotions	3	4	4	7	4	22
Artifacts	9	9	3	9	1	31
Machines	1	1	1	1	1	5
Education	10	8	10	10	5	43
Entertainments	10	9	10	10	4	43
Recreations	10	7	9	10	5	41
Arts	8	10	10	10	5	43
Crafts	10	10	10	10	5	45
Drawings	2	2	2	2	2	10
Advertising	4	5	5	10	3	27
Logos	8	5	5	8	3	29
Website(s)	8	8	9	9	8	42
Colors	8	10	10	10	10	48
Billboards	1	1	1	1	1	5
Posters	8	10	10	10	5	43
F&B	10	10	10	10	8	48
Cultural	10	10	10	10	10	50
Natural	10	10	10	10	10	50
Designs	10	10	10	10	10	50
Displays	10	10	10	10	10	50
Souvenir/book Shop	10	10	10	10	10	50
Admission Prices	5	5	10	10	8	38
Total	192	190	192	212	137	923

Note. Adapted from Inskeep, (1991, p. 96). The matrix permitted assigning numerical values ranging from 1-10 to 27 attraction features and resources for each of five factors. Using the assigned values, the

attractions were then categorized as high (240 or above), medium (150-239) or low (1-149) with regard to the respective factors.

MATRIX—Evaluation Criteria/Factor Polynesian Cultural Center (PCC)						
Attraction features / resources	Accessibility	Economic Feasibility of Development	Environmental impact of Development	National / Regional Importance	International Importance	Total value
Location(s)	8	10	10	10	10	48
Transportation(s)	10	9	10	8	2	39
Accommodation	2	2	2	2	2	10
Infrastructures	10	9	9	9	9	46
Information	9	9	10	9	9	46
Promotions	10	10	9	7	7	43
Artifacts	10	9	8	9	9	45
Machines	1	1	1	1	1	5
Education	10	10	10	10	10	50
Entertainments	10	10	10	10	10	50
Recreations	10	10	10	10	10	50
Arts	10	10	10	10	10	50
Crafts	10	10	10	10	5	45
Drawings	10	10	10	10	10	50
Advertising	9	9	10	10	9	47
Logos	8	8	5	9	9	39
Website(s)	10	10	9	9	8	46
Colors	10	10	10	10	10	50
Billboards	10	10	10	8	8	46
Posters	10	10	10	10	10	50
F&B	10	10	10	10	10	50
Cultural	10	10	10	10	10	50
Natural	10	10	10	10	10	50
Designs	10	10	10	10	10	50
Displays	10	10	10	10	10	50
Souvenir/book Shop	10	10	10	10	10	50
Admission Prices	8	10	10	10	8	46
Total	245	246	243	241	226	1201

Note. Adapted from Inskeep, (1991, p. 96). The matrix permitted assigning numerical values ranging from 1-10 to 27 attraction features and resources for each of five factors. Using the assigned values, the

attractions were then categorized as high (240 or above), medium (150-239) or low (1-149) with regard to the respective factors.

Report of Polynesian Cultural Center Observations

- Tour guide explains that the admission fee and money that visitors spend in PCC will be donated to students at the University.
- Tour guide prepares customers with an introduction to the island of Oahu (e. g., infrastructure, weather, sceneries, living expenses in Hawaii, etc.) and the PCC site.
- Explanation on admission packages.
- Explanation on who designed the center.
- Researcher participated and filmed recreational activities (Samoa in the past) on how to create smoke and a fire with Hibiscus sticks.
- Native language phrases or words were used during the edutainments.
- Students or workers dressed in costumes interacted with visitors, participated, and provided a sense of place. students also played instruments and sang typical Polynesian songs (not inEnglish).
- Students did speak most of the time in English. however, there were interpreters in many languages available to translate into other languages.
- Workers did have a sense of humor, and shows were amusing and entertaining.
- Students did show how to break apart and open a coconut in seconds.
- Students did have scripts for each act on stage.
- Researcher filmed big banners of displays, e. g., the daily schedule for Aotearoa and explanations of shows.
- Tour guide called the group of tourists "family" and "cousins."
- Researcher participated and filmed the "Tititorea"-- a type of stick games.
- Researcher participated and filmed the Maori *poi* balls that are both percussion and dance instruments.
- The researcher saw on display the "Waka taua," one of the finest examples of Maori war canoes in the world (researcher saw many Maori objects in the center).
- The researcher filmed the village of Fiji that contains the "Lali hut"(where wooden gong or drum are used to signal events), the "Bure Kalou"(the spirit house or temple), the "Vale Levu" (the chief great house), "Vale ni Bose"or (meeting house), and other artifacts. "Na Bure"(old house with walls lashed with coconut fiber and roof made with sugar cane leaves, and other artifacts.
- The researcher filmed the hula dance, the "puniu or kilu"a small drum made from coconut shell, the öhe"a bamboo flute, the ïpu" type of drum instrument, the ukulele guitar, the sound of the conch shells, to name a few.
- Researcher filmed the show "Rainbows of Paradise" on the lagoon. The show lasted 30 minutes (from 2:30-3:00 pm) and featured Polynesians in outfitter and outrigger canoes throwing flowers, singing, playing Polynesian instruments, and acting.
- Acts were educational and entertaining and conducted on stages and podiums.
- War acting was scripted and was also part of PCC activities.
- The shows seemed fresh, as if being performed for the first time--with lots of energy from student performers. The researcher sensed and experienced all as authentic or staged-authentic.
- During each show and performance, ice-cream" was sold to visitors.
- Researcher filmed the dinner themes/items. There were also shows during dinner.
- Researcher had the opportunity to taste main dishes of the Polynesians. (the Kalua pua's or roast pork prepared in an underground steam oven, the Poi made of boiled taro roots, Pipi kaula a beef rope like beef jerky.
- Researcher enjoyed and experienced the "Ha Breath of Life", long special effects show--Hawaii's ancient story with a cast of more than 100 performers (mostly students).

APPENDIX D
THE STORY

THE LIVING STORY

Orua Historical Park (OHP)
(A hypothetical example of a staged-authentic heritage attraction in Aruba)

Orua Historical Park (OHP) will be designed to recreate the cultural heritage of Aruba using a staged-authentic heritage attraction (SAHA) developed for the island of Aruba. OHP will be a staged-authentic heritage attraction open year round. It will depict Aruba's cultural heritage by creating a total recreational and entertainment venue designed to provide both regional residents and tourists from around the world the opportunity to experience what it is/was like to be an authentic Aruban.

OHP will have a combination of old staged-authentic rides, old-staged-sea events and activities, seawater explorations, symbolization of artifacts, Arawak and Papiamentu language arts, and educational materials. Visitors will be able to experience and interact with the old Aruba culture and heritage as never before. Authentically costumed staff, some of whom may be University students, will serve as guides/history interpreters and provide examples of the daily activities of life in Aruba from the 1300s to 2000 including life in the native Indians' time, pirates/buccaneers/colonizers time, and the new era for today's generations. It is hoped that the park will be a collaborative venture with the University of Aruba so that students may share Aruba cultural heritage with visitors and at the same time have opportunities to work and earn money. The students come from all over the world and are part of an extensive curriculum in dramaturgy and hospitality.

OHP will consist of three main staged-authentic heritage attractions which visitors can explore. They are:

SAHA 1: Nos Indianan (Our Indians)--the Arawak and Caribs will be featured in displays and shows depicting the time between 1300 and 1500.

This area will be based completely on Aruba Amerindians of the past. The Caquetios and Caribs consist of performers (actors) that will follow scripts on how to interact with visitors. They will be trained to speak the "Amerindian language." In this area, the Caiquetios and Caribs (scheduled time) will put on a demonstration that explains the symbolic significance of their Indian huts, palapas (i. e., typically consists of dried and woven palm-tree leaves), unique carvings, facial expressions, tattoos, the ancient origins and meanings of games, and much more. Visitors cannot miss the stirring Baile di Indian (Indian dance). Also, people of all ages will enjoy learning to play Indian instruments. Temporary Indian tattoos will be offered for free to visitors. The "Chef Indian" together with Indian assistants will have a "big bowl" with smoke to “cook” people--this is an reenactment of Cannibalism in an amusing way--where visitors can participate.

Arawak Indians formed the majority of the slave class; as a result, there were few African slaves on Aruba. Ironically, this gives Aruba the distinction of having one of the longest lasting non-integrated Arawak tribes in the region, though there are no longer any full-blooded Arawaks on the island. A museum with artifacts, sculptures, and other informational resources about Nos Esclavitud (Our Slavery) will be displayed. Also, this area will have a combination of African and Arawak slaves reenacting a "story."

SAHA 2: Nos Piratanan, buccaneros, y colonizadornan (Our pirates, buccaneers, and colonizers) will feature displays and shows telling of events from the 1500s to the 1800s. This area will have a pirate ship with a big octopus featuring actors in pirate costumes and a treasure hunt. The main objective is to show visitors how pirates struggled with gold and their attitudes. Pirates and buccaneers are known to be rough and outspoken people fighting over power, land, and treasures. Treasure maps will be created for people of all ages to search for gold and other minerals. The pirates or buccaneers/colonizers, known to be rough and outspoken will reenact their conflicts over power, land and treasure as they interact with Indians by trying to force (acting) them to work hard and obey their orders.

SAHA 3: The New Era (1800-2000) will depict a modern-day Aruba in which the history and culture from years gone by continues to be celebrated (there will be some overlaps with SAHA 1 and 2--in other words, the New Era will participate with the Old Era):

- Dia di Himno y Bandera (National Anthem and Flag). This area is presented in the form of beautiful and colorful old Cunucu houses completely designed, developed, and decorated with all the original features of the architectural designs that characterized the Old Cunucu house of Aruba, like the typical "*e fogón di leña*" (chimney), and Indian drawings or symbols (located around frames of windows and doors). Dia di Himno y Bandera is the official holiday on which Arubans celebrate the existence of their National Anthem “Aruba Dushi Tera” and the blue, yellow, red and white National Flag. During this time visitors will

see the Larkspur blue, which is the main color of the Aruban flag (the biggest and tallest on the island), everywhere and on everyone. Dia di Himno y Bandera in OHP will become an everyday event for nonstop recreational and edutainment purposes. There are a lot of activities during Dia di Himno y Bandera. The programs feature competitions and games for visitors, sports events, sparkling folkloric dance shows and music presentations.

- Ai Nobe (Aña Nobo or New Year). In December Aruba celebrates its San Nicolaas, Christmas and New Year times in a unique way. This area will be based on the Sinter Klaas (Saint Nicolaas day--is a children's celebration), Christmas, and New Year's theme where one can find completely decorated Christmas trees, many types of new year fireworks to explore before the night event starts, and kids presents on display all over. The main objective is to be able to show to all visitors how the month of December is part of celebration in Aruba. No other place on earth celebrates, for example, the typical "Dande" music like Aruba does.
- Carnaval Bacchanal. Carnival has existed in one form or another on the island of Aruba just before the Lenten season. During the 1930s, social clubs such as the Largo Marine and Pan-Am clubs started organizing costumes balls. These celebrations grew greatly and in 1945 the party was taken to the streets with music and people dressed in costumes. These celebrations have become bigger and bigger each year and have now become the largest annual cultural bacchanal. In this exciting area, everything has to do with the Carnival of Aruba which is a world class festival celebrated with passion among students at the OHP. This area

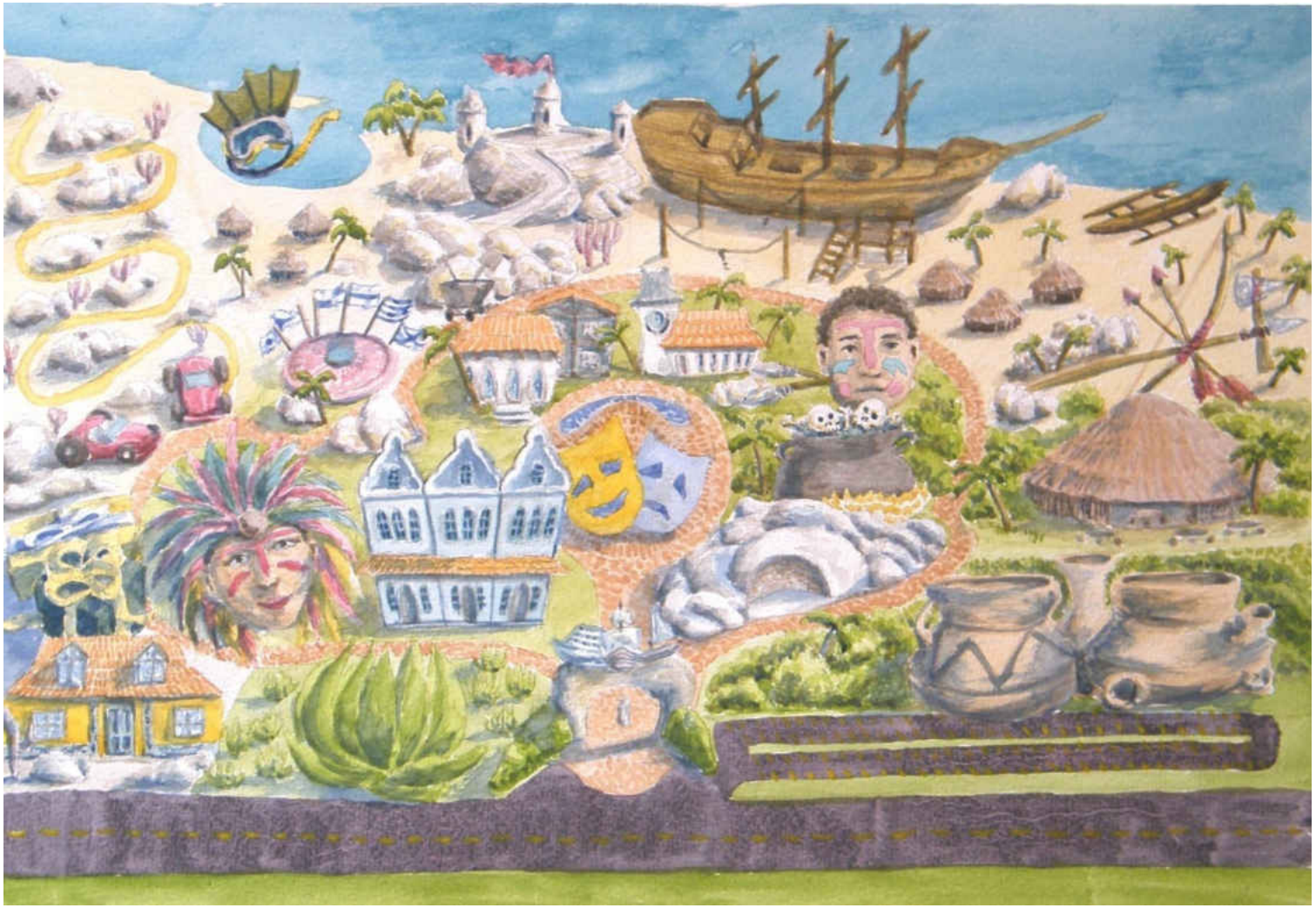
will also host a beautifully decorated carnival museum to view the history of carnival since its early beginnings. Real costumes that were used will be on display and exhibited. Visitors can try some costumes to sense how it feel to be in a carnival. The music is animated, multi-colored and bright-hued. The thing that makes Aruba's Carnival unique, is that visitors are part of the ongoing panorama. The Carnival schedule for the day varies from Jump-ups, Torch parade, children parade, Prince and Pancho election (the Jokers), balloons parade, children (choosing from the public) sign up for Queen election and coronation, tumba, calypso, and roadmarch music contest, and the big parade scheduled at a particular time of the day that combine children, adults, Queens, Prins and Pancho, etcétera--all with live music. This event will help with the marketing identity--hoping to awake interest in Aruba's carnival season during the month of January and February.

- Dia di San Juan (St. John Day) Arubans dress in red and yellow traditional shirt and a black traditional trouser to represent fire during the Dia Di San Juan celebration. This celebration originates from a combination of pre-Christian Arawak harvest festivals and the works of Spanish missionaries to combine them with the celebration of San Juan. Aruba is the only country in the world that celebrates this day with dancing and singing. During the celebration a singer will chant a familiar "dera gai" (bury rooster) tune while players accompany the song with drum, violin, and local instrument called a wiri. While they sing, they will choose someone to come and try to hit a fake rooster with their eyes close. When

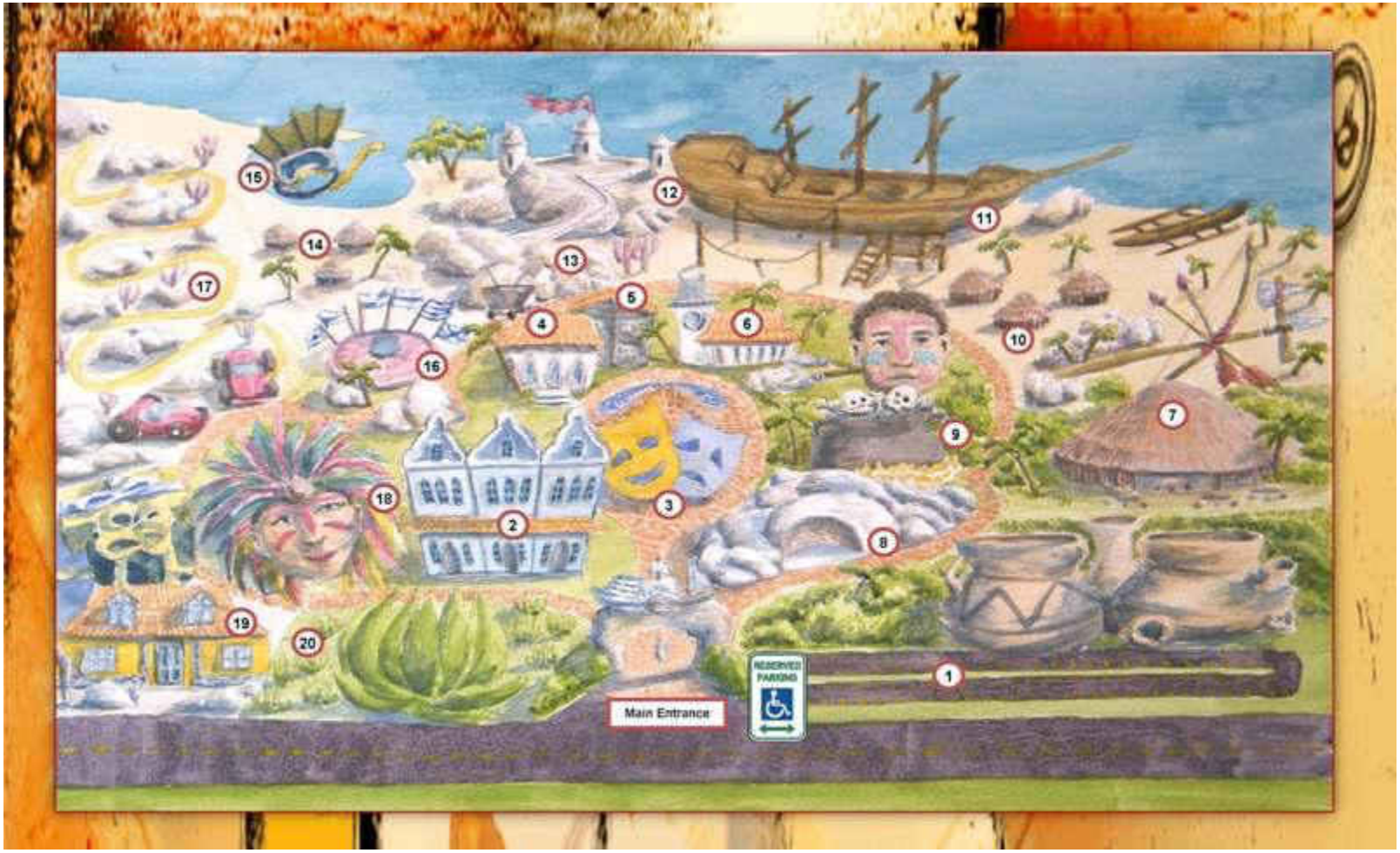
that person hits it, in that rooster, it will bring a wonderful smell. This wonderful smell comes from the fruit (calabash) (source: http://www.redsailaruba.com/en/about/aruba/culture.html).

- Cabina di Piscadornan (Fishermen's Cabins). Cabina di Piscadornan (fishermen's hut) is located at the seashore of OHP. It is an intellectual and spiritual wandering or quest one might called an Odyssey. The area is designated for the visitors that want to experience the beauty of fishing in a typical and authentic Aruban and Indian fisherman boats and canoes from the 2500 BC-1000 AD until the 1900s. Thus, many types of boats and canoes dated 2500 BC to the 21st century are in the water for visitors to experience.
- Adivinos (Fortune teller). The superstitions and pagan beliefs are still available in Aruba. This area is designated for the visitors that want to experience many fortune tellers of Aruba and the Caribbean (e. g., Voodoo). Since Aruba has over 75 nationalities today, many types of local and foreign ceremonies, fortune tellers, magicians, illusionist, assimilations, among others will be part of OHP. This area is presented in a form of old "chattels" for the many "wizards."


SAHA: 1
SAHA: 2
SAHA: 3
IMAX
PHP



APPENDIX E
BROCHURE FOR STAGED-AUTHENTIC HERITAGE ATTRACTION


15
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1
Main Entrance
RESERVED PARKING

1. Parking lot
2. Visitor Center / Shops
3. Plaza
4. Oruba Imax Theater
5. Museum 1300 - 2000
6. Restaurant

Indians
1300 - 1500

7. This area will be based completely on Aruba Amerindians of the past. The Caquetios and Caribe consist of performers (actors) that will follow scripts on how to interact with visitors. They will be trained to speak the "Amerindian language."
8. Caves with Indians drawings --reenactments
9. The "Chief Indian" together with Indian assistants will have a "big bowl" with smoke to "cook" people--this is an reenactment of Cannibalism in an amusing way-- where visitors can participate.
10. Indian huts, palapas, unique carvings, facial expressions, tattoos, the ancient origins and meanings of games, and much more.

European Visitors
1500 - 1800

11. This area will have a pirate ship with a big octopus featuring actors in pirate costumes and a treasure hunt. The main objective is to show visitors how pirates struggled with gold and their attitudes.
12. Pirates and buccaneers are known to be rough and outspoken people fighting over power, land, and treasures. Treasure maps will be created for people of all ages to search for gold and other materials.
13. The pirates or buccaneers, colonizers, known to be rough and outspoken will reenact their conflicts over power, land and treasure as they interact with Indians by trying to have (acting) them to work hard and obey their orders.
14. Fishermen's huts consisting of reenactments from 1500 to 2000. Cabina di Pescadornan (Fisherman's Cabins). Cabina di Pescadornao (fisherman's hut) is located at the seashore of OHP.

New Era
1800 - 2000

15. It is an intellectual and spiritual wandering or quest one might called an Odyssey. The area is designated for the visitors that want to experience the beauty of fishing in a typical and authentic Arubian and Indian fisherman boats and canoes from the 2500 BC-2000 AD until the 1900s. Thus, many types of boats and canoes dated 2500 BC to the 21st century are in the water for visitors to experience. Seawater activities.
16. Dia di San Juan (St. John Day) Arubans dress in red and yellow traditional shirt and a black traditional trouser to represent fire during the Dia Di San Juan celebration.
17. Staged-authentic rides
18. Carnival Kardanal
19. -Himno y Kandera. This area is presented in the form of beautiful and colorful old Camaru houses completely designed, developed, and decorated with all the original features of the architectural designs that characterized the Old Camaru house of Aruba. Ai Nobo (Ahi Nobo or New Year). This area will be based on the Sinter Klaas (Saint Nicolaas day--is a children's celebration), Christmas, and New Year's theme where one can find completely decorated Christmas trees, many types of new year fireworks to explore before the night event starts, and kids presents on display all over. The main objective is to be able to show to all visitors how the month of December is part of celebration in Aruba. No other place on earth celebrates, for example, the typical "Dande" music like Arubs does.
20. Adivinas (fortune tellers) and reenactments of the old cultivation of Aloe Vera

English

Oruba Historical Park
One Authentic Aruba

MAP & GUIDE

www.OHP.org

APPENDIX F
FOCUS GROUP FACILITATION GUIDE AND RELATED MATERIALS

FACILITATOR AGENDA FOR FOCUS GROUPS (1-2 hours)

1. Welcome. Inform participants of the purpose of the focus group (relationship to research) and secure essential consent to participate forms.

2. Introduce the concept. The facilitator will share the vision and the story for the hypothetical staged-authentic heritage attraction with participants.

3. Facilitate discussion using specific sections of the Focus Group Facilitation Guide (Parts I, II, III, IV) to initially guide the discussion. Sessions will be structured (using the guide) to ensure that the objective(s) are met and that conversation is initially focused on areas of particular emphasis/expertise of each group as shown below. Sessions will be sufficiently flexible to permit a free flowing discussion among participants who are likely to have knowledge and interest beyond the specific area and objective for which they are being consulted

FOCUS GROUPS AND OBJECTIVES

Government Officials (Ministers and Parliament)
Overall Objective: To determine how likely it is that the Aruban government would support the hypothetical staged-authentic historical attraction.

Part 1 of the guide will be used to focus the discussion on supply factors and is designed to guide a discussion of site characteristics, economic development, and infrastructure.

Industry leaders (Aruba Hotel Association and Aruba Tourism Authority)
Overall Objective: To determine, from the perspective of these leaders, how likely it is that: (a) tourists will visit, and (b) that hoteliers and tourism officials will invest marketing dollars in this type of attraction to fill hotels .

Part II of the guide will be used to structure discussion on the demand factors or market targets including size, admission prices, demographic/socioeconomic considerations and other demand factors.

Local residents (Students and Staff at the University of Aruba)
Overall Objective: To determine how likely it is that local residents would accept the hypothetical staged-authentic historical attraction on Aruba.

Part III of the guide will be used to gather information from participants as to the thematic orientation (or how best to tell the story) in a living historical setting.

Environmentalists
Overall Objective: To determine how likely it is that environmentalist would accept the hypothetical staged-authentic historical attraction on Aruba.

Part III of the guide will be used to gather information from participants as to the thematic orientation (or how best to tell the story) in a living historical setting.

Local Investors
Overall Objective: To determine how likely it is that potential investors would invest in a hypothetical staged-authentic historical attraction on Aruba.

Part IV of the guide will be used to categorize participants' opinions on the likelihood of their investing in a SAHA for Aruba. The flowchart or new blueprint (items 19-26 will be used to guide participants' input).

Focus Group Meetings: Facilitation Guide

Meeting Objective:	Separate objectives for the five focus groups related to specific sections of the facilitation guide will be stated here
Meeting time, Location:	To be determined
Participants:	10-12 individuals
Familiarization	Welcome participants and make necessary introductions Explain the purpose of the focus group meeting and how long it will take Explain how results will be used; assure participants information privacy and obtain consent forms Review ground rules and thank participants
Conduct Focus Group	Define objective of focus group Explain structure of focus group Explain SAHA (mission and story)
Meeting Materials:	General Description of the project Illustrations (drawings / layouts (hypothetically) The story Dry erase board or flip-chart; markers Laptop and electronic forms to record data if available

Part 1 – Review site characteristics, economic development, and infrastructure: Review and discuss the existing supply factors in terms of planning and designing a staged-authentic heritage attraction and discuss with the group "what it takes to have a heritage attraction for an island like Aruba (potential)."

The facilitator should lead a discussion by asking the group:

What are the most desirable location(s) for a heritage attraction in Aruba?
How would the weather impact a heritage attraction in the proposed (Aruba) location (seasonality)?
Is there space for more economic development and infrastructure in terms of transportation, accommodation, information, and promotion for a Staged Authentic Heritage Attraction?

Part 2 – Review Markets Targets Review and discuss the existing demand factors in terms of planning and designing a staged-authentic heritage attraction and discuss with the group "what it takes to have a heritage attraction for an island like Aruba (potential)."

The facilitator should lead a discussion by asking the group:

What type of attributes will visitors to a Staged Authentic Heritage Attraction prefer in terms of admission, tickets, currency, and time?
What type of socio-demographic market segments will be attracted to a Staged Authentic Heritage Attraction?
Are there any other stories that should be part of a Staged Authentic Heritage Attraction? and why?

Part 3 – Identify and Rank Thematic Orientations: Hand out to participants (a) a list of thematic orientations and their accompanied definitions (based on Aruba heritage) and (b) the brochure. Explain that the objective is to identify those themes most essential to telling the story and for the success and functioning of the park. Participants might add more to the list.

Help the focus group reach consensus on desirable thematic orientations.

- Lead a discussion by asking participants to identify which thematic orientations should be included in the list. Use the brochure to help participants visualize the task.
- After the group identifies 10 thematic orientations, ask participants if there are any thematic orientations missing from this list.
- Once the list is complete, it will probably include more than 10 thematic orientations. Lead a discussion about which thematic orientation/s to eliminate from the list. Sometimes it is helpful to start by getting agreement on the thematic orientations that are the most important.
- Once the list has been narrowed to 10, help the group rank order them in order of importance, with 1 being the highest, or most important, thematic orientation and 10 the least important.

Part 4 – ***Part IV of the guide will be used to categorize participants' opinions on the likelihood of their investing in a SAHA for Aruba. The flowchart or new blueprint will help addressing the seven main questions with participants.***
Hand out and discuss among participants the list of comments of Part 1, 2, and 3 (previous focus group meetings held). Have a Charrette type meeting illustrating the various drawings, layouts, living story to participants and if they are likely to invest in such potential project. Researcher will use the blueprint for planning and designing a staged-authentic heritage attraction (SAHA) on flowcharts number 19 to 26.

The facilitator will ask questions related to the illustrations and testing of the blueprint by asking the group the following:

Based on the previous description and illustrations, how likely would you to invest in the attraction (if one existed) in Aruba?
Possible answers: Very Likely, Likely, Not sure, Unlikely, very unlikely.
Explain why?

The researcher will ask and follow the process and action/decision flowcharts related to the blueprint to participants (see flowcharts numbers 19 to 26 and explanation)

Focus Group Informed Consent

You must be 18 years of age or older to participate in the research study

Project title: A blueprint for planning and designing a staged-authentic heritage attraction for small island nations

The purpose of the study is to develop and test a blueprint for planning and designing a staged-authentic heritage tourist attraction principally for small island nations. The new blueprint is intended to be a contribution in designing these attractions which are, in a sense, "living history" and simulate life in another time.

You are being asked to participate in one of five (5) focus group meetings which will last between one and two hours. The researcher's objectives are to facilitate a one to two hour discussion with focus group members in order (*insert only one of the reasons shown below as appropriate for each of listed groups).*

(1) to determine how likely it is that local residents/environmentalists would accept the hypothetical staged-authentic historical attraction on Aruba; *(Local Residents/Environmentalists--two groups)*
2) to determine how likely it is that the Aruban government would support the hypothetical staged-authentic historical attraction; *(Government Officials)*
(3) to determine how likely it is that potential investors would invest in a hypothetical staged-authentic historical attraction on Aruba; (*Local Investors)*
(4) to determine from the tourism authorities (e. g., Hotel associations and Tourism board office), how likely it is that: (a) tourists will visit, and (b) that hoteliers and tourism officials will invest marketing dollars in this type of attraction to fill hotels. *(Industry Leaders/Aruba Hotel Association and Aruba Tourism Authority.)*

The focus group meeting will be audiotaped during this study. If you do not want to be audiotaped, you will not be able to participate in the focus group. Rest assured that the audiotape will be used only for research purposes and to assist the researcher in recalling the general trends or ideas that may emerge during the focus groups. It will not be shared with anyone by the researcher and will be kept in a locked, safe place and erased or destroyed after one year.

There are no anticipated risks, compensation or other direct benefits to you as a participant in this focus group. You are free to withdraw your consent to participate and may discontinue your participation in the group at any time.

We will limit your personal data collected in this study to people who have a need to review this information. We cannot promise complete secrecy. Organizations that may inspect and copy your information include the IRB and other representatives of University of Central Florida. However, only group data will be reported in the study. Your identity will be kept confidential and will not be revealed in the final manuscript.

If you have any questions about this research project, you may talk to me at (407)-504-3769 or by email elasten@knights.ucf.edu or Dr. A. Pizam, Dean, at the Rosen College of Hospitality Management at (407) 903-8010 or at apizam@mail.ucf.edu**.** Research at the University of Central Florida involving human participants is carried out under the oversight of the Institutional Review Board (UCF IRB). This research has been reviewed and approved by the IRB. Questions or concerns about research participants' rights may be directed to the Institutional Review Board Office, University of Central Florida, Office of Research & Commercialization, 12201 Research Parkway, Suite 501, Orlando, FL 32826-3246 or by telephone at (407) 823-2901 and (407) 882-2276.

EMAIL/FAX INVITATION TO PARTICIPATE IN FOCUS GROUP
(CONSENT FORM WILL BE ATTACHED)
Message will be sent individually to prospective members of the five focus groups

1. *Government Officials (Ministers and Parliament);*
2. *Industry leaders (Aruba Hotel Association and Aruba Tourism Authority);*
3. *Local residents (Students and Staff at the University of Aruba),*
4. *Environmentalists and*
5. *Local Investors*

To: Name of Prospective Focus Group Member
Fr: Earney Lasten
Re: Your participation in a Research Project on May ____, 2010
Room, Building, Street Address

As a Ph.D. candidate at the Rosen College of Hospitality Management at the University of Central Florida, I am currently engaged in a research project designed to develop and test a blueprint for planning and designing a staged-authentic heritage tourist attraction principally for small island nations. Staged-authentic heritage attractions are an underdeveloped aspect of the tourism industry in small island nations. The new blueprint is intended to be a contribution in designing these attractions which are, in a sense, "living history" and simulate life in another time. The study is part of my doctoral dissertation, and data obtained from the focus group will be used for academic purposes only.

As a (*government official, industry leader, local resident of Aruba, environmentalist, local investor*), you have a unique perspective that is important, and I am writing to invite you to participate in a focus group meeting in which we will discuss the likelihood of support for a hypothetical staged-authentic historical attraction in Aruba.

The focus group meeting should take between 1 and 2 hours Your participation is absolutely voluntary, and you are free to refuse to answer any question (s) you are not comfortable with during the focus group meeting. I am including a copy of a consent form to provide you with more details about the study.

I sincerely hope that you will agree to participate. Your time and your thoughts in regard to a potential "living history" site will be very much appreciated. If you have questions about your participation or the research, please feel free to contact me at (407-504-3769) or elasten@knights.ucf.edu or my dissertation chair Dr. Abraham Pizam at 407-903-8010 or email apizam@mail.ucf.edu.

Yours Sincerely,

Earney F. Lasten
PhD Candidate,
Rosen College of Hospitality Management

University of Central Florida, Orlando, Florida, USA

Thematic Orientations

Identify and Rank Thematic Orientations: Hand out to participants the list of thematic orientations and their accompanied definitions (based on Aruba heritage). Explain that the objective is to identify from the broad list the 10 thematic orientations those most essential to telling the story and for the success and functioning of the park. Participants might add more to the list.

Help the focus group reach consensus on the 10 thematic orientations.

- Lead a discussion by asking participants to identify which thematic orientations should be included in the list.
- After the group identifies 10 thematic orientations, ask participants if there are any thematic orientations missing from this list.
- Once the list is complete, it will probably include more than 10 thematic orientations. Lead a discussion about which thematic orientation/s to eliminate from the list. Sometimes it is helpful to start by getting agreement on the thematic orientations that are the most important.
- Once the list has been narrowed to 10, help the group rank order them in order of importance, with 1 being the highest, or most important thematic orientation and 10 the least important.

Events and Activities

1. Story of the attraction
2. Education
3. Entertainment
4. Reenactments / historical simulation
5. Recreational activities
6. Historic machines and equipment

Displays and Demonstrations

1. Artifacts
2. Arts
3. Crafts
4. Old structures
5. Map and Guide brochure

Marketing Identity

1. Advertisements
2. Logo
3. Website
4. Colors
5. Posters
6. Billboard

Services and Facilities

1. Authentic Food & Beverage
2. Souvenirs
3. Book Stores
4. Restrooms
5. Daycares
6. Visitor Center

7. Parking

Map of Aruba used in focus groups to discuss potential location of a Staged-Authentic Heritage Attraction

APPENDIX G
ONLINE SURVEY OF TOURISTS

The online survey may be accessed at www.earneylasten.com/survey

Informed Consent - Online Tourist Survey

The statement below will appear on the first page of the online tourist survey

I am at least 18 years of age and completing this survey constitutes my informed consent.

My name is Earney Francis Lasten and I am a Ph.D. candidate at the University of Central Florida. This research is being undertaken as part of my dissertation at the above university.

We are currently conducting a study of potential interest in a new living history tourist attraction for Aruba. The study is part of my Ph.D. dissertation and will be used for academic purposes only. As a potential or returning visitor to Aruba, your opinions regarding your interest in a living history attraction are important.

The online survey that follows has been designed to take no more than 15 minutes of your time.

This survey is completely voluntary. You may choose not to participate or not to answer any specific questions. You may skip any question you are not comfortable answering. Please note the survey is anonymous. The record kept of your survey responses does not contain any identifying information about you.
If you have any questions about this research project, you may talk to me at 407-504-3769 or email me at elasten@knights.ucf.edu or Dr. A. Pizam, Dean, at Rosen College of Hospitality Management at (407) 903-8010 or email at apizam@mail.ucf.edu.

Research at the University of Central Florida involving human participants is carried out under the oversight of the Institutional Review Board (UCF IRB). This research has been reviewed and approved by UCF's IRB. Questions or concerns about research participants' rights may be directed to the Institutional Review Board Office, University of Central Florida, Office of Research & Commercialization, 12201 Research Parkway, Suite 501, Orlando, FL 32826-3246 or by telephone at (407) 823-2901 and (407) 882-2276..

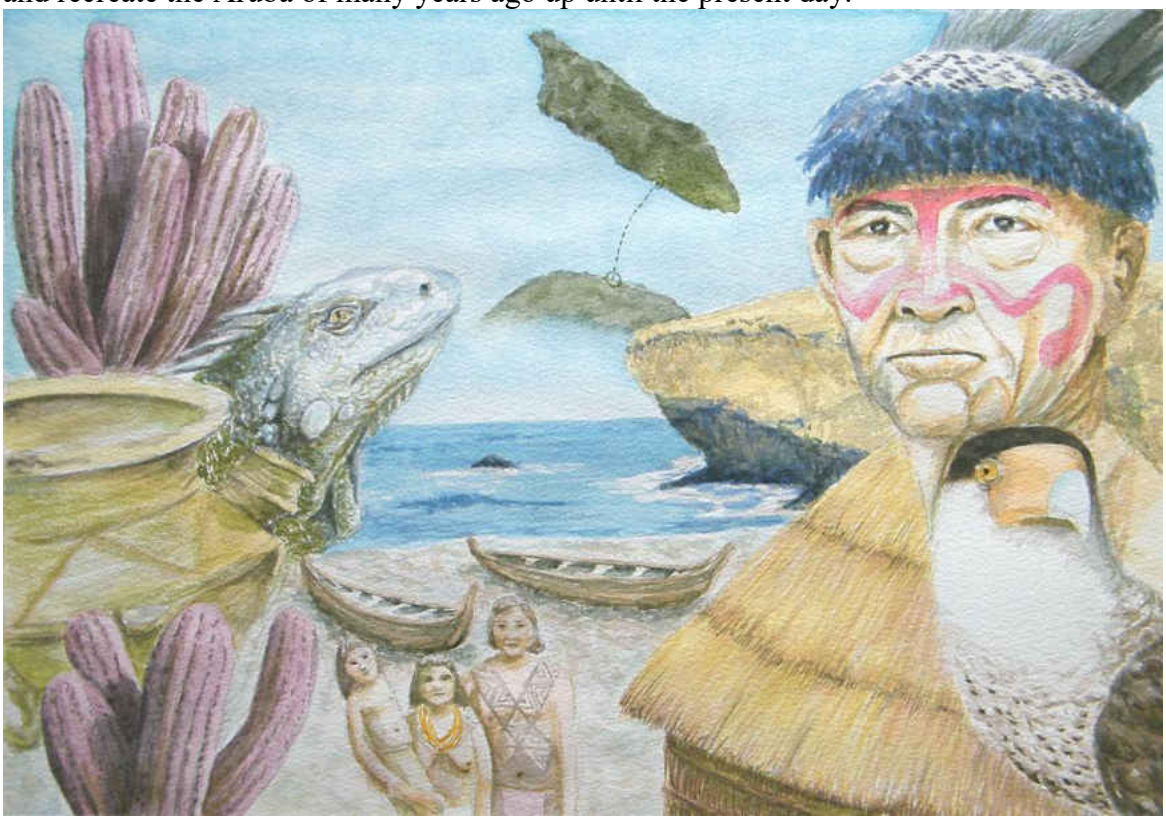
By clicking on the NEXT button, you will indicate your consent to participate in the research.

1. How many times have you visited Aruba in the last ten years?
Once, 2-4 times, 5-7 times, More than 7 times

A. Cultural Heritage Experience in Aruba

2. Please read the following brief synopsis to learn more about what a living history site might look like in Aruba

The proposed historical attraction will share the story of Aruba--a story that began in the year 1300 on the island of Orua, later called Aruba. From the beginning, and after many of the volcanic eruptions were silenced, the island in the Caribbean ocean was populated by many indigenous tribes, pirates and buccaneers, colonizers, slavers, and developers. Each group planted their own seeds of culture and customs/traditions for later generations to cherish, preserve, and learn what made the Aruba of many years ago.
The proposed historical attraction will tell the story of Amerindians and visitors from Europe to Orua in the years between 1300-2000 in a park designed to entertain, educate and recreate the Aruba of many years ago up until the present day.



2a. Based on the previous description, how likely would it be for you to visit the attraction (if one existed) on your next visit to Aruba?

Please choose **only one** of the following:

- ○ Very Likely
- ○ Likely
- ○ Not sure
- ○ Unlikely
- ○ Very Unlikely

2b. If you answered <u>Unlikely</u> or <u>Very Unlikely</u>, please share your reasons and proceed to Part C

Note. The online survey will move people who respond unlikely or very unlikely automatically to the final demographic section (they will skip 3)

3. Assume that you are considering a visit to the previously described historical attraction in Aruba. Please indicate below the importance of the following park features, attractions, and services to you as a prospective visitor.

	Unimportant	Somewhat unimportant	Neutral	Somewhat important	Very important
Events and Activities (entertainment events and activities related to the living history site)					
Story of the attraction(s)	○	○	○	○	○
Education	○	○	○	○	○
Entertainment	○	○	○	○	○
Reenactments/Historical simulation	○	○	○	○	○
Recreational activities	○	○	○	○	○
Historical tools and equipment	○	○	○	○	○
Displays and Demonstrations (symbols of the historic periods portrayed in the attractions)					
Artifacts	○	○	○	○	○
Arts	○	○	○	○	○
Crafts	○	○	○	○	○
Old structures	○	○	○	○	○
Map and Guide brochure	○	○	○	○	○
Marketing Identity (advertising strategies used to publicize and communicate with visitors)					
Advertisements	○	○	○	○	○
Logo	○	○	○	○	○
Website	○	○	○	○	○
Colors	○	○	○	○	○
Posters	○	○	○	○	○
Billboard	○	○	○	○	○
Services and Facilities (shops, restaurants, conveniences for visitors)					
Authentic Foods and Beverages	○	○	○	○	○

	Unimportant	Somewhat unimportant	Neutral	Somewhat important	Very important
Souvenir shops	○	○	○	○	○
Book Stores	○	○	○	○	○
Restrooms	○	○	○	○	○
Daycare facilities	○	○	○	○	○
Visitor Center	○	○	○	○	○
Parking	○	○	○	○	○

NOW PLEASE TELL US A FEW THINGS ABOUT YOURSELF

Please record your response in the appropriate space below.

4. What is your Gender.
○ Female
○ Male

5. Please indicate your level of Education.
Please choose only one of the following:
○ High School
○ Vocational School
○ Some College
○ Undergraduate Degree
○ Graduate Degree
○ Other

6. Please indicate your age?
Please choose only one of the following categories:
○ 20 years or below
○ 21 to 30 years
○ 31 to 40 years
○ 41 to 50 years
○ 51 to 60 years
○ 61 years and above

7. Please use the following space to share any additional comments you have in regard to the proposed tourist attraction.

Submit your survey.
Thank you for completing this survey.
This message will be posted on www.aruba.com bulletin board and will also be distributed as a flyer to publicize the survey as needed

INVITATION TO PARTICIPATE IN A RESEARCH STUDY (ONLINE TOURIST SURVEY)

You must be 18 years of age or older to participate in the research study

www.earneylasten.com/survey

My name is Earney Francis Lasten and I am a Ph.D. candidate at the University of Central Florida. This research is being undertaken as part of my dissertation at the above university.

We are currently conducting a study of potential interest in a new living history tourist attraction for Aruba. The study is part of my Ph.D. dissertation and will be used for academic purposes only. As a potential or returning visitor to Aruba, your opinions regarding your interest in a living history attraction in a future trip to Aruba are important.

If you agree to be part of the research study, you will be asked to complete a computer survey about your interests in this proposed attraction(Log on-- www.earneylasten.com/survey). The survey has been designed to take no more than 15 minutes of your time. Thanks in advance for your assistance. This survey is anonymous. The record kept of your survey responses does not contain any identifying information about you.

We hope that this study will contribute to the improvement of Aruba's tourism development.

Researchers will not be able to link your survey responses to you, but they will know that you participated in the research because you will be asked to click a "checkbox" (indicating that you are 18 years or older). The survey software keeps no identifying information separate from the answers you provide to the survey. We plan to publish the results of this study, but will not include any information that would identify you. Participating in this study is completely voluntary. Even if you decide to participate now, you may change your mind and stop at any time. You may choose to not answer an individual question or you may skip any section of the survey. Simply click "Next" at the bottom of the survey page to move to the next question. The email will only be sent once to each participant.

Prior approval for the study has been obtained from the University of Central Florida's Institutional Review Board (IRB) that consists of a committee established to advocate for the protection of the rights and welfare of human participants involved in research. Review and approval is required for all research involving human participants conducted by the University of Central Florida. If you have any questions about your participation, please contact me at (407-504-3769) or elasten@knights.ucf.edu or my dissertation chair Dr. Abraham Pizam at 407-903-8010 or apizam@mail.ucf.edu or the Office of Research & Commercialization IRB at 407-823-2901 or irb@mail.ucf.edu.

I thank you in advance for your assistance and cooperation.

Yours Sincerely,

Earney F. Lasten
PhD Candidate,
Rosen College of Hospitality Management,

University of Central Florida, Orlando, Florida, USA

APPENDIX H
INSTITUTIONAL REVIEW BOARD APPROVAL

University of Central Florida

University of Central Florida Institutional Review Board
Office of Research & Commercialization
12201 Research Parkway, Suite 501
Orlando, Florida 32826-3246
Telephone: 407-823-2901 or 407-882-2276
www.research.ucf.edu/compliance/irb.html

Approval of Exempt Human Research

From: **UCF Institutional Review Board #1**
FWA00000351, IRB00001138

To: **Earney F. Lasten**

Date: **April 29, 2010**

Dear Researcher:

On 4/29/2010, the IRB approved the following activity as human participant research that is exempt from regulation:

Type of Review:	Exempt Determination
Project Title:	A methodology for planning and designing a staged-authentic heritage attraction for small island nations
Investigator:	Earney F. Lasten
IRB Number:	SBE-10-06911
Funding Agency:	
Grant Title:	
Research ID:	N/A

This determination applies only to the activities described in the IRB submission and does not apply should any changes be made. If changes are made and there are questions about whether these changes affect the exempt status of the human research, please contact the IRB. When you have completed your research, please submit a Study Closure request in iRIS so that IRB records will be accurate.

In the conduct of this research, you are responsible to follow the requirements of the Investigator Manual.

On behalf of Joseph Bielitzki, DVM, UCF IRB Chair, this letter is signed by:

Signature applied by Joanne Muratori on 04/29/2010 12:24:43 PM EDT

Joanne Muratori

IRB Coordinator

APPENDIX I
CONSENSUS RANKINGS OF THEMATIC ORIENTATIONS

Local Citizens Thematic Orientations: Individual and General Rankings

Thematic Orientation / consideration for a SAHA	**Individual Participants Ranking**									**General Ranking**
	1*	2*	3	4*	5*	6*	7*	8	9*	
Story of the Attraction	√	√	√	√	√	√	√	√		6
Education (our history)				√	√	√	√	√		5
Websites / marketing /maps/ guides / advertisement		√	√				√	√		
Authentic F&B / promote	√		√	√				√		
Arts and Crafts / displays	√	√	√			√		√		3
Old Structures / typical old Aruba houses / architectures	√		√					√		
Visitor Center / ATMs / First aid		√			√		√	√		
Parking Space / restrooms		√	√					√		
Artifacts / souvenirs / stores /		√	√			√		√		
Reenactments/simulation/ recreational/entertainment/ activities/folklore/ dance/clothing	√	√	√	√	√	√	√	√		2
Clean environment / green					√			√		
Natural old medicine				√				√		
Daycares			√					√		
Fishing								√		
Aloe Vera / flora/fauna						√		√		
Old refinery time (Lago)								√		
Historic machines / equipments		√	√		√	√		√		
Security / safety	√				√					
Involvement of the community / ethnic focus / multicultural							√			
National Museum							√			
(Staged) Authenticity	√			√						1
Location along the coastline										4
Development /attractions										7
Original music and instruments				√			√			8
Literature and poetry						√				9
Open fun movie (visual appeal)					√					10
Old Trades	√									
Dutch Heritage						√				

** Not completed*

Environmentalists' Thematic Orientations : Individual and General Rankings

Thematic Orientation / consideration for a SAHA	**Individual Participants Ranking**														**General Ranking**
	1	2	3*	4*	5*	6*	7*	8	9*	10*	11	12	13*	14*	
Story of the Attraction	√			√	√		√	√	√		√	√			1 (top)
Education (our history)	√	√	√		√	√	√	√		√	√	√	√		2
Websites / marketing /maps/ guides / advertisement	√	√		√	√		√	√		√	√	√	√		9
Authentic F&B / promote	√	√		√		√	√	√		√	√	√	√		3
Arts and Crafts / displays	√	√			√	√	√	√		√	√	√	√		5
Old Structures / typical old Aruba houses / architectures	√	√			√		√	√			√	√			6
Visitor Center	√			√			√			√			√		
Parking Space / restrooms	√	√						√		√			√		
Artifacts / souvenirs / stores	√		√	√				√		√			√		
Reenactments/simulation/ recreational/entertainment/ activities/folklore/ dance/clothing	√	√		√	√	√	√	√	√	√	√	√	√		4
Clean environment		√													
Natural old medicine		√													
Daycares		√													
Fishing			√												
Aruba Aloe Vera time			√												
Old refinery time (Lago)			√												
Historic machines / equipments				√		√		√							
Security / safety				√											
Involvement of the community / ethnic focus / multicultural					√										
National Museum						√					√	√			8
Small entrepreneurs in and part of SAHA						√					√	√			10
Archeology											√	√			7

** Not completed*

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