A Blueprint/Model for Planning and Designing Staged-Authentic Heritage Attractions

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Abstract

The purpose of this conceptual study was to develop a concrete blueprint or planning model for designing a heritage tourist attraction. Data were gathered and analyzed in three phases. In phase I, existing and potential supply, demand, and external variables associated with heritage attractions were identified, and a preliminary planning model was developed. Phase II included a refinement of the model based on empirical data collected during site visits to existing heritage attractions in the USA. In Phase III the final blueprint/model was produced. This blueprint/model specified the chronological sequence of activities and events that were required to occur as part of the process of designing and planning a new heritage attraction.

Keywords: Planning model, Staged authenticity, Heritage attractions, Tourist attractions,

Introduction

Tourism is a dynamic industry and as such must appeal to varying markets, adapt to changing conditions, and a continuously reinvent itself. In our research, we chose to explore options for diversifying the tourism product by creating cultural attractions that are unique to particular destinations. Such attractions have often been referred to as heritage tourism attractions

Heritage tourism attractions are distinctive and cannot be put into the same category as other leisure attractions. (Millar, 1989). They have tangible features such as places of worship, historic buildings and structures, archeological sites, etc.,as well as intangibles attributes such as values, beliefs, 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 attractions exist at an increasingly wide range of sites such as -museums, historic houses, historic gardens, archeological sites, heritage centers and heritage theme parks. Heritage attractions can be either authentic, such as the coliseum in Rome or staged-authentic which is a man-made recreation of a cultural aspect created for the benefit of spectators (Mac Cannell, 1979). Staged-authentic heritage attractions, which were the focus of our study, interpret the past and provide an enjoyable recreational activity for history buffs interested in discovering what life in the past was really like (Anderson, 1991).

Statement of The Problem

At the time of our study, there was a paucity of information on the process of

planning and designing new heritage tourist attractions in general and staged-authentic heritage tourist attractions in particular. An extensive search of the existing literature on this subject could not identify any published blue print for planning and designing a new staged-authentic heritage attraction. The development and creation of heritage sites is considered by many tourism experts as a crucial strategic step in the process of encouraging visitors to travel beyond popular coastal destinations and into urban areas (Hovinen, 1995), historic buildings (Light & Prentice, 1994), and traditional rural sites (Prideaux, 2002). Furthermore, the development of historical and cultural assets of a destination may bring a new dimension of life for the well-being of local citizens and the tourism industry. Therefore, we considered it of extreme importance and a benefit for future planners to develop a process that will serve as a blueprint for planning and designing staged-authentic heritage attractions.

Purpose of The Study

As indicated above, the objective of this study was to devise a blueprint/model for planning and designing staged-authentic heritage tourist attractions and to test it in a hypothetical setting. The new blueprint was intended to assist planners, developers, researchers and public decision makers in planning and designing staged-authentic heritage attractions.

The decision to plan, design and build tourist attractions is normally made by a combination of players such as the public through their elected officials, nonprofit organizations, and the private sector. The decision-makers normally fund the design, development and building of the tourist attractions but other stakeholders such as the local community and the tourists themselves have a direct interest in the project and therefore their views, attitudes, opinions and interests should be incorporated into the planning process. Therefore, the model that was ultimately created was a participative one where all stakeholders involved in the project had a significant input into the planning process.

PHASE I—DEVELOPING THE PRELIMINARY MODEL

Tourist attractions are beneficial for the community if they are designed, planned, and developed in a controlled, integrated and sustainable manner and are responsive to market demands. In this study, we developed a blueprint/model that could be used for planning and designing staged-authentic heritage tourist attractions (SAHA). For the purpose of this study heritage tourism is defined as an economic activity that makes use of socio-cultural assets to attract visitors (Fyall and Garrod, 1998).Based on the writings of MacCannell (1979) who introduced the concept of staged authenticity, we define staged-authentic heritage attractions (SAHA) as commercial enterprises that put a given culture on sale in order to create an appealing package for tourist consumption.

Much of the literature reviewed prior to developing the planning model concerned a broad conceptual framework related to planning, designing and building tourist attractions in general. The writings of four researchers (Gunn, 1994; Inskeep, 1991;Price, 1986a, 1986b, 1986c, 1987, 1989a, 1989b, 1990a, 1990b, 1990c, 1990d, 1991, 1994a, 1994b, 1994c, 1997a, 1997b, 1998, 2004 and Swarbrooke, 1995) were particularly relevant in the development of this preliminary model. Two of these authors, namely Swarbrooke and Price, focused most of their writings on the design and development of attractions. While Swarbrooke concentrated on the development and management of visitor attractions, the entire body of Price's work was devoted to planning, designing, and building tourist attractions. The investigative criteria he used in the design process to gain necessary information and his discussion process called charrette, were integral to the identification of

supply and demand elements in our model.

Price's design component was linked with other supply factors identified by Gunn (1994) to form the supply side of the 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. This seemed appropriate as the nature of the destination and its characteristics would be a major consideration for any tourist attraction.

Gunn (1994) also identified external factors that greatly influence the manner in which tourism is developed. His nine factors, namely 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.

Inskeep (1991) also influenced our thinking. He described his writings as 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. . ." (p. xi). Inskeep's (1991) work added valuable detail by 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). His seven steps in the planning process, namely (1) study preparation, (2) determination of objectives, (3) survey, (4) analysis and synthesis, (5) policy and plan formulation, (6) recommendations, and implementation and (7) monitoring, were of vital importance to our study.

Figure 1 presents the preliminary model - which was developed based on a review of the existing literature - for planning and designing a SAHA. Included are those elements which were found to be related to supply, demand, and external factors.
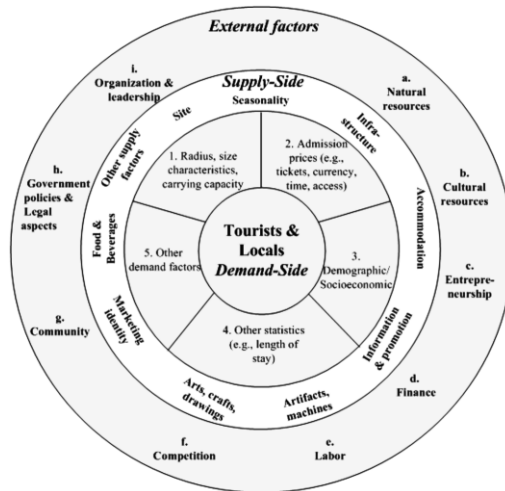

Figure 1. A preliminary planning model for the design of a staged-authentic heritage tourist attraction.

At the center of the planning model are the tourists and locals that will be served by the SAHA. Most if not all researchers, agree with Goeldner and Ritchie (2009) who stated that "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 us, served as an instrument for planning and developing a SAHA. The following sections provide further details regarding the preliminary model and its components.

Supply Considerations

The destination's attractions constitute the most dominant component of the supply side of tourism (Gunn,1994) . When designing or building a tourist attraction such as a theme park, planners and developers must understand how the attraction is perceived from both the point of view of the consumers and the attraction managers. From the standpoint of the consumers, 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). Attractions can be owned or built by governments, nonprofit organizations and/or private enterprises. They can be grouped as natural or cultural resources. They can be adapted to serve 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. Using Price's (1986a, 1986b, 1986c, 1987, 1989a, 1989b, 1990a, 1990b, 1990c, 1990d, 1991, 1994a, 1994b, 1994c, 1997a, 1997b, 1998, 2004) design work, these general categories were reviewed and expanded to add specific and vital supply variables. This resulted in the following 10 supply components that emerged and are presented in the following paragraphs:

1. *Site Size, Proposed Location, Accessibility, Surrounded Land Uses*

According to Price (2004), "the land cost is the tail not the dog." (p. 217). , He suggests that the land cost for building an attraction should range between 5% and 15% of the total development cost. Price's proposed criteria for finding a site for an attraction development are: (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; and (i) attitudes of regulatory authorities.

2. *Seasonality*

The inconsistency between the seasons can be dramatic in some geographical locations. According to Price (2004), the main seasonal influences are: "(a) the climate; (b) whether or not the project is indoors or outdoors; (c) vacation schedules impacting both resident and tourist availability; and (d) the nature of the attraction" (p. 225).

3. *Infrastructure and Transportation*

A vital component of the tourism system is passenger transportation (Gunn, 1994). Planes, motor coaches, trains, RVs, cruise lines, busses, horse carriages, bikes, taxis, cable

cars, rental cars, and non-rental cars are all modes of transportation which, according to Swarbrooke (1995) can be linked with attractions in the following ways:

a) The existence of attractions leads to a major development of new public transport services to meet the demand of visitors;

b) The transport system makes attractions physically accessible to potential visitors and is, therefore, a salient factor in determining the number of visitors an attraction is expected to draw ;

c) Modes of transport can become an attraction in themselves. Gondolas in Venice and The Netherlands, and the Chunnel train between France and the United Kingdom are good examples of such attractions;

d) Transportation to a broader land area within a destination makes travel easy between themed heritage attractions, other attractions, and services;

e) Methods of on-site transport are used to move visitors within the 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. Gunn (1994) advises that 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 businesses.

4. Accommodations

The greatest economic impact from tourism occurs through the hospitality industry. Accommodations, food service and other hospitality businesses provide the greatest amount of employment, income, and taxes generated (Gunn,1994) . 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.

5. Information and Promotion

An important component of the tourism system relative to attractions is tourist information. Promotion consists primarily of programs and policies rather than physical development. Promotion in tourism consists of four activities: (a) advertising, (b) publicity, (c) public relations, and (d) incentives (gifts and discounts).

Advertising is intended to attract, but information consists of helpful material in the form of maps, guidebooks, narratives by tour guides, and tourist reviews. Materials including maps, guide books, kiosks, well-marked highways and visitor centers can assist tourists in finding their way and understanding what they are experiencing (Gunn, 1994).

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

Every attraction is unique in its thematic orientation. Lewis (1992) referred to four thematic orientations of attractions: namely Historic or Traditional, Modern, Western, and Asian. Thus, the design of artistic objects, moving machines, and educational supplies provides a sense of place in many areas and time. It produces and consumes experiences. The thematic orientation in many James Michener's books (e.g., Hawaii, Caribbean, Mexico, etc.) 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 a vital supply factor in designing attractions, one which provides a partial answer to the questions of why people visit attractions.

7. Arts, Crafts, and Drawings

Arts, crafts, and drawings are other forms of thematic orientations. They can appeal

to the desires of participants by permitting them to be involved in creating, and participation. Young people, in particular, love this part of the supply.

8. Marketing Identity

Packaging attraction products and services is paramount in developing a marketing identity. Some examples and concerns associated with successful marketing strategies are: advertisements, logos, websites, colors and outdoor billboards and posters.

9. Food and Beverage

Food service represents an opportunity to build on the themed experience, heightening the enjoyment of the attraction for the customer. As a rule, 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. 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.

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 demand by tourists/locals for a staged-authentic heritage tourist experience. The work of Price (1986a, 1986b, 1986c, 1987, 1989a, 1989b, 1990a, 1990b, 1990c, 1990d, 1991, 1994a, 1994b, 1994c, 1997a, 1997b, 1998, 2004), Goeldner, and Ritchie (2009) and Gunn (1994) were the major sources of information for the identification of the five categories and the definitions associated with them. The categories, descriptors, and brief definitions associated with each are presented in Table 1.

Table 1 *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	Further refinement needed from the preliminary model presented in Figure 1. This is part of Phase II.

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) are: (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 SAHA and are presented as design constraints in the planning model. They are further defined in the following paragraphs.

(a) Natural Resources

Typically, leisure 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 to tourism development (Gunn, 1994). Outdoor recreation is a major travel purpose for leisure tourism to many destinations. As such, it is very important for tourism economics (Gunn, 1994).

(b) Cultural Resources

Cultural and historical resources include: 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 such as artifacts, mentifacts (the ideas, beliefs and values of a culture), and sociofacts (the social structures of a culture).

(c) Entrepreneurship

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 (Gunn, 1994). 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 plants/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.

(d) Finance

In any planning and development effort, the availability of capital is crucial. Obtaining financial backing or support can be a major challenge when creating heritage attractions. According to Gunn (1994), both public and private sectors consider financial backing to be of vital importance in tourism developments. Price (2004) noted the toughest challenge to be in finding seed money.

(e) Labor

Gunn (1994) discussed the importance of the labor force and noted the need for well-trained and competent employees particularly as markets demand 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 well trained in their fields.

(f) Competition

The free enterprise system creates the 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).

(g) Community

Communities are not always pleased 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).

(h) Government Policies

Destinations may have certain laws, rules and regulations that can foster or hinder tourism development. For example, in the Caribbean region, 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).

(i) Organization and Leadership

The need for bench marking, 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 an effort to further refine the preliminary model presented in Figure 1, we investigated a few existing staged-authentic heritage attractions operating in the USA. This was accomplished by collecting primary and secondary data from heritage attraction managers at three sites in Massachusetts, Illinois, and Hawaii

The sources of data at the sites were informal interviews, participant observations and review of available documents/archives. The informal data collection procedures and instrumentation used in the research are presented in the following paragraphs.

Site Selection

The Polynesian Cultural Center in Oahu, Hawaii as well as Old Sturbridge Village in Massachusetts and Lincoln's New Salem in Illinois, were selected because of their fame and reputation as high-quality staged-authentic heritage attractions that that were designed as staged-authentic attractions.

Preparation for Site Visits

Prior to meeting with heritage attraction experts, we conducted preliminary investigations of numerous sites online/offline regarding heritage attractions in general. Following that, an interview was scheduled with an 'elite' individual in the field of theme parks and attractions design. '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).

In our case one of the authors of this study met with an "elite" corporate executive, the CEO of IDEA Orlando, a company specializing in the planning and design of tourist attractions, at his corporate headquarters located in Orlando, Florida. IDEA Orlando works with private developers and government agencies to design leisure and tourism destinations including branded ports of call, themed resorts and entertainment complexes, world-wide. IDEA Orlando also provides consultation and owners' representation services to ensure the design integrity of each IDEA Orlando project from conception to construction.

The purpose of the meeting was to broaden our perspective beyond that which had been developed during the literature review and gain further information regarding various methodologies used in the process of planning, designing, and developing staged-authentic heritage attractions.

In this visit we were able to observe staff members at work and to document the visit through photographs and a number of documents were obtained for further analysis..

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 2 depicts the substance of the informal interview with the CEO of IDEA Orlando regarding the central focus of IDEA Orlando's work in planning and designing guest experiences at tourist attractions.
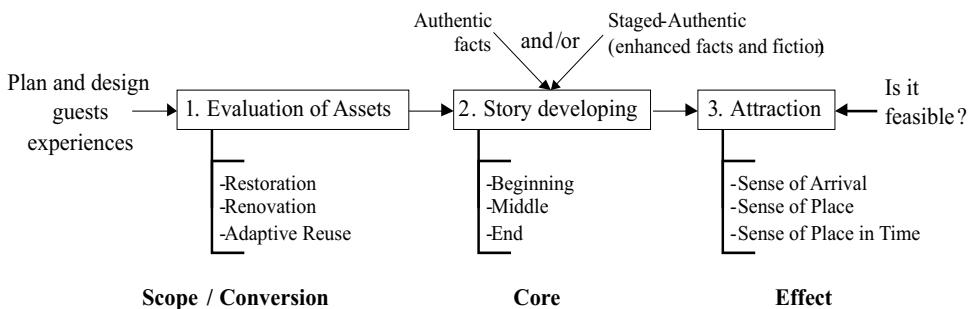

Figure 2. Planning and designing guest experiences at tourist attractions

According to IDEA Orlando, three major steps need to be undertaken by attraction 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 IDEA Orlando, 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 type 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, the key question regarding the feasibility of development could be answered.

Site Visits to Staged-Authentic Heritage Attractions

In preparation for the site visits, we conducted an 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.

Subsequently, one of the authors visited each of the sites and interviewed key personnel. The interviewed individuals were: planners, designers, developers, a site manager, a coordinator (professor) of colonial interpretation, a curator of historic trades and mechanical arts, and a marketing coordinator. In addition, exhibits, texts, events, edutainment materials related to supply and demand factors were filmed and documented Telephone interview were also conducted with an official representing the Plymouth Plantation in Massachusetts. Using a semi-structured interview guide, the interviewer asked the participants to provide data in regard to (a) supply, (b) demand, and (c) external factors related to their SAHA.

During the site visits, the interviewer participated in the events and edutainment activities that were available, in order to gain a sense of arrival, a sense of place, and a sense of place in time. On several occasions, the interviewer returned to the sites more than once to experience, film, and document additional important resources.

Refining the Planning Model

Following the visits to the three sites, the original model which had been developed based on a review of the literature, was refined. The refined model was considerably expanded 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) 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. The revised model appears in Figure 3.
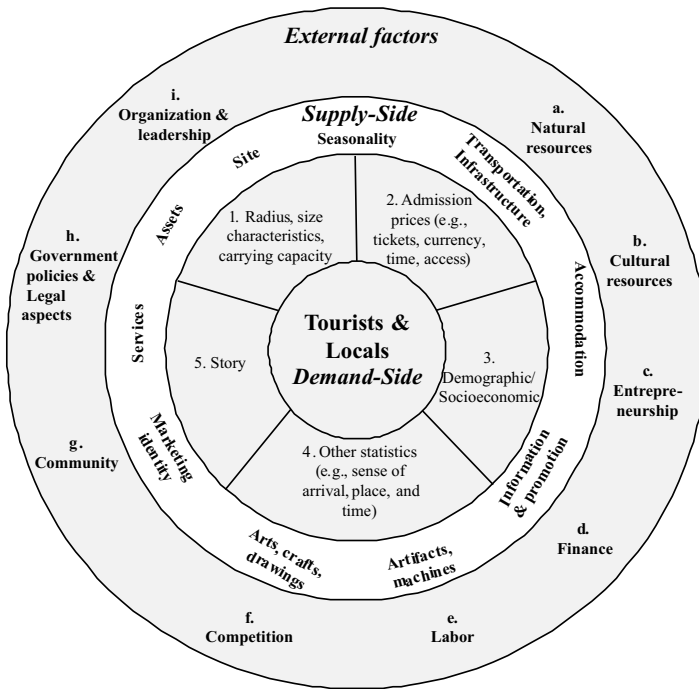
Figure 3. Enhanced planning model for the design of a staged-authentic heritage tourist attraction.

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

> "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." (Roth, 2000, p. 3)

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 important 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 consultation with IDEA Orlando as well as the visits to the historic Sturbridge Village, Plimoth Plantation, New Salem, and the Polynesian Cultural Center in Hawaii introduced and confirmed the importance of the story. The story provides the visitors a sense of arrival, place, and a sense of place in time at the attraction. This was found to be the case in each of the sites visited. The importance of analyzing the assets (tangible structures) before developing a story was also determined to be important.

James Michener's books such as, *Hawaii*, *Caribbean*, *Mexico and others*, served as models 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.

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For the purpose of designing a hypothetical staged-authentic heritage attraction in the island of Aruba, local libraries were visited and conversations with elderly people, archeologists and local writers that knew Aruba's history were conducted. Other sources of inspiration for the story were historical sites that had old structures, museums, archival documents on heritage, and the internet. The story that was ultimately developed about Aruba was a historical one. The time line 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 known historical facts, was fictionalized to convey the annals of the 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.

Evaluation of Assets. The interviews with the sites' personnel yielded comments on the importance of identifying the local assets that are available for the development of a SAHA. According to IDEA, Orlando, the first step that attraction planners and designers need to undertake is to determine what heritage assets exist at the destination, and evaluate their potential attractiveness. An example of such assets could be old abandoned mines and quarries in an area (Edwards &Llurdes i Coit, 1996). In many cases the evaluation of heritage assets involves the examination of existing structures to determine whether they are appropriate for conversion into tourist attractions.

Services. As indicated above, the site visits to existing heritage attractions highlighted the importance of adding services to the planning model. Researchers such as Shoemaker, Lewis, & Yesawich (2007), suggest four major elements that attract customers when purchasing and using tourism or hospitality products--the physical product, the service environment, the service product, and the service delivery. 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 service scape, in which the service is delivered. The service product is the core performance or service works in theory--it included non-physical intangibles attributes. The service delivery refers to what happens when the customer actually consumes the services.

These four components are of utmost importance when planning, designing, and developing the med services such as restaurants, souvenir shops, restrooms, etc., in a staged-authentic heritage attraction.

PHASE III: A BLUEPRINT/MODEL FOR A SAHA

It was only after the completion of Phases I and II of the research , that the formal phase of designing the blueprint/model began. In Phase III, we created a blueprint/model or methodology for planning and designing a SAHA.

Using the story, all of the information accumulated in the review of the literature, and the enhanced model, we developed a blueprint/model for planning and designing a staged-authentic heritage attraction. Figure 4 presents the blueprint/model 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/model is explained in detail in the following pages. Using this blueprint/model, a hypothetical attraction was designed to simulate life in another time in Aruba and was used in Phase III to test the blueprint/model.

Seven major questions, shown on the right side of flowchart (Figure 4), and 26 steps comprised the step-by-step guidelines created for the blueprint/model for planning and designing a SAHA. 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.
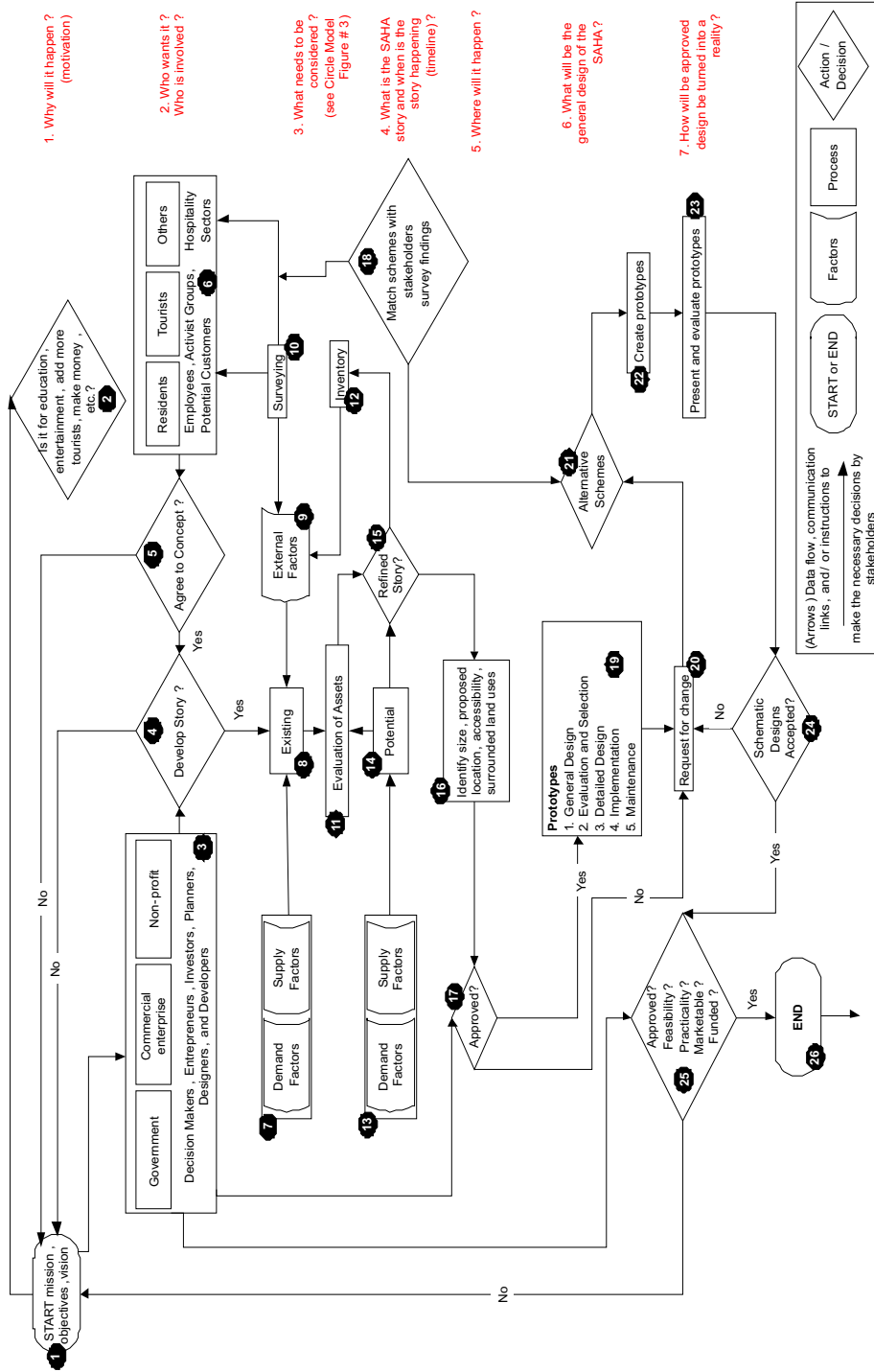

*Figure 4.*Flowchart for the blueprint/model for planning and designing a staged-authentic heritage attraction (SAHA).

Major Question 1. What is the motivation for creating the SAHA?

Decision makers will need to state the objectives, mission, and vision for developing a SAHA.

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. Step 2 requires decision makers to determine the reasons(s) for creating a SAHA i.e. educational, financial, entertainment, political, etc..

Major Question 2. Who wants to plan and design a SAHA and who should be involved in the process?

3. The following are the decision makers in the planning process:
   - Government officials include members of the legislature, 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 have a business interest in the project.
   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 no, 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.

4. 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 Charette-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.

   Local residents, tourists, and other stakeholders, (i.e.., tourism operators representatives of the hospitality industry, etc.), are surveyed for the purpose of determining the acceptability of a SAHA in their community. (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 address this question.

7. In this step the existing demand and supply factors are identified by 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, admission prices, demographics,

socioeconomic, other variables such as sense of arrival, place and time, and demand for a story. In addition to this, 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; bookstores; 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 to 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 hypothetical attraction in Aruba, focus groups were structured using a Facilitation Guide. The objectives were as follows for the five stakeholder groups:

    ● **Government Officials** (executive and legislative branches)--To determine how likely it is that the government would support the hypothetical staged-authentic historical attraction. The discussion is centered on supply factors, site characteristics, economic development, and infrastructure.

    ● **Industry leaders-**To identify, 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 both local residents and environmentalists would support the creation of the hypothetical SAHA. This discussion is intended to gather information from participants as to the thematic orientation in a living historical setting.

    ● **Investors**--To determine the likelihood that potential investors would invest their funds in the hypothetical SAHA. In this Charrette-type meeting, the new blueprint/model (flowchart items 19-26) is used to guide participants' input. The intent is to categorize participants' opinions on the likelihood of their investing in the hypothetical SAHA.

    ● **Tourists**--An online survey is conducted among prospective and current visitors for the purpose of identifying the potential interest in visiting a living history attraction. The survey also aims to discover opinions regarding features to be included and the attraction's appeal to various socio-demographic and psychographic profiles.

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 at the destination and then decide how they can be used, i. e., restoration, renovation or adaptive reuse/conversion.

12. Inventory natural and cultural resources available. 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 also 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; rafts; old or new structures; maps; guides; brochures; advertisements; logos; websites; colors; posters; billboards; authentic food and beverage; bookstores; 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 is the SAHA story and when is the story happening (timeline)?
Data will be gathered to further refine the preliminary story with a beginning, middle, and an end..

15. Steps 1 to 14 assisted in the refinement of the story timeline. The story has a beginning, middle, and end. Planners and designers need to collect as much data as possible on authentic and staged-authentic facts and fiction to create a living story that is a representation of the SAHA. Conversations with the elderly who know history, conversations with archeologists and local writers, gathering facts from libraries, visits to old places and or structures, museums visits and 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; (c) clear objectives, mission, and vision; (d) location, size, accessibility, and surrounded land uses, a potential 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 leaders, tourists, tourism and hospitality operators and to keep them informed in order to gain support for the proposed 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

17. Gain approval of stakeholders and other 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 proposed SAHA.

Major Question 6. What will be the general design of the SAHA?
Schematic designs or prototypes are part of this process. Stakeholders need to see at least a concept design, if not detailed schematics, and plans for implementation and maintenance. These prototypes might require a second round of Charette-type sessions or discussions leading to possible revisions or changes. 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.

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 general schematic designs 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 second Charrette-type process.
22. In the Charrette-type process, the prototypes or schematic designs are created for consideration in step 23.

Major Question 7. How will the approved design for the SAHA be turned into a reality and be executed? After the concept was accepted by the stakeholders and a consensus was reached on the schematic designs, the stakeholders need to examine and approve the SAHA's feasibility, practicality, marketability and funding ability. Once these factors have been deemed favorable the planning process is terminated and the SAHA can be built.

23. In the Charrette-type 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 to examine and approve that the proposed SAHA is feasible, practical, marketable and most importantly fineable.
    - Feasibility - It is recommended that a feasibility study be conducted to determine if business prospects are possible and viable.
    - Practicality - is it possible to build the project and put it into effect?
    - Marketability - will the SAHA be attractive to tourists or in other words, will it be saleable and appealing to potential tourists and local visitors.
    - Fundability - will there be sufficient funds from investors, non-profit organizations or public entities to build the 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 the proposed SAHA.

Testing the Blueprint/Model

To assess the practicality and effectiveness of the proposed planning and design process described on the previous pages, the blueprint/model was tested in its entirety through the design of a fictional staged-authentic heritage attraction in the island of Aruba. The tourist attraction which was conceived as a cultural theme park depicts life in the island throughout the years since its original settlement up to current times. The testing was done by

going through every one of the 26 steps and performing each and every action item fully. For example, step 6 calls for surveying, residents, tourists and other stakeholders on the desirability and attractiveness of a SAHA in Aruba. Accordingly, we designed and administered such surveys among representative samples of the above groups and used the results from these studies in successive steps. Upon the completion of the entire process which took more than one year, we arrived at the conclusion that with few exceptions the model was a practical and effective method to properly plan and design a SAHA. The only two significant drawbacks identified in the testing process were the extensive time that it took to complete it and the relative high costs of conducting it.

Implications

The main objective of attraction planning and design is to ensure that the intended project will be acceptable to all its stakeholders and ultimately be commercially viable and profitable. The blueprint/model 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/model 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, and reuse) of attractions and can serve as a risk management and evaluation tool.

Within the blueprint/model, 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/model and tools developed can be used to guide stakeholders involved in tourism development. This blueprint/model, when used in the planning and design of 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 tool as a guide for future planning and designing success. The blueprint/model could also be reengineered into a software application to plan, design, and develop attractions.

Recommendations

This study was an initial investigation dedicated to the development of a blueprint/model 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/model 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 concerned stakeholders.

4. The blueprint/model 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/model should be tested to ensure that it is applicable to other destinations of different sizes, social, political and geographical characteristics.

5. A software application could be developed using the blueprint/model as a framework. Decision support system software might replace the blueprint/model flowchart produced for the present study.

This blueprint/model can serve as guidance/checklist for many projects—in planning and designing public, private, or nonprofit projects on a macro- and micro-levelof any kind in the tourism world. The public, private, nonprofit sector no longer has to depend on ideas but on scientific factsdetailed in this paper.

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