

**UNDERSTANDING THE FLOW EXPERIENCES OF
HERITAGE TOURISTS**

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Gayathri Daisy Kanagasapapathy

ABSTRACT

No two tourists receive the same experience which are unique to the individual (Lounsburya and Polik 1999; Walls et al. 2011; Sharpley and Stone 2012; Nguyen and Cheung 2014). Therefore, understanding experiences from the perspective of tourists has become an arena of growing interest to researchers. How tourists evolve across a heritage visit and construct their experience is an aspect that needs further development. Tourists are moving from passively gazing at built heritage and landscapes to wanting to participate in, and engage with, the destination (Urry 2002). Engaging in tourism is considered to be a “potential source of happiness and well-being” (Sharpley and Stone 2012, p.1). The best experiences are when a tourist takes an active part and is completely immersed in the situation that they are experiencing (Csikszentmihalyi 1992). Given the importance of creating an experience in a heritage destination and the increasing annual growth in tourists to such places, research into this area is important and timely.

Researchers have recently proposed Csikszentmihalyi’s flow theory as a useful framework for understanding the enjoyment experienced by tourists. The term *flow* refers to a state of consciousness that is experienced by individuals who are deeply involved in an enjoyable activity. The existing literature in the fields of heritage tourism and tourist experience demonstrates that although heritage experiences have been analysed, there is still a lack of research incorporating the flow experience perspective. Therefore, this study explores the field of heritage tourism and centres on experiences from the perspective of flow with the four realms (absorption, immersion, active participation, and passive

participation) of the experience economy (Pine and Gilmore 1998). Using flow and experience economy, this study brings a detailed analysis of the processes at the very heart of the experience as tourists want to engage fully with the destination during their experiential process, thus enabling them to create and enjoy a highly personalised and flexible experience.

A quantitative research approach is adopted using a self-completion survey to obtain the required data. The selected study area is Greenwich, London due to its rich maritime heritage and all-year-around appeal to tourists. Responses from a total of 648 respondents were analysed. An experience model was proposed and tested using structural equation modelling. An adapted scale of the experience economy's 4Es (educational, esthetics, entertainment and escapist experiences) was fitted into flow theory and proved reliable and valid for measuring tourist experience for a heritage destination. This study indicated a strong presence of flow experience was linked to enjoyment, telepresence, engagement and esthetics. First, when heritage visitors are in a state of flow they tend to be in an extremely enjoyable experience. Second, the increased enjoyment in their heritage visit has significantly and positively influenced tourist flow experience that leads to happiness and satisfaction. Third, it is noted that more well-educated and mature tourists seek heritage experiences. Fourth, the increased level of entertainment only leads to satisfaction rather than the tourists experiencing flow. Finally, it is demonstrated that a flow state happens in moments throughout their visit. The results of this study provide baseline data on the existence of the flow phenomenon in the heritage environment. It also provides knowledge about the factors associated with the flow experience and tourists' feelings and enjoyment in a heritage visit.

This research, therefore, contributes to knowledge by providing an understanding of the important factors that contribute in creating a unique and personalised experience for tourists and, thus, informing destination management, marketing, positioning and branding.

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AUTHOR'S DECLARATION

The findings were presented and published in the proceedings of the ICPBM 2015 conference (Kanagasapathy 2015a); a copy of the paper is included in Appendix 4.1.

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LIST OF ABBREVIATIONS

DCMS	Department of Culture, Media and Sports
ICOMOS	International Council on Monuments and Sites
UNESCO	United Nations Educational, Scientific and Cultural Organisation
UNWTO	World Tourism Organisation
WHL	World Heritage List
WHS	World Heritage Site

INTRODUCTION TO THE STUDY

“Flow is an intrinsically enjoyable experience” (Novak et al. 2000, p.22)

1.1 INTRODUCTION

The development of heritage tourism has experienced significant growth in recent years. Shedroff (2008, p.22) states “tourist experience is a distinct level of cognitive significance that represents how people understand the world around them – literally, the reality they construct in their minds that explains the world they experience.” Tourists are constantly creating new heritage experiences to enjoy the natural and social environments. Having said that, it is significant to comprehend that tourist experiences are developed within a tourist depending on how their specific mood and state of mind reacts to the destination (Csikszentmihalyi 1990; Pine and Gilmore 2011; Mao et al. 2016). Despite that, there is a surprising lack of understanding of visitors’ perspective on the experience of visiting a heritage site (Nguyen and Cheung 2014; Adie and Hall 2016) especially using the flow theory perspective. Flow theory presented by Csikszentmihalyi (1990) is an optimal experience that brings intrinsic rewards and has no extrinsic motivation or material rewards which any heritage tourist may experience anytime.

Per Csikszentmihalyi (2016) because of intrinsic rewards, individuals are willing to duplicate their experiences whenever possible. The individuals want unique things that no one has experienced before. Therefore, from this research

demand, the purpose of this research is to investigate and provide empirical evidence on how a flow experience impacts on tourists in their heritage visit specifically in creating positive, high-quality and satisfying experiences.

1.2 RATIONALE OF THE STUDY

Tourism is an experience industry. Experience has served as a key construct in travel and tourism research as well as destination positioning and marketing. An experience is a constant flow of thoughts and feelings that occur during the moment of consciousness (Carlson 1997; Csikzentmihalyi 2016). Furthermore, O'Dell (2007) argues that experiences are to be subjective, intangible, continuous and highly personal phenomena.

Tourist experiences are highly personal psychological phenomena based on the subjective interpretation of occurrences at tourism destinations (Volo 2009; Larsen 2010; Cutler et al. 2016). Tourist experience yet remain “a complicated psychological process” (Cutler and Carmichael 2010, p.3). Consequently, it is generally acknowledged that existing knowledge of the tourist experience is incomplete, despite that academics are paying attention to the subject (Morgan et al. 2010). Hence, making it a need for continuing research in this field to enrich the understanding of the phenomenon so that tourists’ needs and expectations can be better met.

Heritage tourism is increasingly regarded as both an individual and experiential phenomenon in addition to being related to specific attributes of a destination (Alexander et al. 2016). Boniface and Fowler (1993, p.11) regard tourism as “the greatest show on earth” and state that its principal ingredient is heritage and it is acknowledged that heritage tourism is “one of the growing trump cards for the tourism industry of the future” (Goh 2010, p.257). The proliferation of heritage sites and attractions in a destination over recent years is notable and indicates the resurgence of interest in heritage, appealing to hundreds of millions of tourists every year (Timothy 2011; Kang et al. 2014). The demand for heritage experiences has increased rapidly (Nguyen and Cheung 2014; Adie and Hall

2016), and The World Tourism Organisation (UNWTO) reported that heritage have become a factor in nearly 50% of all international trips undertaken (UNWTO 2011). Millar (2016) also points out that the unique selling point for a heritage destination is its uniqueness, individually and spatial uniqueness. It is where significant heritage values stand out that has put heritage tourism forefront of the industry in many parts of the world. For example, in the United Kingdom (UK), according to Taking Part, the national survey of culture, leisure and sport run by the Department for Culture, Media and Sport (DCMS), in 2015, there were at least 58.6 million visits to historic properties in England, a number greater than the population of England (53.5 million)¹, representing a gross revenue of £14.0 billion (English Heritage 2016). Furthermore, in the year 2015, 73% of adults visited a heritage site in the UK within the previous 12 months, which indicated an increase of 3% from the past year (English Heritage 2016).

Many people travel to heritage sites in order to experience life in a different time or place (Ryan 2002; Lu et al. 2016). Heritage is a “continuum” that holds a present and future dimension (Swarbrooke 1994, p.229). Recent research has noted that people visit heritage places to enhance learning, satisfy curiosity and feelings of nostalgia, grow spiritually, relax, get away from home, spend time with loved ones, appreciating local art, architecture and tradition and to discover themselves (Prentice et al. 1998; Kerstetter et al. 2001; Biran et al. 2011; Petr 2015; Lu et al. 2015). Besides that, Richards and Munsters (2010) explain that one of the reasons for visiting heritage sites is to ‘experience new things’ where tourists attempt to fill their ‘experience hunger’.

Hence, heritage tourism also plays a role in providing tourists with memorable and unique experiences by enabling them to explore, educate and enjoy their interest in heritage and history. Heritage tourism providers are now operating in the experience economy era, where they stage experiences to create memorable events and activities at their heritage destination. The changing scene in the

¹ BDRC Continental Survey of Visits to Tourist Attractions, 2014, Visit England and Partners

heritage tourism industry enables tourists to be given more opportunities to participate actively and to interact with the environment and, more importantly, the tourists are increasingly engaged with first-hand genuine experiences (Pine and Gilmore 1998). These days, tourists seek unique experiences beyond merely consuming products and services.

Within this experience economy, heritage destinations are positioning themselves as ‘experiences’ (Oh et al. 2007). Csikszentmihalyi (1992) also focused his research on engaging experiences to maximise the total involvement of a person’s personal experience impact (flow). Flow is defined as the “state in which people are so involved in an activity that nothing else seems to matter; the experience itself is so enjoyable that people will do it at great cost, for the sheer sake of doing it” (Csikszentmihalyi 1992, p.4).

Flow happens when “(1) a person has focused attention, (2) curiosity is aroused during the interaction, (3) a person perceives a sense of control over their activity, and (4) a person finds the interaction intrinsically interesting” (Webster et al. 1993, p.413). For this to occur, the tourist needs to be away from their normal routine, can select an activity voluntarily, and must consider that activity as leisure (Csikszentmihalyi 2008). Most tourists enjoy the flow experience in a state of playfulness. Play happens when “a person engages in activity for enjoyment and recreation rather than a serious or practical purpose” (Oxford Dictionaries 2016). Csikszentmihalyi (1992) has discovered that people experience playfulness when engaging in leisure activity as they tend to focus their attention and interests on, and be curious about the heritage sites, hence such interaction would make them feel enjoyment.

Csikszentmihalyi (2016, p.341) states further that flow is important for two reasons: because it is:

“(1) an essential aspect of life that almost everyone recognises as being something they have experienced, and yet they have no name for it or a way to understand it; and (2) the recognition of flow helped to add new perspective in understanding human behaviour.”

Visiting a heritage destination is believed to create a range of experiences that sparks a flow of varied emotions. Tourists are seeking a “steady flow of fantasies, feelings and fun” (Holbrook and Hirschman 1982, p.132). Heritage tourism provides the opportunities for the tourists to sense, feel, think, act, and relate to the heritage destination. The more senses an experience generates the more effective and memorable it will be for them (Pine and Gilmore 1999; Schmitt 1999; Linderg et al. 2014).

Heritage, is regarded in the literature as one of the most significant and fastest growing components of tourism (Bonn et al. 2007). Whilst, academics and social scientists are of the same mind that this discipline of heritage experiences is “under-researched” and less investigated (Larsen 2007, p.7) especially in the field of understanding how tourists respond to heritage and flow experience. There is a need to understand further the connection and relationship that a tourist has with a place of heritage (Uriely 2005; Sharpley and Stone 2011; Mao et al. 2016).

The literature acknowledges the benefits of visiting heritage sites (Kang et al. 2014; Adie and Hall 2016). Tourism practitioners have recognised the demand for heritage travel and its experiences, and a variety of studies have been focused on heritage tourism, including tourist motivation and perception (Kerstetter et al. 2001; Poria et al. 2004; Jewell and Crofts 2009; Wu and Wall 2016); management of heritage attractions (Hall and McArthur 1996; Garrod and Fyall 2000; Leask and Fyall 2006; McKercher and du Cros 2010; Alazaizeh et al. 2016); interpretation (Moscardo 1996; Poria et al. 2009; Megerle et al. 2015); heritage experiential marketing (Leighton 2007); heritage park experiences (Prentice et al. 1998); authenticity (Kolar and Zabkar 2010; Hede et al. 2014; Babin and Harris 2014; Lee et al. 2016); co-creation (Binkhorst and Dekker 2009; Smed et al. 2016); legacy tourism and personal heritage (Timothy 1997; McCain and Ray 2003; Alexander et al. 2016); dark heritage tourism (Stone 2011; Isaac and Budryte-Ausiejene 2015; Kamber et al. 2016) and conservation (Beeho and Prentice 1997; Yao and Han 2016).

While, the two theories of the flow theory by Csikszentmihalyi (1992) and experience economy by Pine and Gilmore (1999) have not been expanded on in the context of heritage tourism. These theories facilitate this research to explore a tourist's personal experience and enjoyment in their heritage visit. Flow experience is a rewarding experience. Flow concept is called self-experience as it allows total immersion into the activity (Engeser 2012). The outcome of flow experience provides such intrinsic enjoyment that tourists are ready to perform similar activities repeatedly. Although heritage tourism is an area of tourism with great potential, there is not, at the moment, enough empirical data to identify the flow experience of a tourist to a heritage site. Heritage studies in light of tourist experience also suffer from a lack of empirical studies.

Faced with this situation, this study, constructed on these theories, investigates the experience of tourists participating in a heritage tourism activity. The purpose of this research therefore is to investigate and how tourists engage and experience flow in a heritage destination. Additionally, this study also explores the extent of flow experience (Csikszentmihalyi 2008; Csikszentmihalyi 2016) of a tourist at heritage destination by examining how tourists can achieve flow experience under the four experience realms developed by Pine and Gilmore (1999). Exploring these constructs will contribute to the knowledge of heritage tourists' flow experience which empowers a heritage destination to create an improved marketing, branding and promotion plan. Besides, creation of new heritage products and activities. An increased viewpoint also on the experiential relationship between tourist and destination is fundamental to product development, marketing and promotion. It is crucial in determining long-term viability and success of the heritage destination.

1.3 RESEARCH AIM AND OBJECTIVES

1.3.1 RESEARCH AIM:

The research aim is to examine critically the tourist flow experience at a heritage destination, set within the broader concept of heritage tourism, tourist experience, flow experience and experience economy, this study seeks to shed light on the forces that drive tourist behaviour at a heritage destination to accommodate the paradigm shift in heritage visitation and consumption.

1.3.2 RESEARCH OBJECTIVES:

1. To evaluate the tourists' experience while visiting a heritage destination.
2. To examine the empirical relationships between measured experience dimensions and tourist behaviour at a heritage destination.
3. To identify factors that encourages or prevents tourists from achieving flow.
4. To demonstrate evidence of the theory of flow and experience economy phenomena in the heritage tourism environment.

1.4 CONTRIBUTION OF THE STUDY

This research will contribute to both research and practice. From a theoretical standpoint, this research advances the body of knowledge in the field of tourist flow experiences at a heritage destination by delineating the major elements, namely, cognitive and affective outcomes, and enhances understanding of the tourists' flow experience. The outcome of the study is an experiential heritage flow framework that defines, identifies and articulates the elements of tourists' flow experiences and offers a pragmatic solution to understanding the tourist flow experience process.

These findings aim to extend the existing knowledge on heritage tourism by providing both a framework and interpretation of empirical evidence that enriches current thoughts on how heritage experience should be viewed. Earlier studies have not pursued an empirical examination of the relationships using flow experience and experience economy in heritage tourism. It is noted that this study is the first study to combine flow theory in heritage studies. Jones et al. (2003) indicated that an empirical investigation of how tourists evaluate their optimal experience, and the potential antecedents of flow experience, is an important research issue in tourism behaviour literature (Csikszentmihalyi 1990; Farber and Hall 2007; Drengner et al. 2008; Mao et al. 2016).

Besides, the level of interaction and participation between tourists and the destination significantly influences the level of experience gained by tourists. Simultaneously, it can determine whether a certain experience can remain in the memory of the tourists or not. (Prebensen et al. 2013). Memory, both in its particular and universal form, is changing the way tourists think of their experiences, of the past, of space, and how they develop narratives. Memories also shape their experiences, of how and what they choose to remember of the places, people, and their visit. Therefore, this study aims to bring out these elements in the findings.

This study contributes by offering findings to practitioners, national governing bodies, tourism scholars, marketers, business planners and managers for the development of new tourism offerings which are capable of generating unique and memorable experiences. The need for heritage providers and marketers to focus more directly on the tourists and, in particular, on understanding their experience will be gained. Understanding heritage tourists' experience is acknowledged as being the best way forward for heritage tourism (Kang et al. 2014; Adie and Hall 2016).

Practitioners also have the opportunity to use this study to create flow experience for tourists visiting their heritage site, by reinforcing and facilitating a range of emotional outcomes constructed on tourists' deeper emotional needs.

It is because understanding tourists and their behaviour is believed to be vital importance for tourism management bodies. Therefore, a heritage destination has the chance to cater to tourists' needs and wants by designing and offering activities that encourage tourist interaction and active participation to create personal experiences. This also enables service providers to enhance the effectiveness of the site's promotional strategies.

Nguyen and Cheung (2014) and Adie and Hall (2016), in their study of future planning strategies for heritage sites revealed that different age groups of tourists seek different experiences and benefits when visiting heritage sites, and, as a result, practitioners should provide activities and events according to the experiences that tourists seek. Finally, this study will provide a good empirical base and derives the behavioural underpinnings of a tourist's experience that leads to their satisfaction at a heritage destination for planning, positioning and marketing purposes.

1.5 OUTLINE OF THE THESIS

Guided by research aims and objectives, this thesis consists of six chapters. This section provides a brief overview of each of these chapters.

Chapter 1 contains the introduction of the study. It introduces the overall research project by looking at its aims and objectives, discussing the rationale of the study and the significance of the study. This focus of the study is linked with heritage tourists 'flow' experiences. The flow experience provides a theoretical basis for this research to examine the tourists' experience at a heritage destination.

Chapter 2 is the literature review chapter. This chapter explores the heritage tourism experience and tourist experiences, providing a brief overview of key definitions. The nature and evolution of the tourist experience are evaluated. Discussion continues with the evolution of heritage tourists and their experiences and then the theory of flow experience and experience economy are

detailed. A brief discussion on personal heritage tourism experience and the relationship between heritage tourist and co-creation are also outlined. The chapter concludes by establishing the research gaps discovered in the literature review.

Chapter 3 concentrates on the methodology and research methods used in this study. The research approach is outlined, and the justification for using the survey method is demonstrated. A questionnaire survey was designed based on the findings from the literature review. This questionnaire survey enabled all research objectives to be achieved. The questionnaire built on the rich qualitative findings of the literature review and produced more generalizable results. Thorough analysis of the questionnaire survey enabled all six objectives of the research to be achieved.

Chapter 4 is the first of two results chapters which present and discuss the results of the questionnaire survey that was implemented. Chapter 4 focuses mainly on descriptive data on demographic and tripographic characteristics. Visitor motives and knowledge of tourists on heritage is examined, together with findings on views of Greenwich and mode of transport. Analysis of each research construct are examined. An exploratory factor analysis (EFA) is conducted and those findings are reported, The findings presented in this chapter illustrate a pattern of results concerning heritage tourist experience.

Chapter 5 details the findings of the structural model analysis and the hypotheses. This chapter begins with a confirmatory factor analysis (CFA) and examines the findings. The results of the structural analysis conducted on each construct are presented.

Finally, Chapter 6 is the conclusion chapter and fully integrates the findings and presents the concluding findings of the study which are then reviewed with respect to the objectives of the research. The empirical and theoretical contributions of the research are outlined and discussed, followed by the practical implications of the study for policymakers and the heritage tourism industry. The limitations of the study are then acknowledged and suggestions made for further research.

1.6 CONCLUSION

From a demand perspective, the heritage travel market continues to grow. Therefore, the future of heritage tourism lies in growth. This is acknowledging the fact that heritage tourists' display increasingly complex taste in their needs:

“The heritage tourist, growing in experience and adventurousness, exercises, increasingly fanciful, arbitrary and fickle choice from a fast expanding supply of attractions.” (Ashworth and Tunbridge 2000, p.25)

Flow is an absorbing state in which a tourist feels in control of the action even under high demand. In a flow state, a tourist loses a sense of time, the visit seems to be guided by an inner logic and is not separated from the self, leading to a merging of self and activity and a loss of self-consciousness (Engeser 2012). Hence, being in flow is satisfying and it explains why people are highly dedicated in their activity even when lacking external rewards (Nakamura and Csikszentmihalyi 2009). Flow is also associated with a wide variety of positive outcomes and a state of optimal functioning in which one is deeply involved in an activity (Nakamura and Csikszentmihalyi 2009; Schuler and Nakamura 2013). Hence, flow experience is said to be the best experience pursued by tourists in leisure activities (Csikszentmihalyi 1975a).

Flow research could be regarded as a mission to understand enjoyment in human life and this research makes an effort to explore heritage tourist flow experiences and will increase the body of knowledge on how to engage the heritage tourists in an efficient way and at the same time to foster flow experience in the heritage industry. Besides, to intensify the positive behavioural intentions of tourists, heritage destinations should focus on providing high-quality, satisfying experiences (Lee et al. 2007; Alazaizeh et al. 2016).

In summary, this chapter provides an overview of the study. What follows next is the literature review that discusses the key concepts of the study. Several studies have used the Csikszentmihalyi's flow theory as a framework for understanding the enjoyment experienced by tourists in tourism and several studies have attempted to explain the relationship between flow and the

behaviour of tourists. Therefore, it is important to examine how tourists participate in a heritage destination and how to utilise a destination's heritage resources to develop those experiences. Overall, these areas still need exploration. Developing a better understanding of the flow experiences of the tourist is important to create marketing experiences for the tourists.

HERITAGE TOURIST EXPERIENCE

“...the state in which people are so involved in an activity that nothing else seems to matter; the experience itself is so enjoyable that people will do it even at great costs, for sheer sake of doing it...” (Csikszentmihalyi 2008, p.4)

2.1 INTRODUCTION

The literature review related to this research is divided into three main parts. The first of these parts begins with an overview of key definitions of experience and acknowledgement of the evolution of different processes of tourism experience, peak experience and stages in the tourist experience. Tourist experience or what people experience as tourists, is unique to the individual; thus, it is important to engage them individually. This leads into the second part, which focuses on the relationship between heritage and experience. This part first explores several key concepts in heritage tourism, followed by discussions on heritage experience. This is followed by consideration of typologies of the heritage tourist experience. Built heritage connects visitors with the past and speaks about its existence to the world in a very special way (Tunbridge and Ashworth 1996). Historical artefacts, ruins and monuments allow visitors to reflect on what exists at present. In the third part, the literature explores the theory of experience economy and flow theory, which is used as the underpinning theories for this research. As Csikszentmihalyi (2008) states flow is a state in which individual is completely immersed in an activity without deep self-consciousness but with a deep sense of control. A brief discussion on co-creation

and staging heritage experiences follows. This chapter ends with research gaps in the body of knowledge being identified that provide a guideline for this study. From this literature review, a theoretical framework is then outlined.

2.2 THE NATURE OF EXPERIENCE AND ITS MEANINGS

The term experience has gained momentum for nearly two decades; many different meanings, interpretations and perceptions of it exist. Experience is at the heart of consumption, it is what tourists have come to seek, to enjoy, and it is time invested to create long lasting memories (Frochot and Batat 2013). As researchers acknowledge that every tourist has their own experience, which varies from individual to individual, it is crucial to understand the idea behind an experience. Experience is defined as “an event or occurrence which leaves an impression on someone” (Oxford Dictionaries 2016).

Experiences are “manifold”. Tourism offers “an alternative experience of time, that is, time off or holiday time, which appears as an alternative rhythm, free from constraints of the daily tempo” (Wang 2000, p.216). They engage tourists’ senses (Sundbo and Darmer 2008. Pine and Gilmore (1999) noted that the more sensory an experience becomes, the more memorable it will be. Hence, even a simple cue can heighten an experience through a single sense. Due to the nature of personal constructs which varies from tourist to tourist, experiences cannot be entirely created (Pettersson and Getz 2009; Engeser 2012). Andersson (2007, p.46) proposed that “tourist experiences can’t be bought”, and the destination can furnish “input” that the tourist uses to create their own experiences. Researchers continue to debate how to create “memorable”, “extraordinary” and even “transforming” experiences to gain competitive advantages.

“Experiences are highly personal, subjectively perceived, intangible, ever fleeting and continuously ongoing” (O’ Dell 2007, p.38). The expression of ‘experience’ itself leads to a different situation: the moment-by-moment lived experience (*Erlebnis*) and the evaluated experience (*Erfahrung*), which is a subject reflection and the prescribed meaning (Highmore 2002). Evaluated

experience is characterised as experiences that are being formed within a person who is engaged with an event on an emotional, physical, spiritual or intellectual level (Pine and Gilmore 1999) and leaves a memorable impression (Gram 2005).

Pine and Gilmore (1998) stated that experiences represent the next step in the evolution of an economy as products and services are becoming increasingly commoditised. Creating value in such an environment requires staging memorable experiences. “Experiences occur whenever a company intentionally uses services as the stage and goods as props to engage the individual” (Pine and Gilmore 1999, p.11). The engagement of the individual in the experience also means that each individual rarely has the same experience, even though they are experiencing the same thing. Therefore, experience can be said to be the experience of a “mental journey” (Sundbo and Darmer 2008, p.94).

The essence of experience is about personal engagement. “Experiencing suggests active engagement (direct observation of or participation in an event), immediacy (knowing something through sensory stimuli), individuality (something that is lived through) and intense, memorable or unusual encounters” (Kotler 1999, p.32). An experiential quality facilitates “feelings and knowledge based on personal observation or contact” (Prentice 1996, p.169).

From cognitive psychology, three dimensions of experience are proposed (Mannel and Kleiber 1997). The “conative” dimension of experience describes actual behaviour - the things people do include physical activity. The “cognitive” dimension of experience refers to awareness, perception, memory, learning, judgement and understanding, or making sense of the experience. The “affective” dimension of experience concerns feelings and emotions, preferences and values. Affect also can be referred to as “a class of mental phenomena uniquely characterised by a consciously experienced, subjective feeling state, commonly accompanying emotions and moods” (Westbrook 1987, p.259). While flow experience is a rewarding experience, positive emotions such as joy and happiness may not be sensed during the flow experience. However, individuals often express positive affect at the end of a flow experience or when a flow experience is reminisced (Nakamura and Csikszentmihalyi 2009). It is

the kind of feeling after which an individual says: “that was enjoyable” or “that was fun” (Csikszentmihalyi 1975b, p.43).

Describing experiences as “fun” or “pleasurable” reflects emotions, while many social aspects of experience reflect values – including being with friends and family, and a sense of sharing and belonging to a wider community. Emotions also create tourists’ desire to visit a heritage site “where they see attachments and connections and a world of meaning and experience” (Creswell 2004, p.11). Emotions are ubiquitous in tourism (Aho 2001) and play a central role in shaping tourism experiences (Tung and Ritchie 2011) as tourists tend to seek pleasurable and memorable experiences when on holidays (Currie 1997). As such, tourists’ emotions are often considered a key attribute of tourism experiences, satisfaction, and future behavioural intentions (Bigné and Andreu 2004). Hogertz (2010, p.31) states that understanding tourists’ emotions enables heritage providers, destination managers to “optimise physical, mental and cognitive performance” by providing more meaningful heritage experiences. Emotions are considered to be a complex set of interactions among subjective and objective factors facilitated by neural or hormonal systems that can: “(1) give rise to affective experiences such as feelings of arousal, playfulness, pleasure/displeasure; (2) generate cognitive processes such as emotionally relevant perceptual effects, appraisals, labelling processes; (3) activate widespread physiological adjustments to the arousing conditions; and (4) lead to behaviour that is often, but not always, expressive, goal directed, and adaptive” (Kleinginna and Kleinginna 1981, p. 355). Thus, emotions have affective, cognitive, physiological, and behavioural outcomes (Brave and Nass 2002; Kleinginna and Kleinginna 1981). While, Frochot and Batat (2013) argued that emotions can be defined as a two-dimensional construct: pleasure and arousal. It is believed that pleasure measures the degree to which tourists feel happy, joyful, or generally in a positive mood when engaging in a situation. On the other hand, arousal reflects the way a person feels active and stimulated (Frochot and Batat 2013).

On its own, 'experience' is an element of heritage that possesses a complexity of factors. As Crouch (2000, pp.64-65) pointed out, experience happens to people "...wherever they are, whatever they are doing". It also occurs to people whether or not they are in "...a town park, a field, a historic site or a theme park, a pub, club mountain range or a beach". Tourists to a heritage destination will create their own experience based on the actions and thoughts they construct for themselves along the way. In addition, experiences are to be subjectively perceived, intangible and ongoing and "...more than randomly occurring phenomena located entirely in the minds of individuals" (O' Dell 2005, p.15). Consuming heritage, then, is triggered by the components of a specific heritage site as part of fulfilling 'experience'.

The tourism industry is about selling experiences (Prentice et al. 1998; Waitt 2000; Ooi 2002). Tourism destinations, attractions operators and heritage sites assume that experience can be packaged so that tourists will be offered exciting and memorable experiences; however, their assumption might not be so accurate (Ooi 2005; Ritchie and Hudson 2009) as, firstly, *experiences arise out of a tourist's social and cultural background*. The way people frame experience is embedded in the social order of specific societies and social groups (Heelas 1996). Tourists have different interests and backgrounds, which tends to lead to a variety of interpretations. Consequently, these different backgrounds lead to diverse interpretations of a single tourism product, hence why a single product will not interest and excite all tourists.

Secondly, *experiences are multi-faceted* (O'Dell 2007; Packer and Ballantyne 2016); experiences are formed from activities and the physical environment, as well as the social meanings embedded in the activities. Tourists have different experiences, even if they are doing the same thing in the same place. Thirdly, *experiences are existential*. They are embodied in tourists in that they are personally felt and can only be expressed. The visitor's experience is described to be the sense of feeling or thinking, and it is a personal feeling which can be expressed. In other words, experiences are highly personal, emotionally perceived, intangible, momentary and constantly ongoing. Tourists talk about how their own experience and their moods and personal feelings of the moment

do affect their experience. Therefore, understanding these cognitive and affective characteristics is vital so that heritage products are able to induce memorable experiences for the tourists.

Even if tourists say that they enjoy themselves, it does not necessarily mean that they all have the same exciting and memorable experiences. Indeed, it is self-evident that most researchers argue that “tourists, even if they all look the same, experience their vacation [...] in different ways” (Lengkeek 2001, p.174). Tourists consist of a diverse group of consumers, and their behaviour is sometimes not easily predictable. They may interpret and experience tourism products in ways that delight them, regardless of the intended manner in which the products are supposed to be experienced. Nevertheless, tourism industries providers and researchers, are continuously pursuing techniques to advance their tourism products and thus offer memorable experiences to all.

Van Boven and Gilovich (2003, p.1194) looked at experience from another point of view and state that “experiential purchases are those made with the primary intention of acquiring a life experience: an event or a series of event that one lives through”. Experience is planned and co-created with the tourist and the destination providers (Scott et al. 2010). Delivering experiences that are desirable, unanticipated and uniquely felt by the tourist will be important.

Experience viewed from the point of hedonism indicates experience is being consumed for enjoyment. The term hedonic comes from the Greek word meaning the pursuit of pleasure (Oxford Dictionaries 2016). Calver and Page (2013) stated that hedonic experience is one way to access a visitor’s perceived value of their experiences of a heritage attractions.

Schmitt (1999, p.25) described experiences as:

“...the result of encountering, undergoing, or living through situations. They are triggered stimulations to the senses, the heart, and the mind. Experiences also connect the company and the brand to the customer’s lifestyle and place individual customer actions and the purchase occasion

in a broader social context. In sum, experiences provide sensory, emotional, cognitive, behavioural and relational values that replace functional values”.

Dube and Le Bel (2003) categorised the pleasure of tourist experience as:

1. Sensory (or physical) pleasure that is primarily borne of the pleasant sensations induced during the experience;
2. Social pleasure derived from one’s interactions with others;
3. Emotional pleasure borne of feelings, ideas or mental images;
4. Intellectual pleasure from appreciating the difficulties and details of things around the tourists.

Furthermore, the Canadian Tourism Commission marketing strategy described that “you can’t create a positive experience if the experience hasn’t been defined” (Williams 2006, p.482). Besides that, The International Council on Monuments and Sites (ICOMOS) Charter on Cultural Tourism has as one of its objectives “to enhance the enjoyment and understanding of the tourist experience” (Borley 1990, p.1).

To summarise, the definitions can be grouped into four main categories:

1. *Experience as flow of consciousness.* Here, experience is observed as a flow of consciousness.
2. *Experience as a subjective response to an event or stimulus.* In this psychological perspective, experience focuses as a subjective response to an event or stimulus.
3. *Experience as a memorable impression.* Experience is defined in terms of memorable impressions that visitors take away with them, for example the impression formed by people’s encounters with products and services.
4. *Experience as a designed or staged offering.* From a tourism and leisure

marketing perspective, the word experience is linked with visit, trip, or attraction itself (Volo 2009; Packer and Ballantyne 2016). This perspective focuses more on the objective and extrinsic aspects of experience, for instance the type of offering to be added to products and service. Table 2.1 below shows a summary of the various definitions of experiences.

Table 2.1: A Summary of Definitions of Experience
(Adapted from Walls et al. 2011 and Packer and Ballantyne 2016)

Author (year)	Definition
European Centre for Experience Economy (2014)	A continuous interactive process of doing and undergoing, of action and reflection, of cause and effect... An experience causes the individual to change his perspectives on the world and/or himself.
Walls (2014)	“A consumer experience is the multidimensional takeaway impression or outcome ... formed by people’s encounters with products, services, and businesses” (p.14)
Chang and Horng (2010)	“Experience is the ‘take-away’ impression or perception created during the process of learning about, acquiring, using, maintaining, and (sometimes) disposing of a product or service” (p. 2404)
Verhoef et al. (2009)	Experience involves the tourist's cognitive, affective, emotional, social and physical responses. Experiences as the total functional and emotional value ... unique to every individual.
Ray (2008)	Experiences interrupt people from their lives and expectations to provide something of interest that demands attention; experiences themselves are incredibly involving.
Lashley (2008)	Discusses tourism experiences from the perspective of creating hospitable relationships between the host and guest; these experiences engage emotions, which are essential to creating a memory.

Csikszentmihalyi (2008)	Flow is the optimal experiences that keep one motivated. Flow is an almost effortless yet highly focused state of consciousness and yet the descriptions do not vary much by culture, gender and age.
Titz (2007)	No single model of experiential consumption has emerged; experiential consumption is central to a comprehensive understanding of consumer behaviour in the hospitality and tourism context.
Mossberg (2007)	A blend of many elements coming together and involving the consumer emotionally, physically, intellectually and spiritually.
Oh et al. (2007)	From a consumer's perspective, experiences are 'enjoyable, engaging, memorable encounters for those consuming these events'.
Selstad (2007)	Tourist experiences involve a constant flow of perception that leads to symbolic representations of aesthetics and actions.
Larsen (2007)	"Tourist experiences may be considered to be psychological phenomena... formed within the individual by means of psychological processes" (p.8).
Andersson (2007)	The tourist experience is proposed as the moment when tourism consumption and tourism production meet.
Uriely (2005)	The tourist experience is currently depicted as an obscure and diverse phenomenon which is mostly constituted by the individual consumer.
Caru and Cova (2003)	"For marketing... and economy ..., an experience is mainly a type of offering to be added to merchandise (or commodities), products and services, to give a fourth type of offering which is particularly suited to the needs of the postmodern consumer" (p.272).
Caru and Cova (2003)	"[Marketing] gives experience a much more objective (rather than subjective) meaning, confirming the idea that the result may (must?) be something extremely

	significant and unforgettable for the consumer immersed into the experience” (p.273).
Lewis and Chambers (2000)	The total outcome to the customer from the combination of environment, goods and services purchased.
McLellan (2000)	The goal of experience design is to orchestrate experiences that are functional, purposeful, engaging, compelling and memorable.
Schmitt (1999)	“Experiences are private events that occur in response to some stimulation... Experiences involve the entire living being. They often result from direct observation and/or participation in events – whether they are real, dreamlike, or virtual” (p.60).
Pine and Gilmore (1999)	Experiences are events that engage individuals in a personal way.
Pine and Gilmore (1998)	<p>“Experiences are inherently personal, existing only in the mind of an individual who has been engaged on an emotional, physical, intellectual, or even spiritual level” (p.99).</p> <p>A distinct economic offering that is as different from services, as services are from goods; successful experiences are those that the customer finds unique, memorable and sustainable over time, would want to repeat and build upon, and enthusiastically promotes via word of mouth.</p>
O' Sullivan and Spangler (1998)	An experience involves the participation and involvement of the individual in the consumption, and the state of being physically, mentally, emotionally, socially or spiritually engaged.
Carlson (1997)	An experience can be defined as a constant flow of thoughts and feelings that occur during moment of consciousness.

Otto and Ritchie (1996)	“The “experience” of leisure and tourism can be described as the subjective mental state felt by participants ... The affective component of the service experience has been shown to comprise the subjective, emotional and highly personal responses to various aspects of service delivery which lead to satisfaction with the service overall” (p.166,169).
Carbone and Haeckel (1994)	“Customers always get more than they bargain for, because a product or service always comes with an experience. By "experience," we mean the "takeaway" impression formed by people’s encounters with products, services, and businesses—a perception produced when humans consolidate sensory information” (p. 8).
Arnould and Price (1993)	Extraordinary experiences are those characterised by high levels of emotional intensity.
Mannell (1984)	An experience, or state of mind, is uniquely individual and it is the quality rather than the quantity of leisure in our lives that deserves attention.
Hirschman and Holbrook (1982)	Those facets of consumer behaviour that relate to multi-sensory, fantasy and emotive aspects of one’s experiences with products. Consumption has begun to be seen as involving a steady flow of fantasies, feelings, and fun encompassed by what we call the "experiential view." This experiential perspective is phenomenological in spirit and regards consumption as a primarily subjective state of consciousness with a variety of symbolic meanings, hedonic responses, and esthetics criteria (p.132).
Maslow (1964)	Peak experiences are sudden feelings of intense happiness and well-being, possibly the awareness of an "ultimate truth" and the unity of all things...the

	experience fills the individual with wonder and awe.... he feels at one with the world, and is pleased with it and it is short in duration and accompanied by positive affect.
Thorne (1963)	Peak experience is subjectively recognised to be one of the high points of life, one of the most exciting, rich and fulfilling experiences which the person has ever had.

Therefore, for this research, experience is defined as **“a steady flow of fantasies, feelings and fun”** (Holbrook and Hirschman 1982, p.132) **“that triggers simulations to the senses, the heart and the mind”** (Schmitt 1999, p.25) **and keeps individuals motivated, immersed and absorbed** (Csikszentmihalyi 1992; Pine and Gilmore 1999). In addition to this, **experience “engages individuals in a personal way to create memorable experiences”** (Pine and Gilmore 1999, p.12) as **“a result of encountering, undergoing or living through situations”** (Schmitt 1999, p.25).

2.3 EVOLUTION OF TOURISM EXPERIENCE

The birth of the experience concept began with Mihaly Csikzentmihalyi in 1975a, followed by Cohen in 1979. Csikzentmihalyi introduced the concept ‘autotelic experiences’ to describe optimal experiences in his book “Beyond Boredom and Anxiety (Csikzentmihalyi 1975a), which he later was called “flow in his book published in 1990, entitled ‘*Flow: The Psychology of the Optimal Experience*’ that highlighted the fact that a sense of great happiness which is experienced by tourists is treasured and becomes a feature in the mind. With this strong focus on enjoyment, flow experience research was founded and influenced a new trend called ‘positive experience’ (Engeser 2012).

Meanwhile, the evolution of the tourism experience is an interesting aspect to recognise. For tourists, one of their aims during their holiday is likely to be to gain an experience (Botterill and Crompton 1996; Ayazlar 2015). That notion is now changing to the need for unique, innovative, and imaginative experiences for the tourists (Ye and Tussyadiah 2011; Tussyadiah 2014; Smith 2016). In the age of postmodernity, the experiences of tourists play an increasingly important role in economic and social life. It is claimed that the tourism industry is witnessing the emergence of the experience economy (Pine and Gilmore 1999). The Experience Economy was created by Pine and Gilmore in the year 1998. Figure 2.1 (on the next page) displays the emergence and ongoing evolution of scholarly conceptualisations of tourism experience that originated from the pioneering works of Csikszentmihalyi (1975a) and which was created by Ritchie et al. (2011).

While, Maslow (1964, p.105) explored the term ‘peak experience’ and defined it as “a generalisation for the best moments of the human being, for the happiest moments of life, for experiences of ecstasy, rapture, bliss, of the greatest joy”. Peak experiences are similar to flow experiences in the sense that both may involve high levels of enjoyment. However, as McCabe (2002) argued, it is misrepresentative to eliminate the daily experience from tourism, for the tourist experience as a whole consists of both the peak experience and the supporting experiences such as eating, sleeping and playing. Without the latter, the former simply cannot exist. More importantly, if the supporting experience becomes unpleasant, the total tourist experience would be more or less tainted, no matter how wonderful the peak experience is. Therefore, it is insufficient to equate the whole tourist experience to the peak experience.

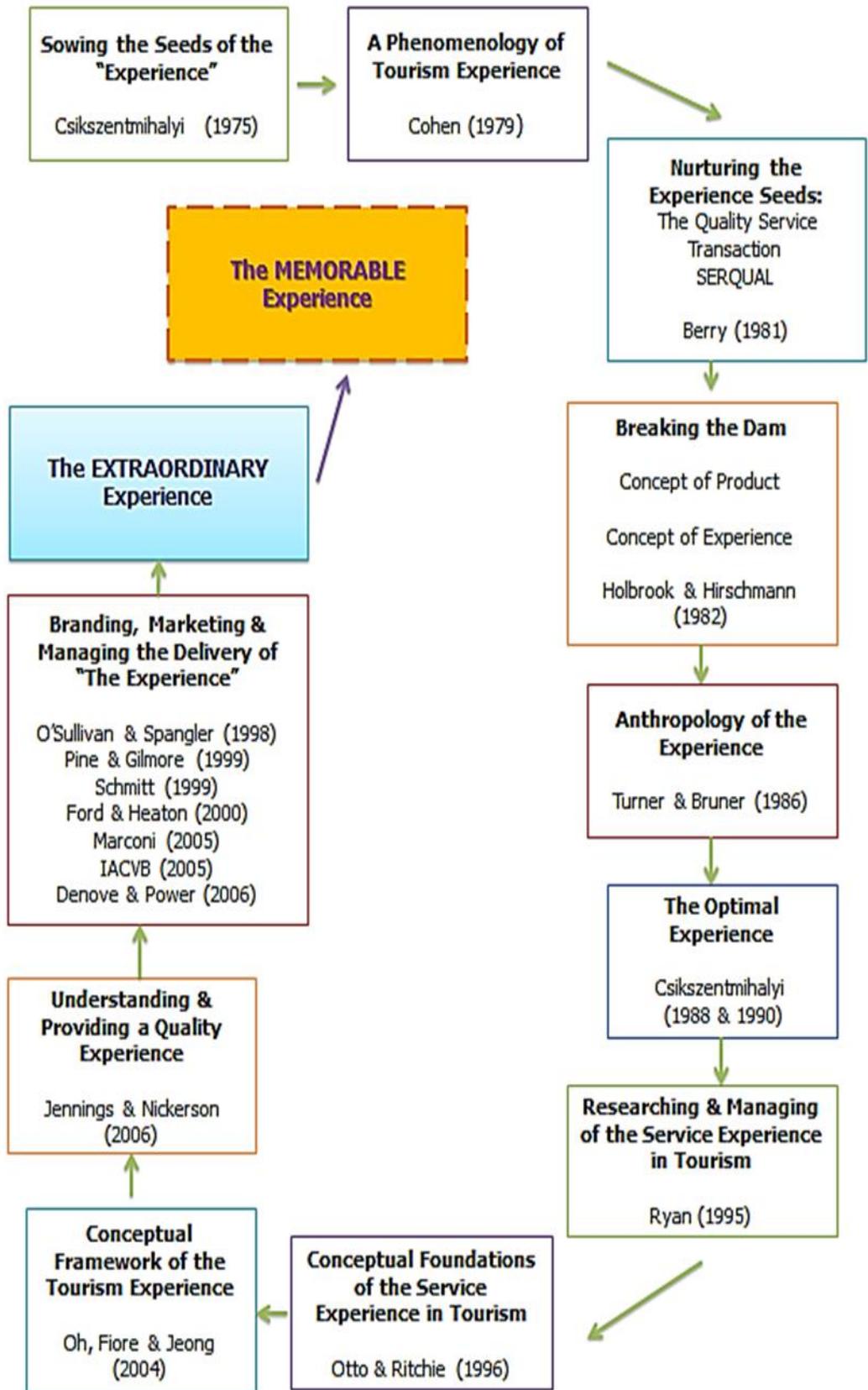


Figure 2.1: The evolution of tourism experience (Ritchie et al. 2011)

Meanwhile, Privette (1983, p.1362) introduced the concept peak performance, defined as “superior use of human potential”. It refers to the full use of human power, whether that is physical strength in a crisis, creative expression through an artistic endeavour, intellectual mastery of a problem, or any other experience that significantly taps into human potential. Peak performance can be compared to both peak experience and flow in terms of the levels of enjoyment and performance that are involved (see Figure 2.2, on the next page). *Peak performance* involves a high level of performance, but is not necessarily accompanied with enjoyment. *Peak experience* involves a high level of enjoyment, but does not necessarily involve performance. Flow involves both enjoyment and performance, but is not defined by their levels of intensity. Having said that, a flow experience involves moderate to high levels of enjoyment and moderate to high levels of performance. The peak experience also reflects the optimal experience effects or the sweet spot in the experience economy realms.

To illustrate the differences between these experiences, consider the following examples provided by Privette (1983). A great sporting achievement that involves a high level of enjoyment and a high level of performance could be an example of peak performance, peak experience and flow. A life-threatening event might trigger peak performance, but not peak experience and not flow. Listening to music could be a peak experience, but probably not peak performance or flow unless some kind of performance is involved. A moderately enjoyable, but not outstanding, sporting performance might be flow, but not peak experience or peak performance.

Kim et al. (2012) defined a tourist experience as a positive, memorable tourism experience and one that is positively remembered and recalled after the event. However, they also suggest that not all tourist experiences are memorable. A framework proposed by Walls et al. (2011) incorporated most of the components presented in earlier studies. According to them, it is suggested that a core consumer experience can be designed on two axes representing four components: ordinary, extraordinary, cognitive and emotive.

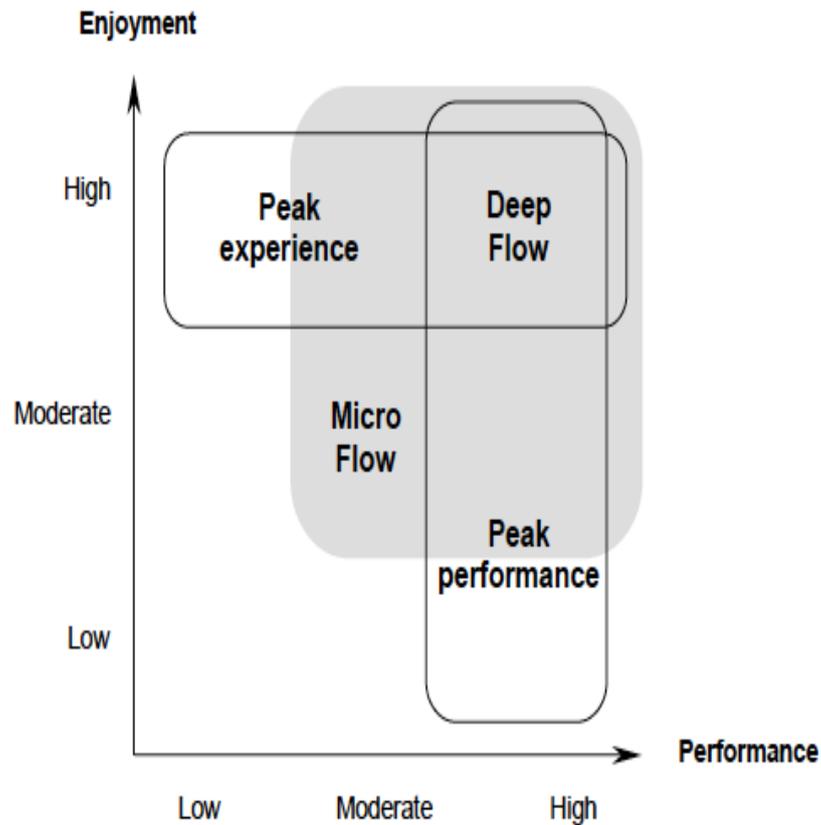


Figure 2.2: Peak experience, peak performance and flow.
(Privette 1983, p.1363)

The framework in Figure 2.3 (on the next page) is based on incorporating both business and consumer perspectives of experience. A business entity attempts to connect with a consumer by creating and choreographing experiences for consumers via physical environment dimensions and/or emotional/human interaction dimensions. The purpose of this connection is to foster the consumer awareness or interest in order to create a meaningful and fulfilling consumption/transaction experience that will influence perceived consumption values, satisfaction, and repeat patronage. A consumer experience is the multidimensional takeaway impression or the outcome, based on the consumer's willingness and capacity to be affected and influenced by physical and/or human interaction dimensions, and formed by people's encounters with products, services, and businesses influencing consumption values (emotive and cognitive), satisfaction, and repeat patronage.

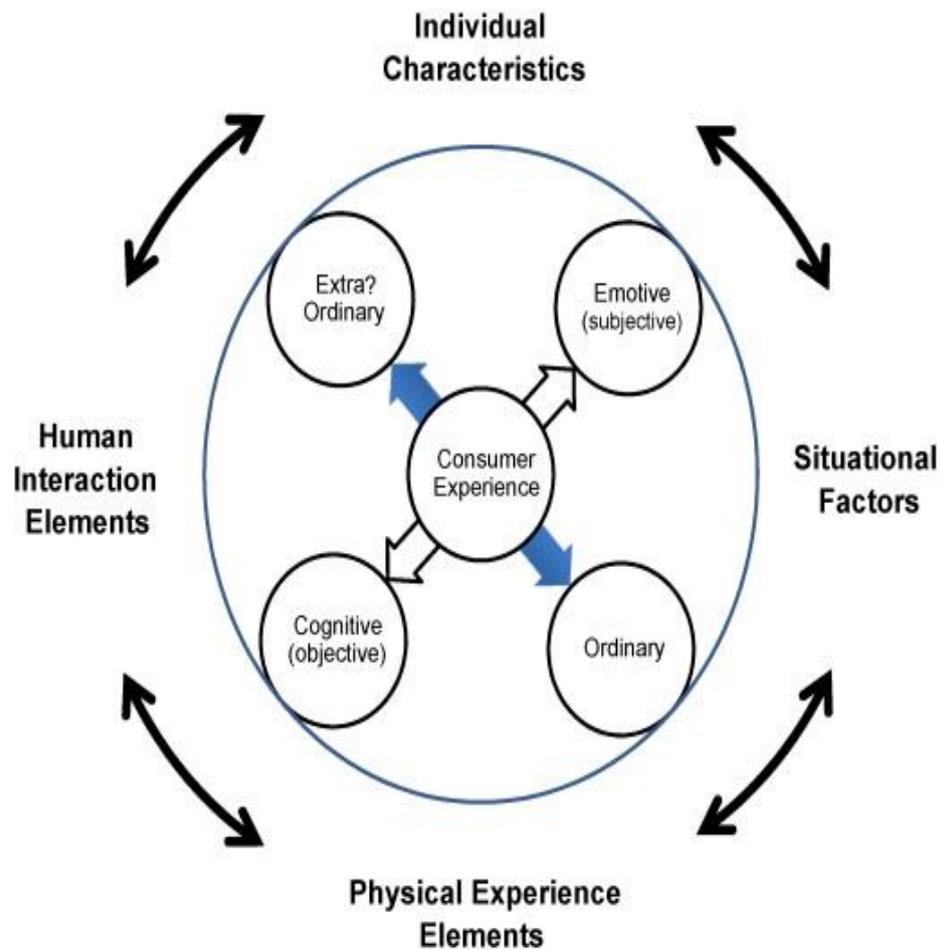


Figure 2.3: Framework for tourism and customer experiences (Walls et al. 2011)

The first (ordinary-extraordinary) axis of experience represents the range of experiences from ordinary to extraordinary. Customers' experiences are events or occurrences that happen outside the daily routine experience. At the highest level, they are peak or transformative experiences (Cohen 1979a). On the periphery of the consumer experience are several factors that impact those experiences. It is placed that consumer experiences do not operate in a vacuum, void of external or internal effects, but is unique for each individual. These influencing factors may include: perceived physical experience elements, perceived human interaction elements, individual characteristics, and situational factors.

2.4 STAGES OF TOURIST EXPERIENCES

It could be argued that tourist experience is part of a process of consumption. Indeed, from a destination marketer's or the tourism industry's perspective, the tourist is a consumer, and the economic and marketing significance of the tourist activity lies in its consumption and spending. Even the experiences of attractions that contrast with the daily experience, are itself a part of the total consumption of the tourism product. Thus, in the marketing and management literature, the tourist experience is all about consumer experiences (Swarbrooke 1994).

Interactions with the place and people are the destination experience consumed by the tourists. The experiences of tourists range from engaging in direct interactions with people encountered in the destination, such as hosts, residents, other tourists or people within the tourist's own travel group, to indirect interactions where the tourist notices or are affected by the presence of others without actively engaging with them.

Weaver (2007) proposed an eight-stage tourist experience model, which suggested that tourists go through a series of stages when they visit: Invitation, Welcome, Orientation, Comfort, Communication, Sensation, Common sense and Finale. Communicating about activities such as tourists' safety and comfort, providing on-site information, and so on, will be conducted in the first five stages. The next two stages will focus on bringing sensation by creating curiosity within tourists about the destination, as well as crafting an actual experience. And the final stage is essential to obtain an emotional response from the tourist whereby that tourist leaves with tangible and intangible experiences, for example creating connections with souvenirs.

Experiences have been described as a 'core product' for attractions such as museums. A model was developed by Falk and Dierking (1992) called the 'Interactive Experience Model' (see Figure 2.4, on the next page). This model comes from a visitor-centred perspective and is divided into three contexts which interact with each other, namely, personal, physical and social.

The personal context describes the elements that bring the tourist to the site, such as their psychological constructs. Physical context includes their encounters and their feeling towards the ambiance, objects and artefacts. Lastly, the social context of the experience includes the tourist encounters during the visit. Each context within this model is constructed by the tourist and collectively brings about the whole tourist experience (Falk and Dierking 1992). This model also emphasised that each experience gained is unique, as no two people will feel the same way. The most important analysis that this model offers is the potential to provide a framework for understanding the social, cognitive, kinaesthetic and esthetics experiences of a tourist in a museum.

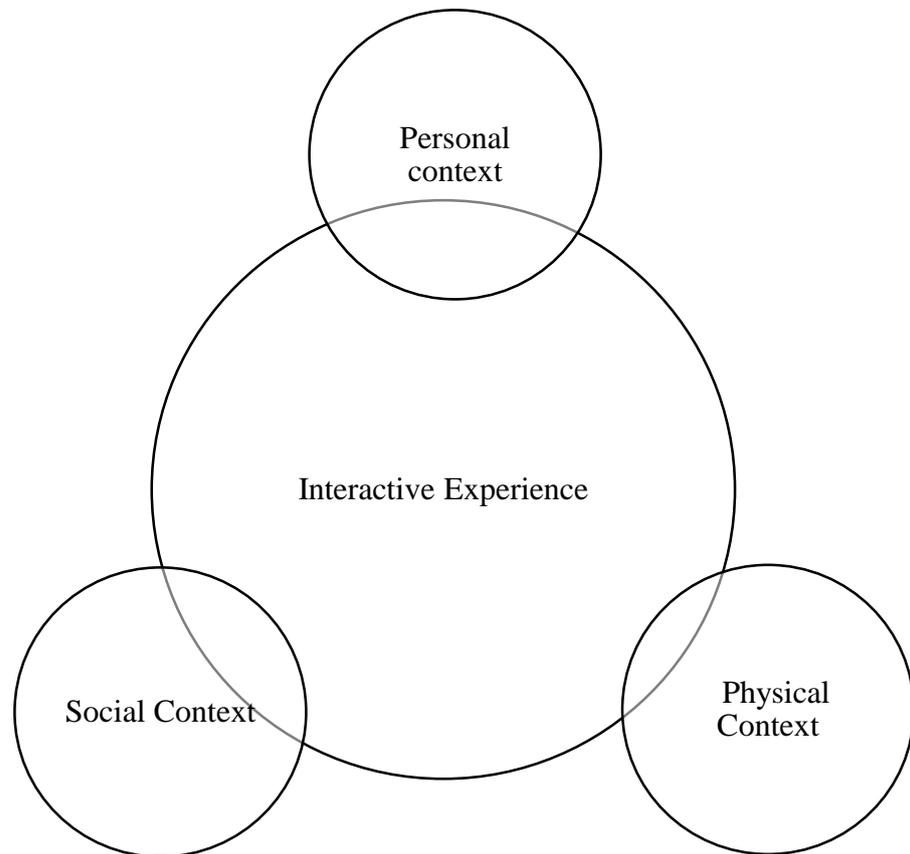


Figure 2.4: The Interactive Experience Model (Falk and Dierking 1992)

Meanwhile, Kolb (1984) created an Experiential Learning Cycle Model from the experiential learning perspective. Kolb's theory suggests that there are four stages in the experiential learning cycle: Concrete Experience provides a basis for Reflective Observation, which elicits the personal meaning of the experience. This is followed by Abstract Conceptualisation, where new concepts are formed. These are developed into implications for action, through which a change is made in a process of Active Experimentation, and this in turn leads to the next Concrete Experience. In simpler terms, this is a cycle of experiencing, reflecting, thinking and acting (Kolb 1984; Ballantyne et al. 2011). This model is shown in Figure 2.5.

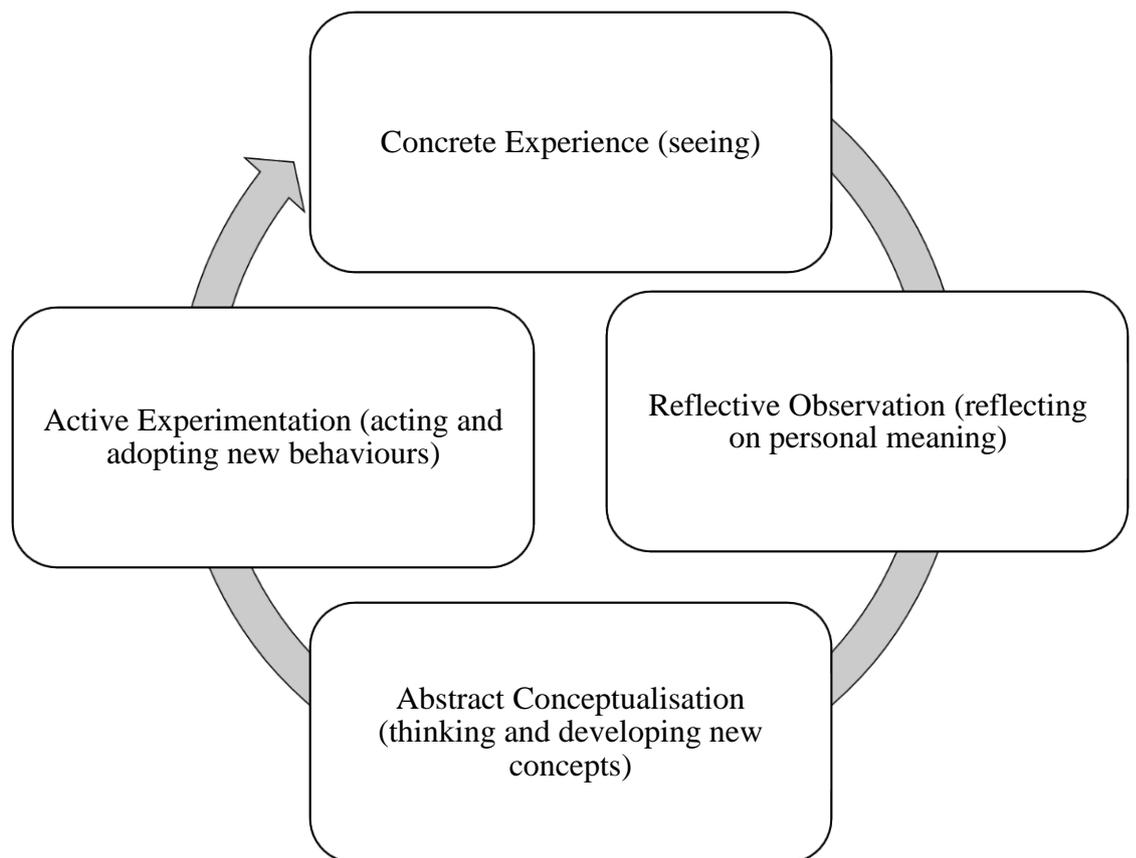


Figure 2.5: Kolb's Experiential Learning Cycle (Kolb, 1984)

On the other hand, another model that incorporates five stages of tourist experience have been developed. This model was used to formulate an informed strategy for tourists coming into Tasmanian forests in Australia, in 1992 (Fridgen 1984; Hall and McArthur 1996). Table 2.2 shows the five stages:

Table 2.2: The Five Stages of Tourist Experience (Hall and McArthur 1996)

Stage	Experience
Decision-making and anticipation	Decision to visit, plan and think about the site visit
Travel to the site	Getting to the site
On-site behaviour	Behaviour on site or in the destination region
Return travel	Travel from the site
Recollection	Recall, reflection and memory of visit to site

Finally, Parker and Ballantyne (2016) identified the 10 facets of a visitor’s experience based on the previous findings. The term *facet*, defined as “one side of something many-sided, especially of a cut gem” or “a particular aspect or feature of something” (Parker and Ballantyne 2016, p.135). Parker and Ballantyne (2016) created the “Multifaceted Model” (see Figure 2.6 on the next page) that can be useful to many different types of tourism and leisure activities, such as museum visitation. Measurement built on this model would thus enable a museum visit to be compared with other tourism and leisure activities, or to compare different types of museums, such as zoos, science museums, art museums, history museums, and war museums. The facets in Figure 2.6 provide a way of characterising the nature of the tourist experience. It is suggested that the intensity with which each facet is experienced will vary from one person to another.

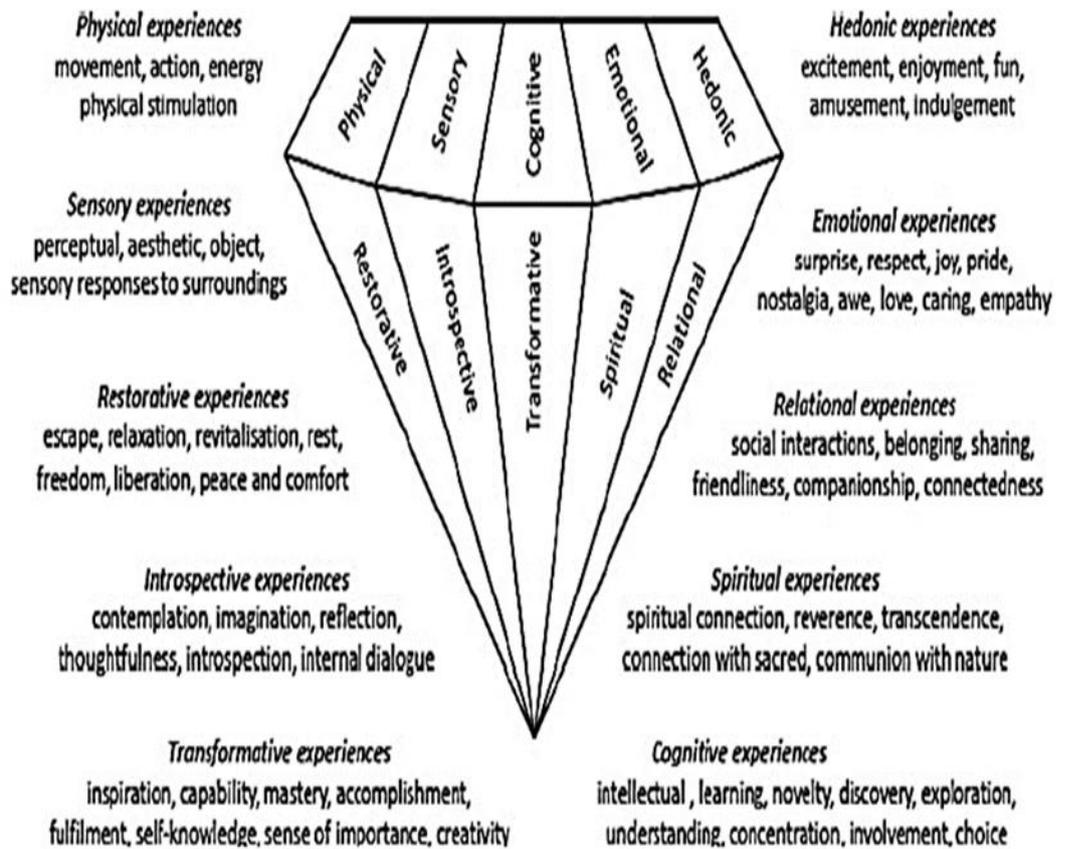


Figure 2.6: A multifaceted model of the visitor experience (Parker and Ballantyne 2016)

2.5 HERITAGE AND CREATING EXPERIENCE

Canton and Santos (2007) and Adie and Hall (2016) expressed that heritage tourism is an important and growing segment of tourism worldwide. Each heritage site is unique due to its richness in heritage and history (Calver and Page 2013). The magnitude of this segment has existed since the ancient times of Greece that was displayed by in Hellenistic world's creation of the Seven Wonders of the World (Lindberg 1999). Alderman and Inwood (2013, p.187) acknowledged that, “heritage has become a global industry that sells the past to promote tourism and development, feeding a rampant consumer appetite for things retro, restored, and re-enacted”.

The establishment of specific journals dedicated to heritage studies notes the importance of this area. When the International Journal of Heritage Studies was introduced in 1994, the interest for heritage tourism in the academic world increased. Following that, the Journal of Heritage Interpretation (1995), Journal of Cultural Heritage (2000), Journal of Heritage Tourism (2006), Journal of Cultural Heritage Management and Sustainable Development (2011) and Heritage and Society (2014) were launched. This demonstrates further the prestige value of heritage research.

Heritage is a notion and a word often heard, but seldom distinctly understood (Ashworth and Larkham 1994). There have been many definitions of heritage over the years with its ever-changing typologies; this thesis highlights some of them. The term ‘heritage industry’ was introduced by the one of the earliest observers of the heritage boom, Robert Hewison in 1987, to describe commercialisation of the past produced as heritage in the UK. In the late 1980s and 1990s, a number of authors agreed there was a fast growth in the number of visitors to heritage sites, historic attractions and museums, alongside the rapid expansion of sites being promoted as ‘heritage’ destinations (Samuel 2012; Nguyen and Cheung 2014).

The precise denotation of heritage is, ‘to inherit’, or ‘to pass on’. It appears that the construct is French in origin (Heathcote 2011). Heritage has been associated with ‘inheritance’, where it relates to something transferred from one generation to another (Christou 2005). Heritage scholars do share the same view by agreeing that heritage is what we inherit from the past and use in the present day. UNESCO World Heritage Centre defined ‘heritage’ as “our legacy from the past, what we live with today, and what we pass on to future generations. Our cultural and natural heritage are irreplaceable sources of life and inspiration” (UNESCO 2012).

Parks Canada (2009) described the “the word ‘heritage’ means an inheritance or a legacy; things of value which have been passed from one generation to the next”. Millar (1989, p.13) looked at heritage as “a special sense of belonging and of continuity that is different for each person”. While, ICOMOS defined

heritage as “... encompasses landscapes, historic places, sites and built environments, as well as biodiversity, collections, past and continuing cultural practices, knowledge and living experiences” (ICOMOS 2002, p.4). However, Graham (2002, p.1003) viewed heritage as “conceptualised as the meanings attached in the present to the past and is regarded as knowledge defines within the social, political and cultural contexts”.

Halbwachs (1992, p.5) outlined “heritage is a form of collective memory, a social construct shaped by the political, economic and social concerns of the present”. However, over the past decades, a visitor’s concept of heritage has grown beyond famous monuments, major museums and spectacular landscapes in every aspect of daily life and community memory. Heritage places now include archaeological sites, historical and continuing religious centres, former industrial works and defence complexes, railway and water transportation corridors, historic battlefields and places of confinement and punishment for visitors (UNWTO 2011). In addition, abandoned or neglected historic urban quarters are revived and enlivened with new uses, memorials and monuments multiply and historic exploits are re-enacted. Natural heritage places are increasingly being opened for general visitation by park authorities. Twentieth-century buildings and urban ensembles are as popular as classical or medieval sites (MacDonald 2013).

Studies show that heritage has become an important feature in tourism and the consumption of heritage is increasing annually through visitation (Timothy and Boyd 2006; Hughes 2013; Nguyen and Cheung 2016). Changes in the leisure, tourism and travel industry have shown that the ‘experience’ of heritage has become an important factor for tourists (Harrison 2013). Heritage tourism has crucially contributed to national and global knowledge by furnishing an opportunity for cultural, historical and human experiences (Wang et al. 2009). Robinson et al. (2000) mentioned that it would be difficult to visualise tourism without heritage.

Heritage tourism is considered as one of the oldest forms of tourism, dating back to ancient records of explorers, sailors and traders (Timothy and Boyd 2003). The definition of heritage tourism, nevertheless, is complex and still widely disputed. No general agreement exists among researchers as to the definition of heritage tourism. In general, definitions can be grouped into two perspectives that are from the demand or supply side (Yale, 1991; Garrod and Fyall, 2000; Poria et al. 2003; Timothy and Boyd 2003). Swarbrooke (1994) included both supply and demand sides, defining heritage tourism as a type of travel where heritage is the core product and heritage is the main visitor motivation. In the recent studies, heritage tourism was addressed as activities of visiting or experiencing heritage taking into account its natural, cultural and urban types (Nguyen and Cheung 2014; Petr 2015; Smed et al. 2016).

Hall and Zeppel (1990, p.87) acknowledged heritage tourism "...is also an experiential tourism in the sense of seeking an encounter with nature or feeling part of the history of a place". In contrast, UNWTO defined heritage tourism as 'an immersion in the natural history, human heritage, arts, philosophy and institutions of another region or country' (UNWTO 2011). Parks Canada (2009) supported UNWTO definition as they acknowledge heritage tourism as "an immersion in the natural history, human heritage, the arts and philosophy, and the institutions of another region or country that creates understanding, awareness and support for the nation's heritage". Meanwhile, The National Trust for Historic Preservation, USA defines heritage tourism as "travelling to experience the places, artefacts and activities that authentically represent the stories and people of the past and present" (National Trust for Historic Preservation 2012).

Heritage tourism is essentially an experiential product (Beeho and Prentice 1997; Kang et al. 2014; Nyugen and Cheung 2016). An experiential product "refers to the intangible experience which tourist attractions provide to their consumers. Tourism is therefore consumed as experience" (Beeho and Prentice 1997, p.75). Intangible experiences include the thoughts and feelings of tourists (Collier 1999; Tussyadiah 2014). Therefore, heritage tourism consists of

activities engaged in by tourists in a space where historic artefacts are in existence (Garrod and Fyall 2001) that generate experience.

Heritage tourism offers a unique tourist experience and has emerged as a part of new tourist practices for a destination. A destination that is marked by an extensive and rich history and heritage leaves an impression upon the mind of the tourist. “Destination lies at the very heart of the travel and tourism system, representing as it does an amalgam of products that collectively provide a tourism experience to consumers” (Fyall et al. 2006, p.75). Heritage tourism has become ever-present these days in urban and rural landscapes, and visiting and experiencing the past by way of heritage sites and museums has become a regular practice (Harrison 2013; Wu and Wall 2016). The production of heritage for tourism involves selecting and reclaiming a past, then turning it into an experience. Creating heritage experiences within a destination is a fundamental part of present growth. Heritage sites became the place where tourists head to experience the past.

In a heritage tourism environment, nearly everything a “tourist goes through at a destination is an experience, be it behavioural or perceptual, cognitive or emotional, expressed or implied” (Oh et al. 2007, p.120). Hence, it is crucial to understand the interaction of a tourist with a heritage destination in order to recognise the construction of the visitor’s experience (Larsen 2007). During their visits, tourists “consume” destinations as a comprehensive experience (Buhalis 2000). Confirmation from previous studies also validates that a visitor’s interaction with the destination will be a precursor for discovering tourist experiences (Cronin and Taylor 1992; Larsen 2007; Cutler et al. 2016).

Tourists want to relate to the destination by participating, learning and experiencing as it is believed that experiencing tourism is a route to experiencing happiness (Hall 2011). Therefore, it is important for heritage destinations and tourism operators to consider incorporating strategies that will heighten unexpected experiences into their plans. Knowing the right strategies on how to excite tourists at a heritage destination in order to create enjoyable, engaging and memorable heritage experiences for tourists will put the destination at an

advantage. Understanding what a memorable experience is in the mind of the tourists is crucial, as memories of visitors' past experiences affect their decision on whether to revisit the destination in the future (Lehto et al. 2004; King and Prideaux 2010; Adie and Hall 2016; Smed et al. 2016; Cutler et al. 2016). As Pizam (2010, p.343) pointed out that "creating memorable experiences is the essence and the *raison d'etre* of the hospitality industry".

Furthermore, heritage is also a new mode of product creation in the present day that has value of the past (Massara and Severino 2013). Visiting specific heritage attractions can be an inherent part of a particular trip and a major motivator for selecting a destination, or might be an optional or additional activity engaged in while at a destination. A tourist's personal compulsion to visit a heritage destination is influenced by specific knowledge or previous experience of similar places, as much as by the messages that have been absorbed from friends and relatives, from the media, or through travel promotions (Goh 2010; Trinh et al. 2016). A visitor's compulsion may also be shaped by a desire to explore the iconic promotional images. It is the experiences of ordinary life that visitors absorb, wandering at will, admiring the monuments, museums, street life, shops, general heritage characteristics, and mingling with local people. On their return home, these will constitute the primary narratives of their journey (UNWTO 2011).

With the current trend emerging towards information technology with heritage tourism, Urry (2004) reported that digital technologies allow humans to inhabit multiple spaces, and hence it is essential to communicate in this changing pattern. Digitalisation of heritage allows visitors to engage themselves and achieve a memorable visit (Purkis 2016). At the same time, digital heritage allows preservation for present and future researchers and visitors. Through multimedia technology, there are new potentials in the presentation and interpretation of heritage that enable a visitor's imagination to be stimulated, thereby making their visit even more absorbing, meaningful and entertaining (Bauer-Krosbacher 2013).

2.6 TYPOLOGIES OF HERITAGE TOURISM EXPERIENCE

Several studies have been undertaken to identify the individuals who participate in heritage tourism (Nguyen and Cheung 2014; Adie and Hall 2016). The research focus has shifted from understanding the question of who is a heritage tourist (Timothy 2007) to identifying different types of heritage tourists. Heritage tourists have evolved based on their motivations and the experiences they seek (Nuryanti 1996; McKercher 2002; Timothy and Boyd 2003; McKercher and du Cros 2010; Orbasli and Woodward 2009; Alazaizeh et al. 2016). Some tourists are highly motivated to visit heritage sites, and yet for others, visiting heritage sites does not play an important role in travel decisions (Poria et al. 2004; McKercher and du Cros 2010).

The changes in heritage tourists can be organised into three broad periods. The first period, which extends up to the 1990s, is characterised by the relocation of tourists to the centre of the tourism system whereby tourists act as clients to whom products and services are offered with added value. The second period, then, moves into the “design of emotional products for tourists” (Prat and Aspiunza 2012). This occurred during the late twentieth century. Design of emotional products are achieved by creation of added value by selling memorable experiences and this responds as the first generation of experience economy (Pine and Gilmore 2008). Finally, the third period, called the “co-creation of experiences and emotions” (Binkhorst and Den Dekker 2009; Prebensen et al. 2014), covers the first decade of the twenty-first century, when the tourist no longer has a passive role. It raises a second-generation experience economy that provides opportunity for co-creating and living meaningful heritage tourist experiences (Prat and Aspiunza 2012). Therefore, co-creation enables creation of rewarding, authentic, unique, peak, and finally memorable experiences (Gnoth and Knobloch 2012).

The literature has clustered tourists based on the predictors of expressed tourist heritage behaviour, such as why tourists choose a certain place and what the experiences from the visits are. Both scholars and practitioners consider tourist classification as an effective way to bring deeper understanding of heritage

tourists and to explain, or even to predict their behaviour (Issac 2008). Various academics have shown that different groups of heritage tourists have undeniably diverse motivations, behaviours and seek different experiences (McKercher 2002; Poria 2004; Adie and Hall 2016). Therefore, it is reasoned as vital to identify and recognise heritage tourist typologies, their motives, behaviours, perceptions and experiences in order to plan efficiently with visitor management and marketing plans.

A heritage tourist is a tourist who visits a place motivated by the heritage characteristics of the place and considers the place to be part of their heritage (Poria 2001). Poria et al. (2001, p.1048) suggested three types of heritage tourists:

- “(1) those visiting what they consider as a heritage site though it is unconnected with their own heritage;
- (2) those visiting a place they deem to be part of their heritage, even though it may not be categorised as a heritage site; and
- (3) those visiting a site specifically classified as a heritage place although being unaware of this designation”.

McKercher (2002) indicated that heritage tourist themselves may seek qualitatively dissimilar experiences, or are adept of engaging in a heritage attraction at different levels. He suggested a model that classifies heritage tourists according two main dimensions, which are based on the importance of heritage motives in the decision to visit a heritage destination and the depth of experience and level of engagement with the heritage attraction. In addition, the level of engagement with heritage attractions should be taken into consideration when studying heritage tourists. While, the level of engagement is based on numerous factors such as educational level, awareness of the site before the visit, interest, meaning to tourists, time availability and the presence of activities (McKercher 2002).

Based on those two dimensions, five types of heritage tourists have been identified (McKercher 2002):

1. *Purposeful heritage tourist* (high centrality/deep experience) – a tourist who indicates that the main reason to visit a destination is to learn and experience about its heritage, and this type of tourist has a deep heritage experience.
2. *Sightseeing heritage tourist* (high centrality/shallow experience) – a tourist who indicates that the main reason to visit a destination is to learn and experience about its heritage, but this visitor has a shallower, entertainment-oriented experience.
3. *Casual heritage tourist* (modest centrality/shallow experience) – a tourist who indicates that learning about a destination's heritage plays a limited role in the travel decisions. This type of tourist engages the destination in a shallow experience.
4. *Incidental heritage tourist* (low centrality/shallow experience) – a tourist who indicates that learning about a destination's heritage plays little or no meaningful role in the travel decisions. However, while at the destination, this person will participate in heritage tourism activities, and ends up having a shallow experience.
5. *Serendipitous heritage tourist* (low centrality/deep experience) – a tourist who indicates that learning about a destination's heritage plays little or no meaningful role in the travel decisions, but while at the destination, this person will end up participating deeply in heritage tourism activities.

Meanwhile, UNWTO (2011) categorised heritage tourists using the purpose of interpretation and education. Four types of heritage visitors were identified: (1) *Scholar visitors* are those who are well-prepared and acquainted with the history and past of the sites; (2) *General visitors*, on the other hand, visit heritage sites because they have heard or read something about the site but still do not have much related knowledge; (3) *students* are those who are a group of frequent

visitors and (4) *Reluctant visitors*, finally are segment of visitors are visiting the site as a part of package tour.

Bricker et al. (1998, p.83) provided an interesting classification:

“Tourists who travel to heritage areas tend to be older, wealthier, and interested in extended family and education-oriented experiences. Fun is secondary to learning because tourist travels to increase their knowledge of people, place and things - to experience a sense of nostalgia for the past.”

Poria et al. (2004) also, in another study, suggested that heritage tourists into three groups by segmenting them based on their experience. The three groups that were acknowledged are: ‘heritage experience’, ‘learning experience’ and ‘recreational experience’. Finally, Swarbrooke (1994, p.224) observed that heritage tourists are divided by the type of market they belong to as follows:

1. Some tourists are extremely interested in heritage, for others it is a minor interest, while for some people it holds no interest.
2. The market for some heritage destinations means a day-trip while there are some which are devised almost for people on holiday.
3. Heritage may appeal to an international, or to a mainly national, or even just local audience.
4. The market for different types of heritage can be segmented into basic factors such as age and sex.
5. Certain types of heritage appeal to mass markets while some may attract a small niche segment.
6. The differences in people’s ability and willingness to pay to enjoy heritage products.

Past studies prove that heritage tourists tend to stay longer, spend more per trip, are more highly-educated and have a higher average annual income than the general traveller (Kerstetter et al. 2001).

As tourists are seeking ‘experience-rich’ heritage places, they play an active role in creating their desired experiences, hence it would be not difficult to acknowledge and explore their need for experience. A greater depth of understanding of the heritage tourists and their experiences would fill an important gap in heritage tourism research, particularly in the areas of personal experiences that tourists place on heritage destination (Timothy 1997; Chhabra et al. 2003; King and Prideaux 2010; Adie and Hall 2016), especially in light of the fact that the global tourism market is becoming more competitive (Buhalis 1998). Furthermore, it is important to have up-to-date information about tourists’ experiences, as experiences are events that engage individuals in a personal way (Pine and Gilmore 1998; Park 2010; Wong 2015; Alexander et al. 2016).

2.7 HERITAGE TOURISM AND PERSONAL EXPERIENCE

Heritage tourism is increasingly viewed as both an individual and experiential phenomenon as well as being related to specific attributes of a destination. Attempting to discover their personal heritage at a heritage site has been one of the main motivations (Park 2010; Wong 2015; Alexander et al. 2016). Researchers have suggested that it is a personal connection to the objects or places being visited which defines heritage tourism (Smith 2016; Alexander et al. 2016). Timothy (2011) confirmed that heritage visitors want to learn something new or enhance their lives in some way and defines heritage tourism (see Figure 2.7). Poria et al. (2003) pointed out that those who visit heritage sites are motivated by a desire to learn. Similarly, Poria et al. (2006) identified that the reasons tourists visited a heritage site were their personal heritage that connected with the site, learning and leisure experience, children and emotional involvement.

While, Wong (2015) mentioned that the pull of a heritage site with their personal heritage can generate a deep, strong feeling of attachment and personal bonds to the site.

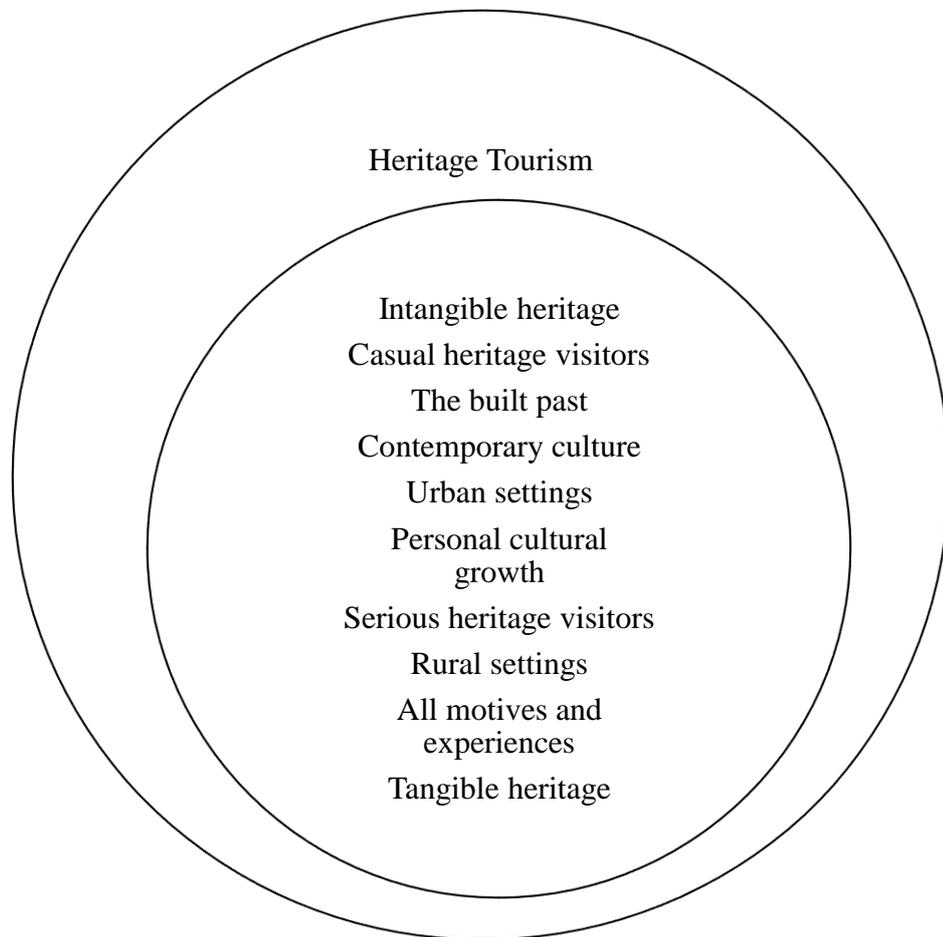


Figure 2.7: Heritage Tourism and Personal Experience (Timothy 2011)

Moreover, heritage revives a sense of time, sense of identity, personal attachment and sense of nostalgia in this complex society (Timothy 1997). Understanding the personal experience of a visitor is important for studying the experiential component of a destination (Ye and Tussyadiah 2011). The passion for understanding the past and coping with the present has created levels of heritage tourism experiences. It is suggested that the levels fall into four classifications, which are World, National, Local and Personal (Timothy 1997; Timothy and Boyd 2003), as shown in Figure 2.8.

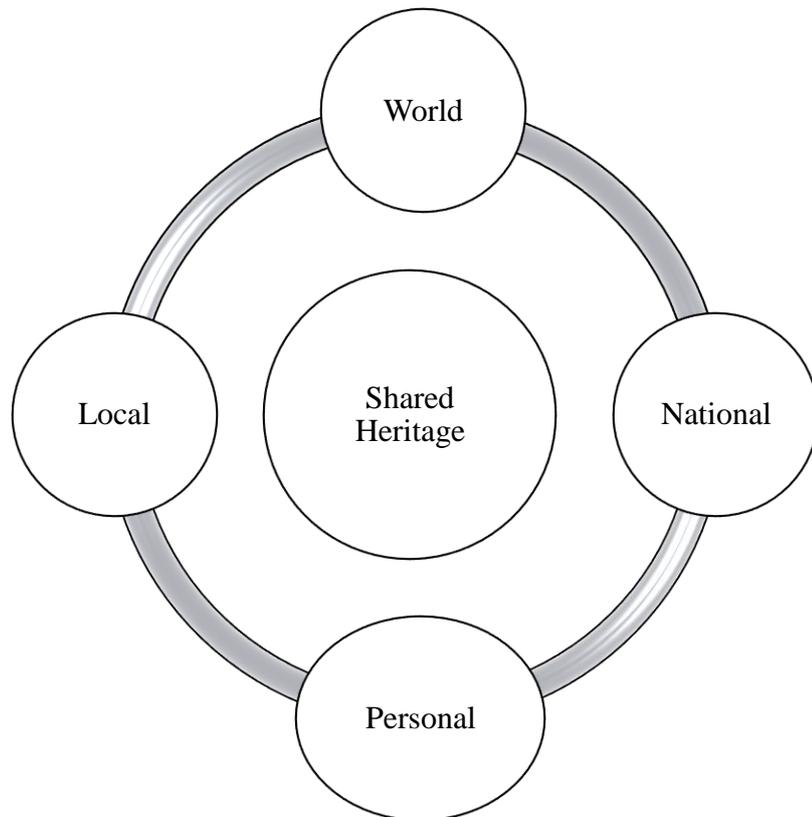


Figure 2.8: Levels of Heritage Tourism Experiences (Timothy 1997)

Timothy (1997) indicated that there is an element of ‘overlapping’ between each level and the same site will be perceived differently by different people in Table 2.3.

Table 2.3: Classification of Heritage Sites (Timothy 1997, p.752–753)

World Heritage Sites "may invoke feelings of awe"
National Heritage Sites "may rouse strong feeling of patriotism...and national pride"
Local Heritage Sites "stir emotions and contribute to a local heritage experience"
Personal Heritage Sites "possess emotional connections to a particular place"

Each tourist perceives the destination and the experience offered by the destination in their very own special and individualised way, which is in sum of their past life experience, education and attitudes – in other words, a whole series of personal characteristics. The focus of creating experience is for the individual and the fulfilment of their interest, needs and expectations relating to their personal experience (Morgan et al. 2011). Tourists will have a multiplicity of emotional, physical and cognitive reactions towards the heritage destination triggered within them during their visit, where they will experience a state of flow.

Recent studies on diasporas and travel to ancestral homelands, genealogy tourism, religious tourism and even thanatourism (primarily to holocaust sites) are beginning to reflect the growing importance of the social, psychological and historical bonds between heritage places and individual identity (Timothy and Boyd 2006; Trinh and Ryan 2016). There is even a study conducted by Hanks (2015) which highlights that there are a group of people that enjoy participating in ghost tours, as a part of haunted heritage as they are seeking knowledge and personal insight through engaging deeply in multiple experiences. While, Light (2017) explored dracula tourism in Romania where it was founded on a place myth of Transylvania and book written by Bram Stoker. This links to literary heritage. Literary tourism is also lucrative and rapidly growing sector of the heritage tourism. Literary tourism is defined and its social and cultural meanings explored through places celebrated for associations with books or writers of prose, drama or poetry such as Shakespeare's Stratford, the Bronte's Yorkshire, Hardy's Dorset, and Catherine Cookson's country are all examples of places and/or regions profiting from literary associations. Tourists are drawn to these places because they have connections with the lives of writers or because its settings for novels. Literary tourists may be drawn to literary places for some emotion than the specific writer or the story. Thereby, understanding the personal heritage experience of tourists attained from heritage visit will benefit to the heritage tourism development as heritage providers will now have a better understanding on how tourists want to experience heritage.

2.8 HERITAGE, PAST AND EXPERIENCE

Heritage in widespread terms is acknowledged as something that connects the present to the past and something that has been ‘inherited’ from the past. Heritage is an essence of our present as we will not be able to claim our present without knowing the past. Feelings such sense of belonging, a sense of nostalgia and personal attachment will link indirectly by acknowledging our past. Nostalgia is described as the psychological characteristics of individuals who appear to have a thirst or longing for the past (Davis 1979). In the late 1980s, Hewison (1987) coined the phrase ‘heritage industry’ to describe what he considered to be the sanitisation and commercialisation of the version of the past produced as heritage in the UK. He suggested that heritage was a structure largely imposed from above to capture a middle-class nostalgia as a golden age in the context of a climate of decline. Hewison (1987) also acknowledged nostalgia as a longing for the past.

In this light, heritage in the context of sense of past is frequently illustrated as:

“...integral to our sense of identity; the sureness of “I was” is a necessary component of “I am” (Lowenthal 1985, p.7).

“...that which a past generation has preserved and handed over to the present and that which a significant group of people wishes to hand over to the future.” (Hewison 1987, p.16)

“...a contemporary product shaped from history.” (Tunbridge and Ashworth 1996, p.202).

“History explores and explains pasts grown opaque over time while heritage clarifies pasts so as to infuse them with present purposes” (Lowenthal 1998, p.77).

“...if heritage is the contemporary use of the past, and if its meanings are defined in the present, then we create the heritage that we require and

manage it for a range of purposes defined by the needs and demands of our present societies.” (Graham 2002, p.1004)

“...the past means different things to different people, and the presence of the past as somehow improving the quality of life. Beneath this general concept, however, there is a rather more fundamental trait of human nature which attracts people to ancient monuments.” (English Heritage, 2009).

Lowenthal (1985) remarked there are no present without the past. Through heritage, history and knowledge about the past have become accessible for everyone. Since the 1970s, visitation at heritage sites increased immensely (Hewison 1987). The growth in the heritage industry, *ipso facto*, indicates the increasingly substantial viewing of history as memories of the past. Heritage products, which are at the heart of every Western nation’s obsession of the past, provide representations of the past and are engaged in collectively remembering the past through promoting their specific ‘theatres of memory’ (Samuel 2012). Britain remains top in the chart of the number of heritage tourists received followed by Greece and Italy (UNWTO 2011). These countries provided a strong indication that visitors seek to understand the ‘past’ by visiting heritage sites. Heritage itself is vital as local, regional and national identities are formed and shaped by legacies from the past (Smith et al. 2010).

Therefore, heritage tourism is a form of special tourism that offers opportunities to portray the past in the present. Heritage tourism defined by Nuryanti (1996, p.257) “...is characterised by two seemingly contradictory phenomena: the unique and the universal. Each heritage site has unique attributes, but heritage, although its meaning and significance may be contested, reinterpreted and even recreated is shared by all”. Zeppel and Hall (1992, p.47) recommended that “heritage tourism is based on nostalgia for the past and the desire to experience diverse cultural landscapes and forms” and adds that heritage tourism is “a broad field of speciality travel” (p.48) and Sharpley (1993, p.132) acknowledged as “heritage is defined as what we have inherited from our past”.

In the same fashion, heritage tourism "...is also an experiential tourism in the sense of seeking an encounter with nature or feeling part of the history of a place" (Hall and Zeppel 1990, p.87). While, Ashworth and Goodall (1990, p.162) concluded that "heritage tourism is an idea compounded of many different emotions, including nostalgia, romanticism, aesthetic pleasure and a sense of belonging in time and space" and Laenen (1989) argued that the main reason for the massive interest in heritage and the past can be located in the moral, social and identity crisis experienced over the past decades. Chen and Chen (2010) postulated that tourists who undergo extraordinary experiences during the central consumption may develop nostalgic emotions subsequent to positive word-of-mouth and revisit intentions.

At a National Heritage Conference, the phrase was further defined as "that which a past generation has preserved and handed on to the present and which a significant group of the population wishes to hand on to the future" (Hewison 1987, p.16). This definition describes heritage as something that has been transferred from one generation to another, based on the willingness of one generation to preserve and transfer it.

In addition, Graham et al. (2000, p.45) interpreted heritage as "people in the present are the creators of heritage, and not merely passive receivers or transmitters of it [as] the present creates the heritage it requires and manages it for a range of contemporary purposes". Therefore, Chronis (2006) described that marketing past has been recognised as a 'contemporary quest for history' that has been related to heritage tourism. Furthermore, Lowenthal (1998, p.85) argued that:

"History and heritage should not be confused with history. History seeks to convince by truth and succumbs to falsehood. Heritage exaggerates and omits, candidly invents and frankly forgets, and thrives on ignorance and error. Time and hindsight alter history, too. But historians' revisions must conform to the accepted tenets of evidence. Heritage is more flexibly emended."

The reliance and existence of heritage and history are dominant, and visitors relate to that connection by visiting a particular heritage site. The underlying feature is that heritage is the inherent link between history and culture, with the nostalgic factor driving what is classed as heritage, for instance, the popularity of English heritage (Southgate 2003).

McLean (2003), on the other hand, stated that both heritage and history are being rewritten under post-modern interpretations, which would be regarded as the tourist experience. However, some critics believe that history seeks to convince by truth, and the eclipses of history are the rise of heritage (Lowenthal 1998). However, to some extent it is a fair reflection that heritage is not under the scrutiny that surrounds historical fact; nonetheless, its importance within the parameters of the discussion is considered vital because of Lowenthal (1985) statement, as follows:

“Because the word history means both the past and the accounts about the past, these are quite different things – that past that was, and the past as chronicled – are continually being confused. But the actual past is beyond retrieval; all we have left are much-eroded traces and partial records filtered through diverse eyes and minds. Historical accounts are riddled with most of the same defects that critics think peculiar to heritage” (Lowenthal 1985, p.6).

His statement acknowledges that history is built upon two things: the actual past and those tainted records that have filtered through under the control of the interpreter(s). The conflict between the ‘actual’ and the ‘maybe’ can never be definitely resolved as the ‘truth’. Ironically, Lowenthal (1985) indicated that those defects that taint heritage, haunt his favoured history as well.

Interpretations of the past with destination identity can be complicated. Urry (2002, p.16) mentioned that tourist experience, of which heritage has now become a part, holds different meanings depending on the nature of the individual and their desire and ability to deconstruct the object they are looking at. The interpretation by a tourist at the site involves their knowledge or feelings

attached to the past when they look at it. Visitors' motivations are changing because they are intrigued by the pasts. Such fascination leads visitors to sites that are being lost over time due to globalisation and the changing face of the modern world. As such, Hobsbawm and Ranger (1983) conveyed that the cultural history associated with a destination will usually be made into a conclusion from the most recent interpretations tailored to particular political needs. Tilden (1977, p.8-9) emphasised that interpretation is important in order to communicate and enhance the tourist experience and that it "should capitalise on mere curiosity for the enrichment of the human mind and spirit".

Furthermore, Drummond and Yeoman (2003) mention that heritage visitors do not go just to see artefacts, but also to 'feel' what happened at a given time, and each individual will have a different experience, having probably arrived at the site with different intentions. The past can be also felt, experienced and expressed through objects such as ruined buildings, monuments, flared trousers or the marks of wear on old furniture, or in practices such as commemorative rituals, historical re-enactment or hearing a familiar melody (MacDonald 2013).

While, Chris Smith (the former British Culture Secretary) described about the significance of heritage and the past as follows:

"Heritage sites and buildings are not just important because of what they reveal about the past...Nor are they just fine parts of a human-created landscape that are pleasing to the eye and interesting to the intellect. They are examples that we carry with us into the future. We can learn from them, we can teach from them, we can inform our future choices by understanding them. In a very real sense, heritage is as much about the future as it is about the past" (Smith 1998, p.69).

Heritage has been acknowledged as a tool for formulating and reinforcing place-identities and their past successfully in support of a destination entity (Ashworth and Larkham 1994). In this current era, modernity has influenced the engagement with the past, as visitors are exposed to:

- The growth of new communication technologies and electronic media;
- The globalisation of technology and its association with altered patterns of production and consumption;
- Increased time available for leisure activities (Harrison and Schofield 2010, p.128).

These changes allowed visitors to be so overwhelmed by the reversal, acceleration, and simultaneous nature of time that space itself becomes an element of time. Hence, heritage is characterised by attachment to objects, place and practices that are connected to the past in some way and formed in the present (Harrison 2013). As known, heritage is a global phenomenon; each country not only has similarities to each other but also differences.

MacCannell (1976, p.34) outlined that “leisure is constructed from cultural experiences” and “cultural experiences are valued in-themselves and are the ultimate deposit of values, including economic values in modern society” (p.38). Besides, Urry (1990)’s tourist gaze concept explains that tourists manipulate contexts and create their personal experiences.

Additionally, engaging in the past also links with the sense of nostalgia that plays an important role in enhancing the appeal of heritage as a secure and stable platform. According to Shackel (2003, p.3) “Heritage creates a useable past, and it generates a precedent that serves our present needs...and we live in a society that has an unquenchable thirst for nostalgia”. Heritage becomes the nostalgic expressions of a recent and lived past, as Knudsen (2010, p.150) explained:

“Nostalgia is a storing feeling of longing triggered by a sensation, a material thing, a place, an encounter or an experience. Nostalgia is a feeling arising due to sensuous stimuli.”

In modern terms, nostalgia is widely used to relate to the feelings that people experience that motivate them to visit places that have a strong personal connection, such as homelands, war memorials, battlefields, ancient temples,

castles, Holocaust sites and so on. Hewison (1991) declared that the search for the past was not only for economic resources but also as a psychological one as, currently, there is a great amount of time being spent turning to the past and wanting to experience those golden moments. Walsh (1992, p.99) mentioned that:

“The exploration of nostalgia is not necessarily a bad thing; people’s emotional attachment to what they remember is of paramount importance. This natural interest in the past should, however, be used as a kind of preface to a more critical engagement with the past and its links with, or contingency on, that present.”

Experiencing heritage has become one of the few prime inspirations to travel, resulting in a commodification of the past, but also offering opportunities for seeking to escape, excitement, thrills, status, prestige, novelty, new knowledge, socialisation, and family togetherness (Prentice 1994; Nguyen and Cheung 2014; Kang et al. 2014; Adie and Hall 2016). Nurick (2000) remarked that heritage is made up of those things inherited from the past and can include historic buildings, artwork or natural scenery. Millar (1989, p.120) described heritage as “a special sense of belonging and of continuity that is different for each person.” Similarly, Aitchison et al. (2000, p.109) have expressed that “heritage is a powerful force in contemporary society” and deals with various values of visitors. It can be acknowledged that heritage tourism encourages tourist to react to and experience nostalgia.

2.9 AUTHENTICITY AND EXPERIENCE

Recent decades have observed the increasing demand for new and authentic experiences (Ram et al. 2016). Authentic denotes to “being real, reliable, original, first hand, true in substance, trustworthy and prototypical as opposed to copied, reproduced or done the same way as an original” (Ram et al. 2016, p.111). Authenticity is an important element of tourism, especially heritage tourism experience (Apostolakis 2003; Yeoman et al. 2007; Lu et al. 2015; Ram

et al. 2016). The authenticity of heritage destinations continues to be a major theoretical issue in the analysis of domestic and international tourism (Ehrentraut 1993; Kolar and Zabkar 2010; Wang et al. 2015), as well as the understanding of the need for visitors to experience the past (Waitt 2000) or “to feel a sense of identity by collective memories by providing tangible links between the past, present and future” (Millar 1989, p.9). MacCannell (1976) has observed that tourists frequently seek authentic experiences because of the increasing fragmentation caused by modernity. While, Hargrove (2002) argued that authenticity in heritage tourism is critical component of a meaningful experience. Heritage destinations not only attract tourists' spending from those wishing to experience the past, they also provide a setting for entertainment, relaxation, or shopping. Because of this, it is vital to understand authenticity when marketing heritage sites as it adds value in the tourists' consumption process.

Places are (re) constructed for tourist consumption through the promotion of certain images that have implications for the built environment. The visual and physical consumption of places also shapes the cultural meaning attached to spaces and places. New meanings of place emerge, which often conflict with the meanings once ascribed by the local community (Wirth and Freestone 2003). Hence, spaces and buildings are carefully planned to incorporate these pursuits and to supply a sense of the past, as well as to look authentic by decoration through the use of cobbled lanes, wooden-doors, roughly hewn sandstone, narrow streets, and heritage colours (Waitt 2000). Previous research indicated that authenticity encourages repeat visits and loyalty (Kolar and Zabkar 2010; Day et al. 2015).

However, history is marketed as one version of the truth only, often bearing only a partial resemblance to past events as documented in various alternative sources (Hewison 1987; Ashworth and Tunbridge 1990; Waitt 2000). This leads to ‘staged authenticity’ (MacCannell 1973; Cohen 1988; Andriotis 2011). MacCannell (1973) introduced the concept of authenticity in the 70s. Since then, the concept has evolved and the continuous debate has brought new terms to the forefront such as staged vs. true authenticity (MacCannell 1973), cool vs. hot

authenticity (Selwyn 1996), indexical vs. iconic authenticity (Grayson and Martinec 2004) and inauthenticity of front regions vs. authenticity of back regions (Goffman 1959; MacCannell 1973). “Authenticity connotes traditional culture and origin, a sense of the genuine, the real or the unique” (Sharpley 1994, p.130).

The search for authentic heritage experience has been described as the search for “the unspoiled, pristine, genuine, untouched and traditional” (Handler 1986, p.2) and for something “exceptional in its actuality, and valuable” (Trilling 1972, p.93). A visitor’s desire to share in the real life of places visited, or at least to see life as it was lived. According to Handler and Saxton (1988, p.243), “authentic experience...is one in which individuals feel themselves to be in touch both with a real world and with their real selves”.

Archaeologist Smith (2006, p.11), who has written extensively in the field of critical heritage studies, wrote “there is, really, no such thing as heritage”. Smith has argued that archaeology should not be viewed as heritage in that statement. However, archaeology in the UK, and indeed in many Western countries, has had a long association with heritage and its management. Hence, the evidence in the field of archaeology authenticates heritage monuments and all the tangible heritage products.

The idea of heritage is built on the notion that the site being visited is in its original form rather than having been recreated. This, however, is not always viewed as the case. Firstly, from the nostalgia view, academics stated that in this current era of globalised uncertainty, heritage tourism offers a degree of security and stability (Wright 1985; Hewison 1987) to people struggling with their identities. They also commented about how heritage is ‘bogus history’ (Hewison 1987) or simply inauthentic. Secondly, MacCannell (1976) studied the ‘staged authenticity’ that refers to the contrived presentation of sites as if they are authentic. Therefore, visitors search for the authenticity of the originals but become victims of staged authenticity instead. Thus, their experiences cannot be counted as authentic, even though they have considered achieving such

experiences. He stated that the visitors are in search of the real because everyday life is saturated with artifice:

“The rhetoric of tourism is full of manifestations of the importance of the authenticity of the relationships between tourists and what they see: this is a typical native house; this is the very place the leader fell; this is the actual pen used to sign the law; this is the original manuscript; this is an authentic Tlingit fish club; this is a real piece of the true Crown of Thorns” (MacCannell 1976, p.14).

According to Gilmore and Pine (2008), authenticity is ‘what consumers really want’ and seek for genuine experiences. In line with Pine and Gilmore (2008)’s idea of authenticity, Kolar and Zabkar (2010, p.654)’s portrayed authenticity by the enjoyment of tourists and by the tourists’ perception of “how genuine are their experiences”. Hence, authenticity in tourism is multifaceted.

While, Hewison (1989) and Urry (1990) supported MacCannell’s view that authenticity should be measured in an objective way, Wang (1999) identifies three types of authenticity in tourist experiences, which fall under the category of object-related and activity-related. Wang suggests what is important is to clarify its meaning in tourist experience. Table 2.4 (on the next page) explains further these authenticities.

The notion of authenticity relates to commodification. Commodification is the process, through which the past becomes heritage (Ashworth 1991). It is often argued that the inauthenticity of heritage tourism roots from the commodification processes that give a phenomenon of alienating and explicit exchange value. From a heritage tourism perspective, the standardisation of culture and translation of local phenomena lead to global culture. Besides heritage sites, a range of souvenirs are produced and consumed as part of a socially constructed authentic experience.

In search of uniqueness and originality, some visitors focus on the product by looking at its authenticity such as uniqueness, originality, workmanship, its cultural and historical integrity and so on (Hannam and Knox 2010).

In other words, although authenticity is used as a promotional device, the original site at the destination is open to interpretation. The marketers provide only one possible interpretation of past events, manipulated in the interests of the destination. Authenticity can be also seen in two different senses: as feeling and as knowledge (MacCannell 1973; Selwyn 1996).

Table 2.4 : Types of Authenticity in Tourist Experience (Wang 1999)

<i>Object-Related Authenticity in Tourism</i>	<i>Activity-Related Authenticity in Tourism</i>
<p>Objective authenticity refers to the authenticity of originals.</p> <p>Correspondingly, authentic experiences in tourism are equated to an epistemological experience (i.e. cognition) of the authenticity of originals.</p> <p>Constructive authenticity refers to the authenticity projected onto toured objects by tourists or tourism producers in terms of their imagery, expectations, preferences, beliefs, powers, etc. There are various versions of authenticities regarding the same objects.</p> <p>Correspondingly, authentic experiences in tourism and the authenticity of toured objects are constitutive of one another. In this sense, the authenticity of toured objects is, in fact, symbolic authenticity.</p>	<p>Existential authenticity refers to a potential existential state of Being that is to be activated by tourist activities. Correspondingly, authentic experiences in tourism are to achieve this activated existential state of Being within the liminal process of tourism. Existential authenticity can have nothing to do with the authenticity of toured objects.</p> <p>Existential authenticity, being subjective in nature, referring to one's state of mind, perceptions and feelings of being in touch with oneself.</p>

Authenticity itself is an elusive construct. The 1994 Nara Document on Authenticity states the value cultural diversity and multidimensional heritage values. New meanings of place can be created that may directly contrast with the richness of collective memory. These images can also represent the domination of one group over another through the inclusion or exclusion of certain images (Zukin 1995).

The construction of places for heritage tourism can have controversial cultural and social implications. As places evolve to meet the needs of visitors, culture and heritage are redefined as commodities that can be bought and sold. If the landscape of the destination is taken to represent a storehouse of social memory (Hayden 1995), then these changes to the fabric will affect the cultural meanings of these places.

In redeveloping places to make them more attractive for tourist consumption, seemingly 'undesirable' elements of places are removed and the fabric of the urban environment is 'enhanced'. Complementary marketing campaigns attempt to remould perceptions of the area. Promotion of places of enhanced cultural significance can present selective images of people and views to make a locality more attractive for consumption. 'Official' constructions of identity have the power to exclude elements considered undesirable or irrelevant for place marketing purposes.

Meanwhile, tourist consumption is an act of place creating and place altering. It is an activity that uses the location and distribution of resources economically. The production and expansion of the tourist spaces have consequences for the built environment, so the promotion of certain images and the very act of consuming places can impact on the authenticity of environments (Day et al. 2015; Ram et al. 2016).

2.10 WHS DESIGNATION AS EXPERIENCE

Heritage tourism is concerned largely with the representation of the past. The globalisation of heritage has manifested in the development of the World

Heritage List (WHL) (Smith 2002; Poria et al. 2011; Smith 2016). In recent years, UNESCO has been moving towards a more comprehensive approach to the designation of sites, focusing on their historical and cultural values rather than esthetics value.

When, in 1973, the designation WHS was created, the aim was immediate - to sustain and save two sites, Abu Simbel Temple in Egypt and the city of Venice, both of which were facing the threat of flooding. Today, 1052 sites have earned this designation (UNESCO 2016) and it is estimated that 25 to 30 sites are added to the list annually (Fyall and Rakic 2006).

It is widely anticipated that the words “World Heritage Site,” supplemented by the name UNESCO and its logo, have a positive brand equity that attracts tourists to the designated site. It is claimed that WHS inscription delivers benefits to the local communities, such as development to the area (Poria et al.2011; Smith 2016). Meanwhile, local governments often regard WHS “as new sources of income” (Li et al. 2008, p.309); it appears that both the state and the local community have similar interests in marketing heritage sites. While, Timothy and Boyd (2003) consider WHS designation as the best way for reflecting national interests related to the heritage tourism. Thus, WHS designation serves as a catalyst for attracting heritage tourists.

World Heritage (WH) status also can be regarded as a “top brand” that has strong “iconic value” to attract visitors (Buckley 2002, p.1). Brand names intensify visitor expectations, increase a tourist’s willingness to pay for services or in some circumstances result in bypassing the site if the tourist does not perceive their needs to be fulfilled (Morgan 2006). Brand names enable tourists to collect specific branded experiences (King and Prideaux 2010). The WH brand, based on the outstanding values of WH (Hall and Piggin 2003; Palau-Saumell et al. 2013), is linked with international excellence and has been gradually integrated into destination marketing campaigns (Fyall and Rakic 2006). Fyall and Rakic (2006) have noted the WH brand is capable of delivering an effective ‘differential advantage’ for sites when competing with other attractions for tourists. Yet, they additionally state that “one question that is repeatedly asked

but fails continually to be answered fully is the extent to which inscription does actually contribute to higher visitor numbers at sites previously not on the WHL” (p.159); this remains unanswered.

2.11 EXPERIENCE ECONOMY

Experience economy created by Pine and Gilmore (1998) is the one of the theories used for this study. Pine and Gilmore (1998) set out the vision for a new economic era: the experience economy in which consumers are in search of extraordinary and memorable experiences. In this fast-growing experience economy industry, consumers look to gain emotional memories, sensation and symbolism which combine to create a holistic and long-lasting personal experience. In the process of creating experiences, a number of elements would play an important role: the physical attributes and qualities of the destination; the activities the tourist engages in; and interactions with people and places. Economists (Pine and Gilmore 1998) suggested that experience, as an economic concept, differs from service in that whereas services are intangible, experiences are memorable. In their view, services are delivered, whilst experiences are staged:

“An experience occurs when a company intentionally uses services as the stage, and goods as props, to engage individual customers in a way that creates a memorable event” (Pine and Gilmore 1998, p.95).

In the experience economy, experiences would be the main economic offering, hence creating quality consumption of experience as the main mission for service providers and the world of businesses. “Staging experiences is not about entertaining customers; it is about engaging them” (Pine and Gilmore 1998, p.30).

Table 2.5, next page shows the elements that will be focused on while staging these experiences.

Table 2.5: Economic Offering for Experiences

Economy	Experience
Economic Function	Stage
Nature of Offering	Memorable
Key Attribute	Personal
Method of Supply	Revealed over a duration
Seller	Stager
Buyer	Guest
Factors of Demand	Sensations

Hirschman and Holbrook (1982) articulated that goods and services have both utilitarian and hedonic functions. Consumers are classified as either ‘problem-solvers’ (utilitarian) or in terms of consumers seeking ‘fun, fantasy, arousal, sensory simulation and enjoyment’ (hedonic). Utilitarian functions focus on what the product does, whereas, the hedonic function captures the esthetics, intangible and subjective aspects of consumption (Hosany et al. 2007). From this, Pine and Gilmore (1998) transformed the experiential landscape with the provision of a comprehensive model for businesses to understand and manage customer experiences.

In addition, Boswijk et al. (2013) described that the industry has evolved into the second-generation experience economy because tourists are looking for unique and personally meaningful experiences that are co-created together with the heritage destination. Whilst, under this second-generation economy experience, it is observed that greater consumption does not lead to greater satisfaction, thus, it places a premium on experiences that meaningfully can transform a tourist (Kirillova et al. 2016).

On the other hand, Pine and Gilmore considered that experience is divided into four categories (entertainment, educational, escapist, esthetics - *sic*) 4Es, depending upon where they lie on the spectra of two dimensions, namely, absorption/immersion and passive/active participation (Pine and Gilmore 1998), as shown in Figure 2.9. The horizontal axis corresponds to the level of tourist participation, which is divided into active and passive participation. *Active participation* is “where tourists personally affect the performance or event”, and *passive participation* is “where tourists do not directly affect or influence the performance” (Pine and Gilmore 1999, p.30). While, the vertical axis corresponds to the kind of connection, or environmental relationship, that unites tourists with the event, performance or activity.

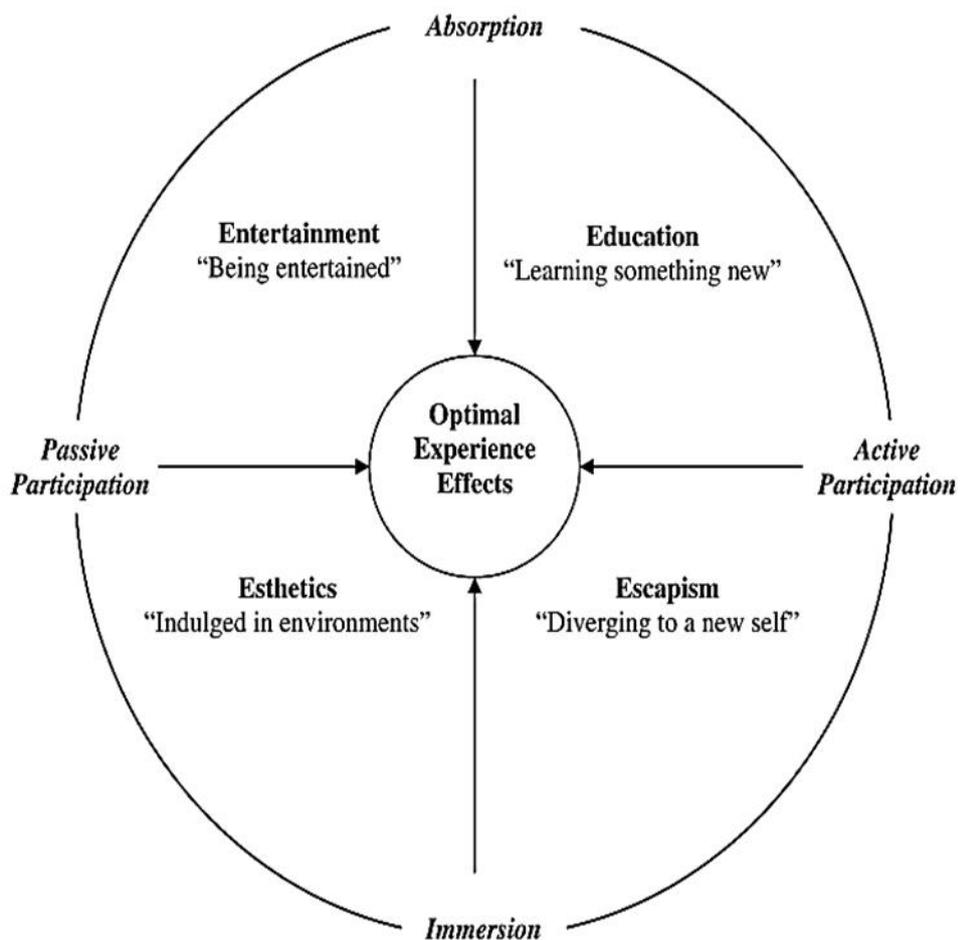


Figure 2.9: Four dimensions of experience economy (Oh et al. 2007)

Pine and Gilmore (2011) experience economy paradigm, particularly the 4Es, has stood out among applications of the hedonic-experiential view of tourist behaviour and has been applied to studies on heritage trails (Hayes and MacLeod 2007). Heritage tourism researchers have begun to examine these hedonic-experiential concepts (Higgins 2006; Calver and Page 2013), and the body of literature is expanding. Literature also supports that the 4Es lead to memorable tourist experiences when it is developed to a certain extent of fulfilling hedonic needs. It also enhanced tourists' knowledge and created positive memories (Arnould and Price 1993; Tung and Ritchie 2011; Kim et al. 2012; Kirillova et al. 2016).

Pine and Gilmore then also suggest that the ideal combination of four realms leads to the optimal experience. In this state of intensive involvement, when a person lets go of their consciousness and of the passage of time, one can say that the tourist experiences complete immersion into the activity. **Absorption** is defined as "occupying a person's attention by bringing the experience into the mind" and **immersion** as "becoming physically (or virtually) as a part of the experience itself" (Pine and Gilmore 1999, p.31). Applying these four realms to a tourism context, it can be explained as follows: the tourist who passively participates in destination activities does not directly affect or influence the performance of the destination, while an active participant might personally affect the performance or event that becomes part of their experience. Along the absorption-immersion axis, the tourist typically "absorbs" entertaining and educational offerings of a destination and "immerses" themselves in the destination environment, resulting in esthetics or escapist experiences.

During an experience in the education realm, a tourist absorbs the event staged for them at a destination, while actively participating in it through interactive engagement with their mind and/or body. An **education** experience actively engages the mind of the visitor intrigues them and appeals to their desire to learn something new. The educational experience is active and absorptive whereby tourists play a vital role in co-determining their experience. Cartwright and Baird (1999) identify three sources of educational value. First, is tourists learning new cultures during their holiday. Second, visiting several destinations

in one journey enables tourists to discover and learn from a variety of landmarks. Finally, on-site activities offer a number of learning possibilities. Some tourist destinations are designed exclusively to create an educational experience; most heritage destinations would fit into this category. As a result, tourists increase their skills and knowledge, in a general or specific field, through educational experiences at the destinations they visit:

“...tourists to an art festival may learn the historical background of knitting and weaving presented in various ways (brochures, conversations with the artist, etc.) and may increase their skills by trying to weave on a simple loom following the artist’s instructions”. (Oh et al. 2007, p.121).”

Hence, the following hypothesis were presented:

H1: A higher level of education leads to a higher level of playfulness.

H2: A higher level of education leads to a higher level of satisfaction.

Entertaining tourist destinations, on the other hand, engages the mind of a tourist by capturing their attention and readiness without demanding their active participation. Merely observing tourists performing at a destination in real time, or just reading for pleasure, would be common examples of entertaining experiences for tourists. Entertainment provides one of the oldest forms of experience, and it is one of the most developed and pervasive forms of experience in today’s business environment, and usually involves a passive environment (Pine and Gilmore 2011). Entertainment is passively absorbed through the senses, such as viewing a performance, listening to audio guides or reading brochures for pleasure.

“Watching and listening to an Elvis Presley impersonator singing at a local music festival or watching a clown ride a tall unicycle at an amusement park are examples of the entertainment experience.” (Oh et al. 2007, p.121)

Therefore, the following hypotheses were proposed:

H3: A higher level of entertainment leads to a higher level of playfulness.

H4: A higher level of entertainment leads to a higher level of satisfaction.

Esthetics experiences are passive enjoyment of being in the destination environment without altering its environment. Sightseeing is one common example of the esthetics realm. Visiting an art gallery or museums also falls under the esthetics realm. The esthetics dimension refers to tourists' interpretation of the physical environment around them. Physical settings at a destination, its atmosphere and its services are of a paramount importance for defining an esthetics experience in that given destination. Bitner (1992) classified physical environment in terms of four dimensions: ambient conditions, spatial layout, functionality and signs, symbols and artefacts. Bonn et al. (2007) state that the physical environment of a heritage site plays an important role in determining tourists' attitudes, future patronage intentions and willingness to recommend.

“Tourists ... may come to Cape Cod just to enjoy the serenity of the beach and rhythm of the Atlantic” Ocean. (Oh et al. 2007, p.121)

Therefore, the following hypotheses were drawn:

H5: A higher level of esthetics leads to a higher level of playfulness.

H6: A higher level of esthetics leads to a higher level of satisfaction.

The realm of escapism in experiences in a tourism context demands high-level participation and great immersion in, and co-shaping of, the experience that tourists are partaking in. An **escapist** experience can be defined as the extent to which an individual is completely engrossed and absorbed in the activity (Csikszentmihalyi 1990). Escapist experiences are highly immersive and require active participation. Taking a holiday is one form of escapist experiences. Krippendorf (1987, p.17) said holidays are means of “escape aids, problem solvers, suppliers of strength, energy, new lifeblood and happiness”, and Uriely (2005) states that holidaying offers a psychological escape from the daily routine of life.

Tourists participating in escapist experiences not only leave their ‘usual’ environment, but also ‘travel’ to a specific one – physically or virtually (Pine and Gilmore 1999). In general, tourism is a way for tourists to escape from their daily life routine to experience something non-routine and then return to their normal routine. Hence, in experience economy realms, tourists partaking in an educational experience may want to *learn*, of an escapist experience to *do*, of an entertainment experience want to *sense* and of an esthetics experience just want to *be* there (Pine and Gilmore 1999).

Accordingly, these hypotheses were proposed:

H7: A higher level of escapism leads to a higher level of playfulness.

H8: A higher level of escapism leads to a higher level of satisfaction.

2.12 PLAYFULNESS, ENGAGEMENT, SATISFACTION AND FLOW

Csikszentmihalyi (1975a) stated that flow is most experienced in autotelic activities. Flow is a psychological state that appears to arise during optimal human experience (Salisbury and Tomlinson 2016). Flow state encourages an individual to sought an activity for the enjoyment it gives. The phenomenon of flow has been linked with playfulness state. There seems to be a logical connection between flow and playfulness, as it would seem that being in an optimal psychological state would make an individual feel playfulness and happy (Woszczyński et al. 2002; Lin et al. 2005; Wright et al. 2011). Csikszentmihalyi has considered the relationship between play and flow so intertwined (Csikszentmihalyi 1975b).

Previous researchers have suggested that playfulness can be measured as both a state and a trait (Csikszentmihalyi 1975; Carson 1989; Barrick and Mount 1991; Hoffman and Novak 1996; Novak et al. 2000). State is “the particular condition that someone or something is in at a specific time” (Oxford Dictionaries 2016), while trait is defined as “a distinguishing quality or characteristic, typically one belonging to a person” (Oxford Dictionaries 2016). The “situationists” consider

that behaviour patterns depend on the situation (Csikszentmihalyi 1975; Hoffman and Novak 1996; Novak et al. 2000). State of playfulness also refers to affective and cognitive events that are experienced within a short period and fluctuate over time (Lieberman 1977; Wu and Liang 2011). While, trait theorists, on the other hand, accept that traits result in consistent with behaviour patterns over time and across situations (Carson 1989; Barrick and Mount 1991). Lieberman (1977, p.25) defined the general trait of playfulness in terms of five distinct factors: physical spontaneity, joy, sense of humour, social spontaneity and cognitive spontaneity. It is also observed that trait of playfulness refers to the stable characteristics of individuals that remain relatively persistent under a changing situational stimuli (Lieberman 1977; Wu and Liang 2011). A playful person easily enjoys themselves or becomes involved in activities (Starbuck and Webster 1991).

According to Brown (2009, p.17), the properties of play are as follows:

1. “Play is **done for its own sake**;
2. It is **voluntary**;
3. Play has **inherent attraction** whereby it is fun and makes an individual feel good;
4. Provides **freedom from time**. When an individual is fully engaged in play, they lose a sense of the passage of time.
5. Play also allows an individual to **experience diminished consciousness of self**.
6. Play provides a **continuation desire**. An individual desire to keep doing it, and the pleasure of the experience drives that desire”.

These properties of play mentioned above are parallel with flow state (which is discussed further in the Section 2.13). Aside from that, Brown (2009) acknowledged that **when an individual is in the state of playfulness, they are experiencing “flow”**. Furthermore, Brown (2009) emphasised Huizinga (1980, p.13) where he describes play as “a free activity standing quite consciously outside "ordinary" life as being ‘not serious’ but at the same time absorbing the player intensely and utterly. It is an activity connected with no material interest, and no profit can be gained by it”. Huizinga’s view reinforced Csikszentmihalyi

(1975b)'s flow state that denotes flow is intrinsically rewarding and so is the play state.

Play is a *state of mind*, rather than an activity explained Brown (2009) as play is absorbing, provides enjoyment, and a suspension of self-consciousness and sense of time. It is also self-motivating that makes an individual want to do it again. Csikszentmihalyi (1975a) has indicated that individuals in the flow state who enjoy an activity will probably want to repeat it. While, Woszczyński et al. 2002 noted that enjoyment is a very important element of flow. Clarke and Haworth (1995, p.511) have described flow as “an experience that is totally satisfying beyond a sense of having fun”. Thus, these indicate flow and play are intrinsically rewarding, enjoyable experiences and wants an individual want to repeat it.

Brown (2009) proposed that there are eight personality types under play, which are:

- (1) *The Joker*, a person who tries to create laughter;
- (2) *The Kinesthete*, a person who likes to move, hence they find themselves happiest moving like in dancing, swimming or walking;
- (3) *The Explorer*, an individual enjoys by exploring the world, visiting new places and searching for new feeling or deepening a familiar one;
- (4) *The Competitor* is a person who breaks through into the exhilaration of play by enjoying a competitive game;
- (5) *The Director*, enjoy planning and executing scenes and events;
- (6) *The Collector* places thrill of play by collecting and holding the most, best interesting collections of objects or experiences;
- (7) *The Artist/Creator* finds play in making things and
- (8) *The Storyteller*, their imagination is the key for their play.

As for a heritage tourist, they will fall into the category of “The Explorer” where exploration becomes their desired avenue into play. Play, allows creativity, provokes the imagination and creates emotional attachment through their activities, music, landscape, on-site engagement and movement.

Therefore, due to this proven link between flow and playfulness by Csikszentmihalyi (1975b) and Brown (2009), the researcher categorised flow experience as playfulness. Hence, for this study, playfulness is measured under the state context as heritage playfulness is conceptualised as a state of flow and a heritage visit relates to the affective or cognitive events of a tourist. It is concluded that flow and playfulness generates the same feelings when experienced in an activity, based on the results from previous studies as mentioned above.

On the other hand, flow theory has been also used as a framework for studying engagement, a construct that is conceptually similar to the state of playfulness. Laurel (1993, p.113) described **engagement** as “the state of mind that we must attain in order to enjoy a representation of an action”. Likening it to the theatrical notion of the willing suspension of disbelief, she reported:

“... in order to enjoy a play, we must temporarily suspend (or attenuate) our knowledge that it is "pretend". We do this "willingly" in order to experience other emotional responses as a result of viewing the action ... engagement entails a kind of playfulness – the ability to fool around, to spin out "what if" scenarios” (Laurel 1993, pp.113–114).

Engagement has been described as a sense of initiative, involvement and adequate response to stimuli, participating in social activities and interacting with others or alone (Achterberg et al. 2003). Higgins and Scholer (2009, p.102) stated engagement to be “a state of being involved, occupied, fully absorbed, or engrossed in something with sustained attention”. Engagement requires more than the use of cognition; it requires satisfying both experiential value and instrumental value – that is, involvement (Mollen and Wilson 2010). The engagement here refers to the level of and type of interaction and involvement tourists undertake during their visit. If a tourist is visiting a museum, the level of engagement will be associated with the nature of exhibits and the physical context in which the experience is created (Falk and Dierking 1992).

Engagement is the main part of a valuable experience and a sense of being in the scene (Higgins and Scholer 2009) which is focused on the consumption of the stages of service encounter that individuals experience (Carù and Cova 2003). It also creates enjoyment. Given the element of enjoyment, play becomes an element. The type of playfulness that requires deeper levels of engagement involves moments of flow experience (Csikszentmihalyi 1975a). The flow experience brings moments of enjoyment and satisfaction. It is said that enjoyment is the focal drive of the flow experience. In flow experience, mind and heart can be reconciled; that is, one is engaged with the task at hand both mentally and emotionally (Csikszentmihalyi 1990). This experience can be intrinsically enjoyable as any rewards received will be relative to the knowledge achieved. Tourists at a heritage destination would engage themselves by immersing in the act of engagement to an extent that they do not feel the passage of time but experience pleasure.

Finally, playful engagement also involves fun. Through playful engagement, feelings of satisfaction are created for tourists and, at the same time, they have fun with others in this process. Playful engagement also enables creativity and imagination besides acting as a medium for learning and skill development (Csikszentmihalyi 1992). Therefore, the following hypotheses were postulated:

H9: A higher level of engagement leads to a higher level of playfulness.

H10: A higher level of engagement leads to a higher level of satisfaction.

Whereas, tourist satisfaction has been much disputed in the literature and comparatively less studied in relation to heritage sites (Chen and Chen 2010; Palau-Saumell et al. 2013; Prayag and Chiappa 2016). **Satisfaction** is a tourist's emotional state of mind after an experience. It is not attribute-based as it is "experiential" (Baker and Crompton 2000, p.788) and "emotions may intervene or act as a mediator between performance and satisfaction" (Otto and Ritchie 1996, p.39). Tsaur et al. (2015) described that satisfaction is inner feelings produced in a visitor through interaction with the destination and activity. While, Calver and Page (2013) mentioned that "satisfaction is an evaluation of pre-visit expectations and post-visit experiences". Besides that, Oxford

Dictionaries (2016) defined satisfaction as “fulfilment of one's wishes, expectations, or needs, or the pleasure”.

Satisfaction is an important determinant for revisit intention and loyalty. A tourist that generates positive evaluations towards their visit, it is acknowledged to repeat their visit and offer recommendation to others (de Rojas and Camarero 2008, Chen and Chen 2010; Calver and Page 2013). Experiences when matched to expectations result in the feelings of the tourist is satisfied (Chen and Chen 2010). A satisfied tourist will likely to return to the destination and share positive experiences with their friends and family. However, a dissatisfied tourist may not only express negative comments about the destination but also may not recommend it to others (Chen and Chen 2010). These actions indirectly will ruin the destination's market reputation.

Meanwhile, de Rojas and Camarero (2008) noted that satisfaction as the evaluation of components and the feelings generated by cognitive and affective aspects of the product and service. It is distinguished that the cognitive aspects involve the evaluation of quality and comparison with expectations, whilst the affective aspects begin when experiences reach or exceed expectations leading to feelings of pleasure. As heritage consumption is experiential at heart, hence it is key to evaluate satisfaction of the tourists after their visit. As acknowledged, the experience of flow is intrinsically satisfying and should therefore lead individuals to be pleased with their decision to pursue these activities (Csikszentmihalyi and LeFevre 1989).

The connection between heritage tourism and flow experience is crucial factor in understanding tourists' satisfaction (Cohen 1979a; Chhetri et al. 2004; Wu and Liang 2011). Vitterso et al. (2001) reported that the salient features of a destination can influence tourists' experience, hence crafting a setting in which they can enjoy their activities with maximum satisfaction is important. Besides that, Cohen (1979a) and Csikszentmihalyi (1975a) have suggested that through flow experience a tourist can fulfill their's desires, thus enabling satisfaction.

Hence, it was postulated that:

H11: The higher the playfulness, the higher the satisfaction levels increased and had a positive relationship.

2.13 FLOW EXPERIENCE

Flow theory is a popular theoretical framework for understanding the underpinnings of an individual's experience in various field of research such as psychology, information systems, online gaming, consumer purchase behaviour, marketing, work and sports. The flow theory has, since its introduction, gained acknowledgment in social sciences research too. Flow research has yielded one answer, providing an understanding of experiences during which individuals are fully involved in the present moment (Nakamura and Csikszentmihalyi 2002). Csikszentmihalyi (1975a) was first led into the study of flow by a desire to understand the nature of enjoyment and intrinsic motivation. Flow research and theory started off in a desire to comprehend this phenomenon of intrinsically motivated, or *autotelic*, activity: activity rewarding in and of itself (*auto* = self, *telos* = goal), rather apart from its end product or any extrinsic good that might result from the activity.

Csikszentmihalyi and Csikszentmihalyi (1988, p.7) proposed the concept of “flow” to address the previously unanswered question of, “How do intrinsic rewards feel?” In addressing this question, he studied amateur athletes, high school basketball players, chess players, dancers, musical composers, rock climbers and others – people who devoted considerable time and effort to activities that provided no obvious rewards such as money or recognition. These individuals who emphasised enjoyment as their main reason for pursuing an activity (Nakamura and Csikszentmihalyi 2002). The respondents were questioned about the intrinsic rewards they derived from the particular activity in which they were engaged. A common theme that emerged from the responses was that the experience was autotelic, or rewarding in itself. The experience eventually came to be called *flow*. In developing the flow theory,

Csikszentmihalyi also suggested that flow as a state determined by a balance of challenge and skills without any ingredient of anxiety, boredom or worry.

Csikszentmihalyi (1975a, p.36) defined the flow experience as a “holistic sensation that people feel when they act with total involvement”. Flow experiences are those moments when a person is totally absorbed in an activity. As such, every other thing surrounding the person will be forgotten. The person will have total concentration on the activity in which they are engaged (Csikszentmihalyi 2008). In other words, flow is the “state in which people are so involved in an activity that nothing else seems to matter; the experience itself is so enjoyable that people will do it at great cost, for the sheer sake of doing it” (Csikszentmihalyi 1992, p.4). Vitterso et al. (2001, p.150) mentioned that “when people are involved in the flow state, their attention is attracted by the activities and activity goals, and the tools required to accomplish them will not be sensed by the participants”. Besides, Byrne et al. (2003) argued that the flow experience calls for people’s involvement in attractive and interesting daily-life activities.

Flow theory has been linked with positive consequences that lead to the intrinsically rewarding state of deep absorption. However, there has been a dark side to flow theory. As Schuler and Nakamura (2013) argued that the positive rewarding value of the flow experience can lead to an addiction to the flow-producing activity. This observation has been confirmed in different fields of operation, such as exercise addiction, internet addiction and cyber-gaming addiction (Schuler and Nakamura 2013). There is also an element of risk taking in flow in adventure tourism like rock climbing, kayaking and white-water rafting. Flow can contribute to risky behaviour in physical activities. Bad flow leads to negative, addictive, meaningless, and waste of time (Kubey and Csikszentmihalyi 2002; Salisbury and Tomlinson 2016). Bad flow also can create boredom and frustration. For activities that can lead to low risk awareness and to risk-taking behaviour might even endanger one’s physical integrity. While on positive side, flow state can be positive, meaning producing, satisfying enjoyable experience, meaningful, worthwhile and personal growth promoting (Kubey and Csikszentmihalyi 2002; Salisbury and Tomlinson 2016). Csikszentmihalyi (1975a) also relied on constructions of value drawn from an

individual's personal cultural context. Therefore, flow theory is relevant to this research as flow state provides tourists meaningful and unique experiences.

According to flow theory, the balance of challenge and skill is theorised to predict a number of flow indicators. Skill refers to an individual's capability to deal with tasks encountered during activities, whereas challenge means the degree to which individuals find it difficult to cope with specific tasks involved. In theory, if the degree of challenge equals with a degree of skill, then flow happens. And if the degree of challenge is too much higher than the skill, one gets 'frustrated', while one feels 'bored' when the challenge is too much lower than one's skill level (Csikszentmihalyi 1990, pp.72-77).

Flow is also used to describe the best feelings (Csikszentmihalyi 1975a) and the most enjoyable experiences possible in human lives as "the bottom line of existence" (Csikszentmihalyi 1982, p.13). By definition, flow is a psychological state in which an individual feels cognitively efficient, motivated and happy (Moneta and Csikszentmihalyi 1996, p.277). If the flow were absent in human experience "there would be little purpose in living" (Csikszentmihalyi 1982, p.13). The hallmark of flow is a feeling of spontaneous joy, even rapture, while performing a task, although flow is also described as a deep focus on nothing but the activity – not even oneself or one's emotions (Csikszentmihalyi and Csikszentmihalyi 1988).

A champion swimmer interviewed by Jackson et al. (1996, p.79) described the flow experience this way:

"Where I've been happiest with my performance, and I've felt sort of one with the water, and my stroke, and everything ... I was really tuned into what I was doing. I knew exactly how I was going to swim the race, and I just knew I had it all under control ... I was just totally absorbed in my stroke, and I knew I was passing them all but I didn't care. I mean it's not that I didn't care. I was going, 'Oh, this is cool!' And just swam and won, and I was totally in control of the situation. It was really cool."

The view of enjoyment that is presented by the swimmer can be described as something enjoyable and fulfilling rather than pleasure. Seligman and Csikszentmihalyi (2000, p.7) proposed the following distinction between the concepts of pleasure and enjoyment:

“Pleasure is the good feeling that comes from satisfying homeostatic needs such as hunger, sex, and bodily comfort. Enjoyment, on the other hand, refers to the good feelings people experience when they break through the limits of homeostasis – when they do something that stretches them beyond what they were – in an athletic event, an artistic performance, a good deed, a stimulating conversation.”

Flow is generally reported when a person is doing their favourite activity – gardening, listening to music, bowling, cooking and so on (Allison and Duncan 1988). Very rarely do people report flow in passive leisure activities, such as watching television or relaxing. However, as flow is about performing certain activities just for the sake of intrinsic enjoyment, therefore leisure activities such as visiting heritage sites is included in this paradigm. Nonetheless, almost any activity can produce flow as long as clear goals, immediate feedback, skills balanced with action opportunities, and the remaining conditions of flow are as much as possible a constant part of everyday life (Csikszentmihalyi 1997).

The flow theory provides insight into how the activities can be invested with meaning and experienced as optimal (Havitz and Mannell 2005; Csikszentmihalyi 2016; Mao et al. 2016). According to Csikszentmihalyi, the optimal state of inner experience is one in which there is order in consciousness. This happens when physical energy, or attention, is invested in realistic goals, and when skills match the opportunities for action. The pursuit of a goal brings order in awareness because a person must concentrate attention on the task at hand and momentarily forget everything else. These periods of struggling to overcome challenges are what people find to be the most enjoyable times of their lives (Csikszentmihalyi 2000; Csikszentmihalyi, 2016). Thus the state of flow can be used to describe the best feelings and the most enjoyable experiences possible in people’s life. Involvement in playful, exploratory experience (i.e. the

flow state) is pleasurable and encourages repetition and therefore is self-motivating (Trevino and Webster 1992). The two characteristics of flow are:

1. Total concentration in an activity and
2. The enjoyment which derives from an activity.

Accordingly, the following hypotheses were proposed:

H12: A higher level of enjoyment leads to a higher level of playfulness.

H13: A higher level of enjoyment leads to a higher level of satisfaction.

H14: A higher level of focused attention leads to a higher level of playfulness.

H15: A higher level of focused attention leads to a higher level of satisfaction.

Being “in flow” is described the subjective experience of engaging just-manageable challenges by attempting a series of goals, unceasingly processing feedback about progress, and changing action based on this feedback (Nakamura and Csikszentmihalyi 2002). Under these conditions, experience effortlessly unfolds from moment to moment, and one enters a subjective state with the following characteristics:

1. “Intense and focused concentration on what one is doing in the present moment.
2. Merging of action and awareness.
3. Loss of reflective self-consciousness (i.e., loss of awareness of oneself as a social actor).
4. A sense that one can control one’s actions; that is, a sense that one can in principle deal with the situation because one knows how to respond to whatever happens next.
5. Distortion of temporal experience (typically, a sense that time has passed faster than normal).
6. Experience of the activity as intrinsically rewarding, such that often the end goal is just an excuse for the process” (Nakamura and Csikszentmihalyi 2002, p.90).

The literature above has identified factors that encourages a flow state to occur, however there is a need to understand the factors that prevent flow experience in the field of heritage tourism. A previous study conducted by Jackson (1995) to understand factors which may influence the occurrence of flow in elite athletes concluded that the majority of the athletes interviewed perceived the flow state to be controllable or potentially within their control. A large percentage of the factors seen to facilitate or prevent flow were perceived as controllable; whereas, factors seen as disrupting flow were largely seen as uncontrollable. However, these findings might not be fully applicable to heritage tourists as flow is also about creating an individual meaningful positive engagement (Salisbury and Tomlinson 2016).

According to Csikszentmihalyi (2008), flow is completely focused motivation, a single-minded immersion into an activity where emotions are not just contained and channelled, but positive, energised, and aligned with the task at hand. In the years following Csikszentmihalyi's initial study, researchers around the world have applied flow theory to a variety of activities and interviewed more than 10,000 individuals from many different walks of life (Csikszentmihalyi 1999). One of the findings that emerged from this research is that flow and "*the psychological conditions that make it possible seem to be the same the world over*" (Csikszentmihalyi 1992, p.49). Regardless of culture, stage of modernisation, social class, age, or gender, people describe flow experiences in much the same way. What they do to experience flow varies enormously, but they describe how it feels in almost identical terms. Therefore, by applying this theory from a tourist perspective, this study seeks to explore how the flow experience plays a role in their visits.

The theory of flow is represented in Figure 2.10 (on the next page). The vertical axis represents the level of challenge inherent in any given situation, while the horizontal axis is the level of competence a person possesses. Flow occurs when the level of challenge is not so much that it will greatly exceed a person's competence, or when insufficient challenge exists. Should the level of challenge be insufficient, people will begin to feel bored, time seems to move slowly, and individuals will seek additional stimulation in circumstances where they have

control over their environment. On the other hand, should people find themselves in circumstances where the challenge is too great for their level of competency, frustration can occur and a sense of boredom may be present. The balance between both creates a “behaviour that is personally satisfying and socially appropriate yet requires neither rehearsal nor correction” (Csikszentmihalyi and Csikszentmihalyi 1988, p.55).

In this state, a person must be free from obstructions of daily routine, be able to select an activity voluntarily with playfulness, and must consider the activity that they engage in as leisure (Csikszentmihalyi 1990). Most of the tourists, irrespective of their nationalities, who feel enthusiastic about a heritage destination, make up the ‘flow’ market of state of playfulness. They concentrate their attention and interests on specific heritage stimuli, such as the history, artefacts, and so on. In this way, they maximise their optimal experience.

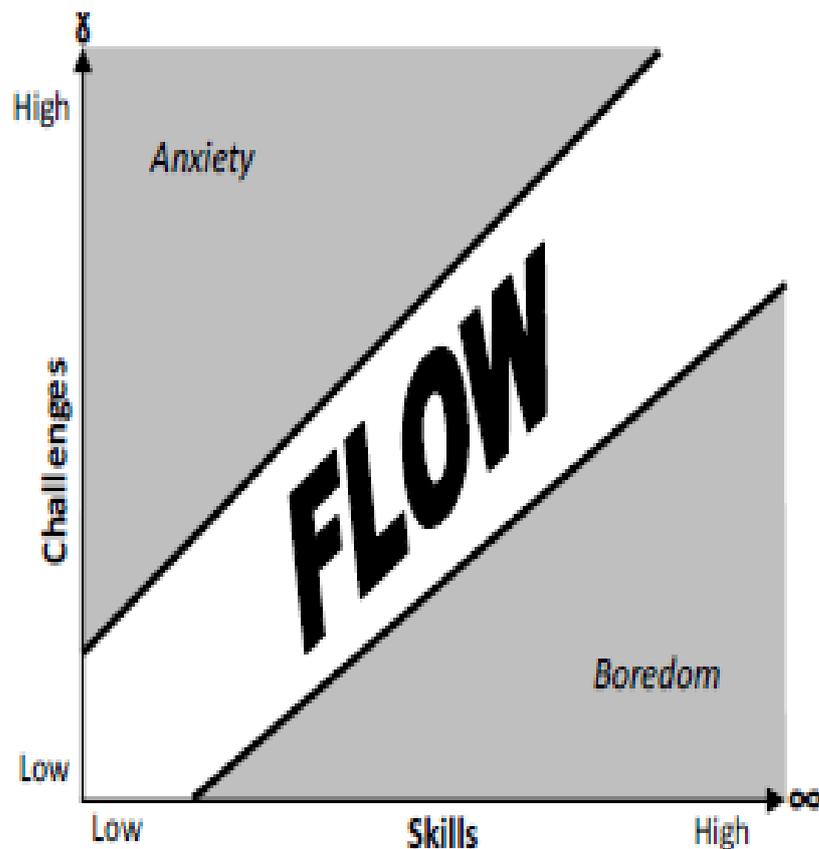


Figure 2.10: The concept of ‘flow’ (Csikszentmihalyi 1990)

Hence, flow state refers to those optimal, extremely *enjoyable* experiences when an individual *engages* in an activity with *total involvement, concentration and enjoyment*, and experiences an intrinsic interest as well as a sense of *time distortion* during their engagement. As a result, when an activity produces such an enjoyable experience, even without any extrinsic motivation or material rewards, *individuals are willing to duplicate their experience whenever possible* because of internal motivations (Chen et al. 1999; Csikszentmihalyi 2000; Mao et al. 2016).

As recognised, when participating in tourism, tourists develop different emotional responses, such as a positive emotion (e.g. enjoyment or excitement), or negative emotion (e.g. fear). Researchers have showed that a positive emotion directs the flow experience, happiness and satisfaction (Priest and Bunting 1993, Hoffman and Novak 1996; Vitterso et al. 2001; Wu and Liang 2011). Hoffman and Novak (1996) reported that individuals with more positive emotions are likely to have a greater flow experience. At the same time, Wu and Liang (2011) reported that when an individual participates in a specific activity like heritage visit, they most often focus on the activity, ignoring the passage of time, thus establishing positive subjective emotional stimulus and incentive. A flow experience is a temporary mental state that has a self-enhancement mechanism whereby repeats the same behaviour in order to continue receiving the flow experience (Hoffman and Novak 1996; Cheng et al. 2016). Havitz and Mannell (2005) too demonstrated that when tourists are totally involved in activities, they can easily obtain flow experiences. Thus, for tourists, the acquisition of a flow experience is the main reason for participating in tourism activities. Therefore, based on the literature above, the following hypotheses were formulated:

H16: A higher level of time distortion leads to a higher level of playfulness.

H17: A higher level of time distortion leads to a higher level of satisfaction.

H18: A higher level of telepresence leads to a higher level of playfulness.

H19: A higher level of telepresence leads to a higher level of satisfaction.

From Csikszentmihalyi (1990)'s flow chart (Figure 2.10), Jackson and Csikszentmihalyi (1999) further developed the model into the four channel of the flow model (see Figure 2.11). In Figure 2.11, flow is characterised by a match between the perceived challenges and perceived skills. Whether one is in flow experience or not, it does not depend on the challenges posed by an activity nor the skills a person possessed. Rather, it is solely determined by the individual's perceived state of how challenges and skills match each other (Csikszentmihalyi 1975a). Therefore, over time, the same activity may make a person feel anxious one moment, bored the next, and in a state of flow immediately afterward. Flow theory suggests that if the challenges of an activity are too high relative to one's skills, one experiences anxiety. If challenges are too low, one experiences boredom. If challenges and skills are both low, one experiences apathy and the overall quality of the subjective experience is the lowest. If challenges and skills are both high, the likelihood of experiencing flow is maximised and the overall quality of the subjective experience is the highest.

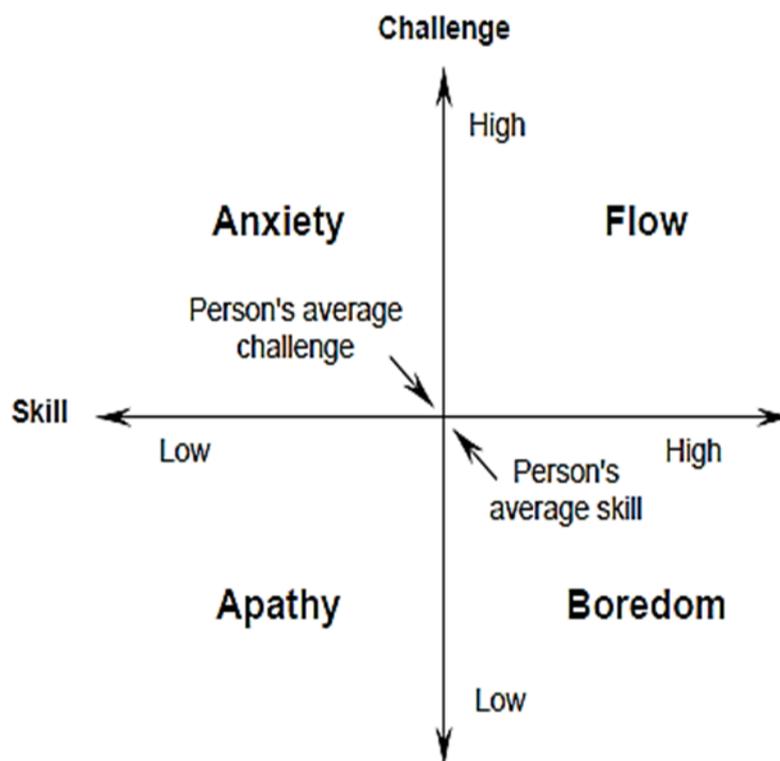


Figure 2.11: Four channel of the flow model (Adapted from Jackson and Csikszentmihalyi 1999, p. 37)

In order to provide more accurate and realistic classification system, Massimini and Carli (1988) proposed the Experience Fluctuation Model (which is also known as channel model) (see Figure 2.12). The model is divided into eight main states. Similarly, to the four channel of flow model (see Figure 2.11), the model represents flow as a state in which a participant perceives challenge and skill greater than the weekly average and in relative balance with each other. According to Moneta and Csikzentmihalyi (1996), flow theory has two distinctive features. The first is that the function for the optimisation of experience is defined on two entirely subjective experiential variables: challenges and skills. The second is that the hypothesised function of the individual's experience with the activity does not have a maximum or equilibrium point. Flow theory assumes no limit because through flow experiences, individuals conduct a continuous search for greater complexity and greater enjoyment.

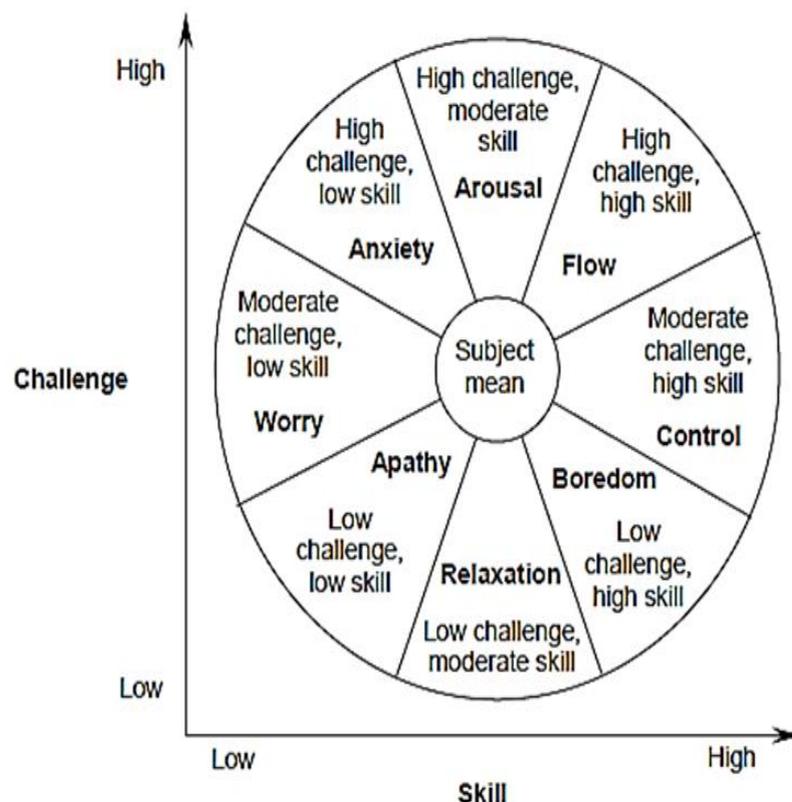


Figure 2.12: The eight-channel flow model (Massimini and Carli 1988)

2.13.1 State of Consciousness

As acknowledged, flow is described as a 'state of consciousness'. Many researchers believe that consciousness is not sufficiently well understood in order to be precisely defined (Crick and Koch 1992), but for the purposes of this discussion, Lefton (1997, p.117) definition will be used. He defines consciousness as "the general state of being aware of and responsive to events in the environment, including one's own mental processes". Defined in this way, consciousness is a synonym for awareness.

Bernstein et al. (2000, p.77) suggested that consciousness is "a property of many mental processes rather than a unique mental process unto itself". For example, memories can be conscious, but consciousness is not memory. Similarly, perceptions can be conscious, but consciousness is not perception. Consciousness is the complex system that has evolved in humans for selecting information, processing it and storing it.

Consciousness is related to attention. Gray (1999, p.179) defined attention as "the process by which the mind chooses from among the various stimuli that strike the senses at any given moment, allowing only some to enter consciousness". In other words, attention is a gateway to consciousness, controlling what is allowed to enter.

The level of awareness or consciousness that an individual experience at any given moment is not continuous or uniform. In fact, it varies considerably. There are many distinctive states of consciousness that affect the way an individual perceives and experiences the world. People generally spend most of their time in a waking state of consciousness. Garcia-Ives et al. (1999) identified the following characteristics of ordinary waking consciousness:

- It includes our current thoughts and feelings, memories from the past and expectations for the future. It includes sensory material that our bodies are constantly bombarded with from our external environment and internal mental processes;

- It is perceived to be real and associated with a familiar sense of time and place;
- It changes with shifts in the focus of our attention; and
- It varies from a high level of awareness in which a large amount of information is taken in, to a low level of awareness in which minimal information is taken in.

2.13.2 Components of Flow

Csikszentmihalyi (1993) described the components for occurrence of flow as follows:

- A clear set of goals;
- Match between the challenges presented by an activity and the participant's skills/knowledge in the activity;
- Immediate feedback about his/her actions;
- Merger of action and awareness;
- Concentration on the activity;
- Sense of control;
- Loss of self-awareness;
- Transformation of time; and
- Experience becomes autotelic.

However, for the flow experience to be felt, there are four prerequisites: (1) Participation is voluntary; (2) The benefits of an activity are perceived to be derived from factors intrinsic to participation in the activity; (3) During participation in the activity, a facilitated level of arousal is experienced; and (4) There is a psychological commitment to the activity in which they are participating.

(1) Flow tends to occur when a person faces a *set of goals* that are clear and require appropriate responses. For example, for a tourist who is visiting a heritage destination, their set of goals would be their motivation to visit (Csikszentmihalyi 1975a; Csikszentmihalyi 1992; Csikszentmihalyi 2002, 2008).

(2) Another factor affecting the experience of flow activities is *clear feedback*. After their visit, tourists should find that they have achieved their motivations for the visit, i.e. gaining knowledge on that site (Csikszentmihalyi 1997). Hence, clear goals and feedback in which the goals of the activity are clearly defined and where feedback is immediate is essential, allowing the individual to assess the potential of meeting their goals and thus become completely involved in the activity.

(3) Flow tends to occur when a person's skills are fully involved in overcoming a challenge that is just about manageable. Csikszentmihalyi (2002) referred to the flow state as a situation where the *perceived challenges of an activity are matched by the person's perceived skills*. At a given moment, individuals are aware of a certain number of opportunities challenging them while they are assessing how capable they are to cope with the challenges. (See Figure 3.4). Reaching the flow state requires a balance between a high level of challenges perceived in a given situation by an individual and a high level of skills an individual brings to that situation.

(4) *Concentration on the task at hand* is one of the most frequently mentioned dimensions of the flow experience. Concentration on the task at hand is when an individual specifically focuses on the activity with total concentration. While it (flow experience) lasts, he/she is able to forget all the unpleasant aspects of life. The feature of flow is the fact that enjoyable activities require completely focused attention on the task at hand, thereby leaving no room for irrelevant information. Only a very select range of information can be allowed into awareness. The concentration is so intense, that daily anxieties and preoccupations are ruled out. This is one reason why flow improves the quality of experience: clearly structured demands of the activity impose order and

exclude the interference of disorder in consciousness (Csikszentmihalyi 1992, 2016). The concentration of the flow experience together with clear goals and immediate feedback provide order to consciousness, including the enjoyable condition for physical energy.

(5) When the person's attention is completely absorbed by the activity, optimal experience takes place (Csikszentmihalyi 1992). *The merging of action and awareness* occurs at the height of enjoyment, in the peak of optimal experience; complete attention is given to the activity at the present moment and actions become automatic. It is a concentration that temporarily excludes irrelevant thoughts and feelings from consciousness. This means that stimuli outside the activity at hand have no access to consciousness; past and future do not exist. People become so involved in what they are doing, that the activity becomes spontaneous, almost automatic; they stop being aware of themselves as separate from the actions they are performing (Csikszentmihalyi 1975a, 2002, 2008,2016).

(6) *A sense of control* over one's environment happens while one is participating in an activity. The flow is typically described as involving a sense of control or, more precisely as, lacking a sense of worry about losing control that is typical in many situations of normal life (Csikszentmihalyi 2008). Csikszentmihalyi (2008, p.3), in determining the determinants of the flow experience, noted, "We all do feel in control of our actions ... (on such occasions) we feel a sense of control of exhilaration, a deep sense of enjoyment."

(7) Because of the total demand for physical energy, a person in flow is completely focused. There is no space in consciousness for distracting thoughts and irrelevant feelings. The activity becomes automatic, and the right thing just happens without any thinking about it (Csikszentmihalyi 2008). *Immersion* in the activity, or conscious focus on the present, produces *a loss of self-consciousness* – loss of the sense of a self – separate from the world around sometimes occupied by a feeling of union with the environment and (8) *a distortion of time perception* – when time seems to pass much faster. The clock time is replaced by experiential sequences structured according to the demands

of the activity (Csikszentmihalyi and Csikszentmihalyi 1988). Although it seems likely that losing track of the clock is one of the major elements of enjoyment, but combined with freedom from time does add to the exhilaration they feel during a state of complete involvement into an activity.

(9) *Autotelic experience* refers to a self-contained activity, one that is done not with the expectation of some future benefit, but simply because the doing itself is the reward (Csikszentmihalyi 1992). It is possible that once a person has had a taste of the exhilaration produced by the ordered interaction, they will continue the involvement for intrinsic reasons. Thus, optimal experience is autotelic, or intrinsically rewarding because the person is paying attention to the activity.

These nine dimensions have become important determinants of flow, as they point out the factors relating to internal experience and external environmental factors, including the dynamic linkage and interaction between a task at hand, and the person's motivation and ability (Chen et al. 1999; Csikszentmihalyi 2008, 2016).

Flow involves the centering of attention or absorption in an activity. Through flow the person achieves transcendence and gains a sense of control over the environment and self. Csikszentmihalyi (1992) argued that the hedonic value in this state is caused by getting a break from the stream of worries, doubts and conflicts that quickly fills one's mind when left with nothing special to focus on. The concept of flow is highly relevant for experience offerings. Many experiences are appreciated exactly for their ability to get the tourists to feel flow, for longer or shorter periods of time, when taking part in the activities and/or facilities on offer. This more layered view of experiential consumption, along with some knowledge of the mechanism that generates flow, may support an understanding of how seemingly very unpleasant experience offerings (those that are scary, exhausting, etc.) nevertheless, flow also provide value for those who seek them. Experience offerings are not only about generating pleasant sensations, such as relaxing with family in the heritage environment; just as, a quest for stimuli, challenge, learning and meaning is what the tourist seeks.

Yet, personal characteristics such as ability to control consciousness and focus attention have to be mentioned. According to Csikszentmihalyi (2002, 2016), individuals vary in the number of external cues they need to accomplish the same mental task. For example, a tourist who need a few external cues to represent events in consciousness are more autonomous from the environment, have a more flexible attention that allows them to restructure experience more easily, and therefore achieve and enjoy optimal experience more frequently. People reporting more flow were able to screen out stimulation and to focus only on what they decide are relevant for the moment.

2.14 THE FLOW CONSTRUCT

Table 2.6 provides the definitions of flow, including conceptual ones from different studies. Some of these constructs define or cause flow, and some are experienced as a result of being in the flow state.

Trevino and Webster (1992) defined flow as the linear combination of four characteristics: control, attention, curiosity, and intrinsic interest. Whereas, Hoffman and Novak (1996) observed that centering of attention is a necessary condition for achieving flow, as are congruent skills and challenges that are above a critical level. Therefore, for all the definitions outlined in Table 2.6 below, it is summarised that flow constructs are reflected in these five elements:

- (1) enjoyment,
- (2) telepresence,
- (3) focused attention,
- (4) engagement, and
- (5) time distortion.

Table 2.6: A Summary of Definitions of Flow

Author (year)	Definition
Csikszentmihalyi (1975a)	<p>“Holistic sensation that people feel when they act with total involvement”. (p.36)</p> <p>When in the flow state, “players shift into a common mode of experience when they become absorbed in their activity. This mode is characterised by a narrowing of the focus of awareness so that irrelevant perceptions and thoughts are filtered out; by loss of self-consciousness; by a responsiveness to clear goals and unambiguous feedback; and by a sense of control over the environment...it is this common flow experience that people adduce as the main reason for performing the activity.” (p.72)</p>
Privette and Bundrick (1987)	<p>“Flow...defined as an intrinsically enjoyable experience, is similar to both peak experience and peak performance, as it shares the enjoyment of valuing of peak experience and the behaviour of peak performance. Flow per se does not imply optimal joy or performance but may include either or both.” (p.72)</p>
Massimini and Carli (1988)	<p>Congruent skills and challenges that are above each subject’s average weekly levels.</p>
Csikszentmihalyi and Csikszentmihalyi (1988)	<p>“The flow experience begins only when challenges and skills <i>are above a certain level</i>, and are in balance.” (p.260)</p>
Mannell et al. (1988)	<p>“Flow was operationalised by measuring the effect, potency, concentration, and the perception of a skill/challenge balance”. (p.292)</p>
Mannell et al. (1988)	<p>“Csikszentmihalyi (1975a) describes the flow experience as ‘one of complete involvement of the actor and with his activity (p.36), and he has identified a number of elements that are indicators of its occurrence</p>

	and intensity. These indicators include: the perception that personal skills and the challenges provided by an activity are imbalanced, centring of attention, loss of self-consciousness, unambiguous feedback to a person's actions, feelings of control over actions and environment, and momentary loss of anxiety and constraint, and enjoyment or pleasure.” (p.291)
LeFevre (1988)	“A balanced ratio of challenges to skills above average weekly levels” (p.307)
Csikszentmihalyi and LeFevre (1989)	When both challenges and skills are high, the person is not only enjoying the moment, but is also stretching his or her capabilities with the likelihood of learning new skills and increasing self-esteem and personal complexity. This process of optimal experience has been called flow.
Csikszentmihalyi (1990)	We feel “in control of our actions, masters of our own fate...we feel a sense of exhilaration, a deep sense of enjoyment” (p.3) The state in which people are so intensely involved in an activity that nothing else seems to matter; the experience itself is so enjoyable that people will do it even at great cost, for the sheer sake of doing it.
Ghani et al. (1991)	Two key characteristics of flow: the total concentration in an activity and the enjoyment which one derives from an activity...the precondition for flow is a balance between the challenges perceived in a given situation and skills a person brings to it (p.230); a related factor is the sense of control over one's environment (p.231).
Trevino and Webster (1992)	Flow theory suggests that involvement in a playful, exploratory experience – the flow state – is self-motivating because it is pleasurable and encourages repetition. Flow is a continuous variable ranging from nothing to intense.

Ellis et al. (1994)	“...an optimal experience that stems from peoples’ perceptions of challenges and skills in given situations. Situations in which challenges and skills are perceived to be equivalent are thought to facilitate the emergence of such indicators of flow as positive affect and high levels of arousal, intrinsic motivation, and perceived freedom” (p.337).
Clarke and Haworth (1994)	“The subjective experience that accompanies performance in a situation where the challenges are matched by the person’s skills. Descriptions of the feeling of ‘flow’ indicate an experience that is totally satisfying beyond a sense of having fun” (p.511).
Lutz and Guiry (1994)	Psychologists use the term ‘flow’ to describe a state of mind sometimes experienced by people who are deeply involved in some event, object or activity...They are completely and totally immersed in it...Indeed, time may seem to stand still and nothing else seems to matter while engaged in the consumption event.
Ghani and Deshpande (1994)	“The two key characteristics of flow are (a) total concentration in an activity and (b) the enjoyment which one derives from an activity...There is an optimum level of challenge relative to a certain skill level...A second factor affecting the experience of flow is a sense of control over one’s environment” (p.383).
Hoffman and Novak (1996)	The state where it is intrinsically enjoyable, accompanied by a loss of self-consciousness.
Novak et al. (2000)	“Flow is an intrinsically enjoyable experience” (p.22).
Huang (2006)	Flow is a cognitive experience.

Thereby, similarities between flow and playfulness is listed as follows in Table 2.7 (next page) which indicates the relationship between flow and playfulness as the same experience. To recap, flow is a mental state that develops when an

individual engaging themselves in an activity, is fully immersed in a feeling of full involvement and enjoyment in its activity. Brown (2009) has supported Csikszentmihalyi (1991)'s flow as play.

Table 2.7: Similarities between Flow and Play

FLOW (Csikszentmihalyi 1991)	PLAY (Brown 2009)
Intrinsic enjoyment	Done for its own sake
Loss of self –consciousness	Experience diminished consciousness of self
Time may seem to stand still and nothing else seems to matter while engaged in the consumption event	Freedom of time
They will repeat the same behaviour in order to continue receiving the flow experience	Continuation desire
Individual engages in an activity with total involvement and generates enjoyment	Play is fun and makes an individual feel good

2.14.1 Flow Stages

Hoffman and Novak (1996) categorised flow experience into three stages: antecedents, experiences and effects. The *antecedent* stage includes the *perception of clear goals and immediate feedback* and *match between challenges and skills*. This stage includes components and prerequisites for provoking the emergence of the optimal experience, i.e. the state of flow.

The *experience* stage is a stage of actual experience and describes those characteristics, which are perceived when entering the flow state. These are *merger of action and awareness, concentration on the task at hand* and a *sense of potential control*. Nonetheless the flow experience will not be fulfilled without entering the third and final effect stage.

The *effect* stage describes an individual's inner experience and reflects experiential outcomes after entering the state of flow. This stage includes *loss of self-consciousness, altered sense of time* and *experience that becomes autotelic*. Self-consciousness disappears, the visitor's sense of time becomes distorted, and the state of mind, arising as a result of achieving flow, is extremely enjoyable (Novak et al. 2000). Enjoyment is a common factor in all flow experiences; however, among web users it appears to be linked to discovery – finding, learning or observing something for the first time. Besides, the stage of immersion happens. Immersion in the activity produces a loss of self-consciousness – a loss of the sense of a self-separate from the activity and timeliness – whereby the individual is thoroughly focused on the present and does not notice the time passing (ibid). A sense of being outside everyday routine produces a sense of enjoyment. This exhilaration encourages a tourist to continue the immersion phase for intrinsic reasons, so it means that the tourist is paying attention to the activity on its own.

2.15 FLOW EXPERIENCE AND TOURISM

Flow experience is believed to be the best experience pursued by tourists in tourism activities (Csikszentmihalyi 1975a). While participating in tourism activities, flow experience enhances tourism satisfaction and happiness (Wu and Liang 2011). Asakawa (2004) found that psychological happiness is present during a high state of flow, indicating that flow can enhance psychological happiness. Thus, for tourists, the attainment of a flow experience is the main reason for participating in tourism activities.

Flow theory has been widely used in the field of adventure tourism activity especially in hiking, paragliding, rock climbing, mountain climbing and white-water rafting (Priest and Bunting 1993; Jones et al. 2000; Coble et al. 2003; Cater 2006; Wu and Liang 2011; Tsaour et al. 2013; Ayazlar 2015; Chang 2016; Cheng et al. 2016). It is recognised that flow theory is a solid concept to understand tourist's experience (Ayazlar 2016). As presented by Csikszentmihalyi (2016), flow is an optimal experience and has intrinsic rewards

which any tourist can experience anytime. As result of intrinsic rewards, tourists are willing to duplicate their experiences whenever possible. Because flow experience has no extrinsic motivation or material rewards. The tourists seek for memorable experiences. Flow state delivers the tourists those memorable and unique experiences.

Researchers have concluded that adventure is an activity that facilitates the occurrences of flow (Wu and Liang 2011; Tsaour et al. 2013; Ayazlar 2015; Chang 2016; Cheng et al.2016). According to Jones et al. (2000), flow theory is good motivator for tourists to attend adventure activities. Wu and Liang (2011), on the hand, argue that adventure activities can shape the individual's flow experience. Mountain climbers are confirmed to achieve flow state after they have conquered their challenges in the activity (Tsaour et al. 2013). Ayazlar (2015) confirmed also that paragliding experienced flow and it was an intense experience for them. Another interesting finding by Cheng et al. (2016) was higher level of leisure involvement is associated with a stronger flow experience. Hence, it is noted that flow experience is an important concept. Despite that, this area has been surprisingly neglected as there is still limited research using flow theory in tourism especially heritage tourism. It may therefore advantageous to investigate flow experience in the field of heritage tourism.

2.16 CO-CREATING AND STAGING HERITAGE EXPERIENCES

In order to develop and deliver the types of compelling experiences that today's tourists are seeking, creating and delivering those memorable experiences will provide a competitive advantage. Academics acknowledge that there is a need for heritage tourists co-create their experiences (Pine and Gilmore 1998; Lugosi 2014). Research on co-creation in tourism has investigated a range of ways in which consumers are becoming increasingly involved in defining and creating the services and products that they consume, rather than selecting from pre-defined and pre-designed options (Binkhorst and Dekker 2009; Prebensen et al. 2013; Lugosi 2014). Co-creation is a fitting way of defining and understanding such practices, in which providers of tourism products entice tourists with the

promise of highly self-defined experiences (Sfandia and Bjork 2013). These activities, however, constitute only a small percentage of the full range of tourism practices and experiences (Suntikul and Jachna 2016).

Co-creation also means co-invention of tourism experiences will guarantee uniqueness. Experiences that are created should reflect authenticity and seek a balance between staged experience and self-determined activity with its spontaneity, freedom and self-expression (Binkhorst and Den Dekker 2009). It is noted that destinations serve as a space in which tourists create their own experiences. A visitor's past memorable experience does relate to a destination's strategy especially in creating new ones for them (Morgan and Feifei 2009). Since the late 1990s, there has been a focus on staging experiences for added value to products being sold. Pine and Gilmore (1999) emphasised the importance of creating memorable experiences and arguably, experiences that are co-created are likely to be more memorable. Heritage experiences are no longer just provider-generated but co-produced. For Prahalad and Ramaswamy (2013), the transformation of tourists from 'passive audiences' to 'active players' is due to a new thinking on tourist-driven value co-creation.

Co-creation is reflected as a new paradigm for heritage tourism and innovation (Buonincontri et al. 2017). Changes in tourist behaviour and expectations created new dynamics, therefore, the tourism industry moved towards the co-creation of value whereby service providers and tourists play an equally important role in ensuring that value is created (Pralhad and Ramaswamy 2013; Buonincontri et al. 2017). In co-creation, a tourist should play a vital role in the innovation process of new services and products to make sure that value is added from the point-of view (Buonincontri et al. 2017). According to Prahalad and Ramaswamy (2013, p.33), value is added when "individuals exercise choice".

Researchers in the field of heritage tourism confirmed that of the importance of enabling tourists to take part in the process of value co-creation to create rich and memorable experiences (Binkhorst and Den Dekker 2009; Prebensen et al. 2013). Prebensen et al. (2013) revealed that tourists want to play an active role in creating memorable experiences. While, Minkiewicz et al. (2014) have

suggested that a full cognitive and emotional immersion in the experience as part of the value of co-creation process.

Saarijarvi et al. (2013) presented the co-creation process as shown in Figure 2.13 below.

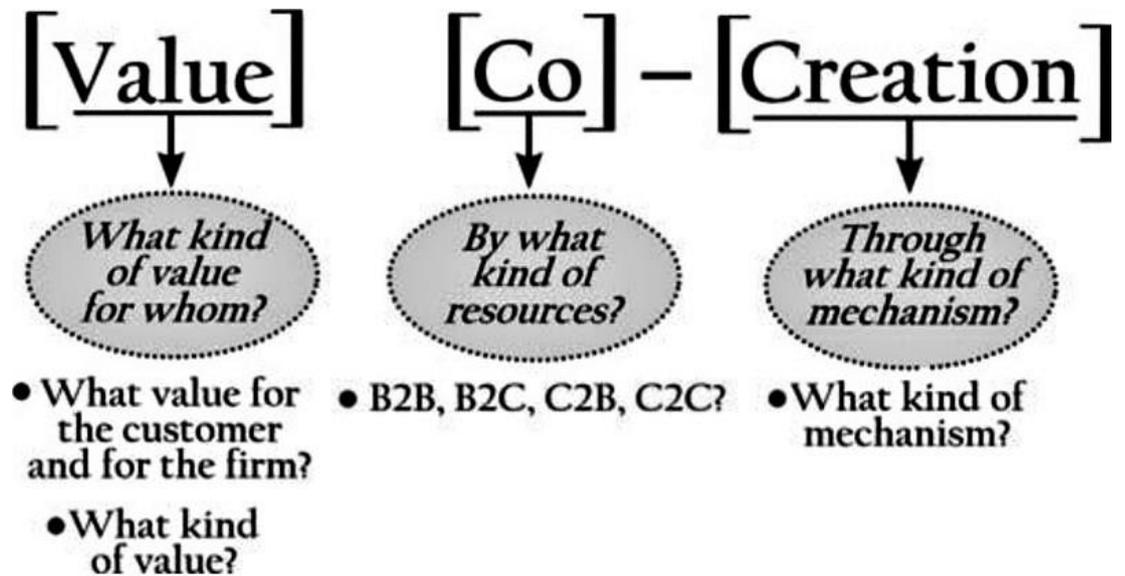


Figure 2.13: Co-creation process (Saarijarvi et al. 2013)

Despite that, the co-creation focusing on heritage tourists' relationship with the physical heritage sites was given limited attention (Suntikul and Jachna 2016). It is acknowledged that experiences of the physical tourism site, not merely as the setting of a service relation, but as a fundamental dimension of the tourism experience (Sfandia and Bjork 2013; Suntikul and Jachna 2016). These integrated heritage tourists' experience of place with the co-creation concept, which can provide managers with a more comprehensive appreciation of the activities through which value is generated by tourists, in an experience economy, through their engagement with tangible heritage tourism assets.

Pine and Gilmore (1998) therefore, suggested ways to create the opportunity of gaining repeat tourists and obtaining tourists that are willing to pay will increase, by prompting a heritage destination to provide these five basic elements for

tourists in order to provide the intended experience: (1) Harmonise tourist impressions with positive cues; (2) Eliminate all negative cues; (3) Engage all five senses; (4) Theme the overall experience; and (5) Mix in memorabilia (such as souvenirs).

While, Minkiewicz et al. (2014, p.46) proposed three dimensions of co-creation capability in heritage tourism: “(1) *Personalisation*; (2) *Engagement*; and (3) *Co- Production*”. In co-creating an experience with each heritage visitor, the heritage providers must allow for experience personalisation and develop this as a core capability within the heritage site. For example, a key part of the experience is the virtual experience while planning their visit or reliving the experience and sharing their memories with others. A well-developed on-line and multi-media presence is one simple way to allow each visitor to co-create their experience through not only tailoring the experience to their needs but to also relive the experience time and time again. Co-creation enables personalised and is strongly linked to its ability to secure a positional advantage in the heritage marketplace (Sfandia and Bjork 2013; Suntikul and Jachna 2016).

While, in terms of engagement of the heritage tourist is much more than ‘staging’ an experience. Staging experiences implies heritage providers and operators deliberate use of services as the stage and goods as props to engage individual customers in a way that creates a memorable event (Pine and Gilmore, 1999). However, in line with co-creation, heritage tourist engagement is a function of how well a heritage site can facilitate their involvement by making the experience personally relevant to each tourist, by creating a personal connection and encouraging visitor immersion into the experience (Minkiewicz et al. 2014). Finally, co-production implies that heritage tourists actively participate in the performance of one or more activities performed throughout the heritage experience.

However, co-creation of an experience can take place without co-production, particularly if the tourist does not want to actively participate and produce any part of the service, but would rather take a more passive role. In the context of the heritage sector, an example might be a visitor to a zoological garden that

visits the exhibits to view the animals on display without actively taking part in any of the guided tours or animal talks. Therefore, in facilitating co-creation, it is important for heritage providers and operators to provide opportunities for voluntary co-production, as opposed to forcing visitors to co-produce part of the experience (Suntikul and Jachna 2016).

2.17 CONCLUSION AND RESEARCH GAPS

Heritage is made up of tangible and intangible features whereby understanding a tourist experience in this dimension is meaningful. Heritage is consumed and becomes a part of the process where meaning and attachment are constructed. This chapter has shown that heritage tourism is constantly changing and diversifying. With the advancement, heritage tourists are craving for spectacular memorable experiences.

From the literature, it is noted that there is still a lack of knowledge of heritage experience focusing on flow experience, despite the growth in heritage tourism. Flow is a satisfying experience (Engeser 2012) and experience economy allows tourists to spend time in a personalised way, as well as making it memorable (Vargo and Lusch 2004). By combining flow and experience economy, this research provides an opportunity for creating tourist experiences in a more valuable and meaningful way by understanding the tourists' needs and wants as the market focus has shifted from 'what I offer to you' to 'what you want to experience (Sharpley and Stone 2012). Thereby, a theoretical framework (see Figure 2.14 and Figure 2.15) for the study were developed based on the 11 constructs were identified and 19 hypotheses were proposed for testing.

In addition, it highlights heritage tourist and heritage tourism experience. This chapter also establishes the link between co-creation and heritage experience. Co-creation in heritage tourism is becoming increasingly important and heritage tourists are noted in defining and creating heritage services and products. While, digital technologies such as Internet platforms are recognised as good platforms for communications and social networks in creating co-creation. Hence,

unpacking how visitors experience heritage presents an important area for research as tourist and heritage have a “symbiotic relationship” (Hall and McArthur 1996, p.37).

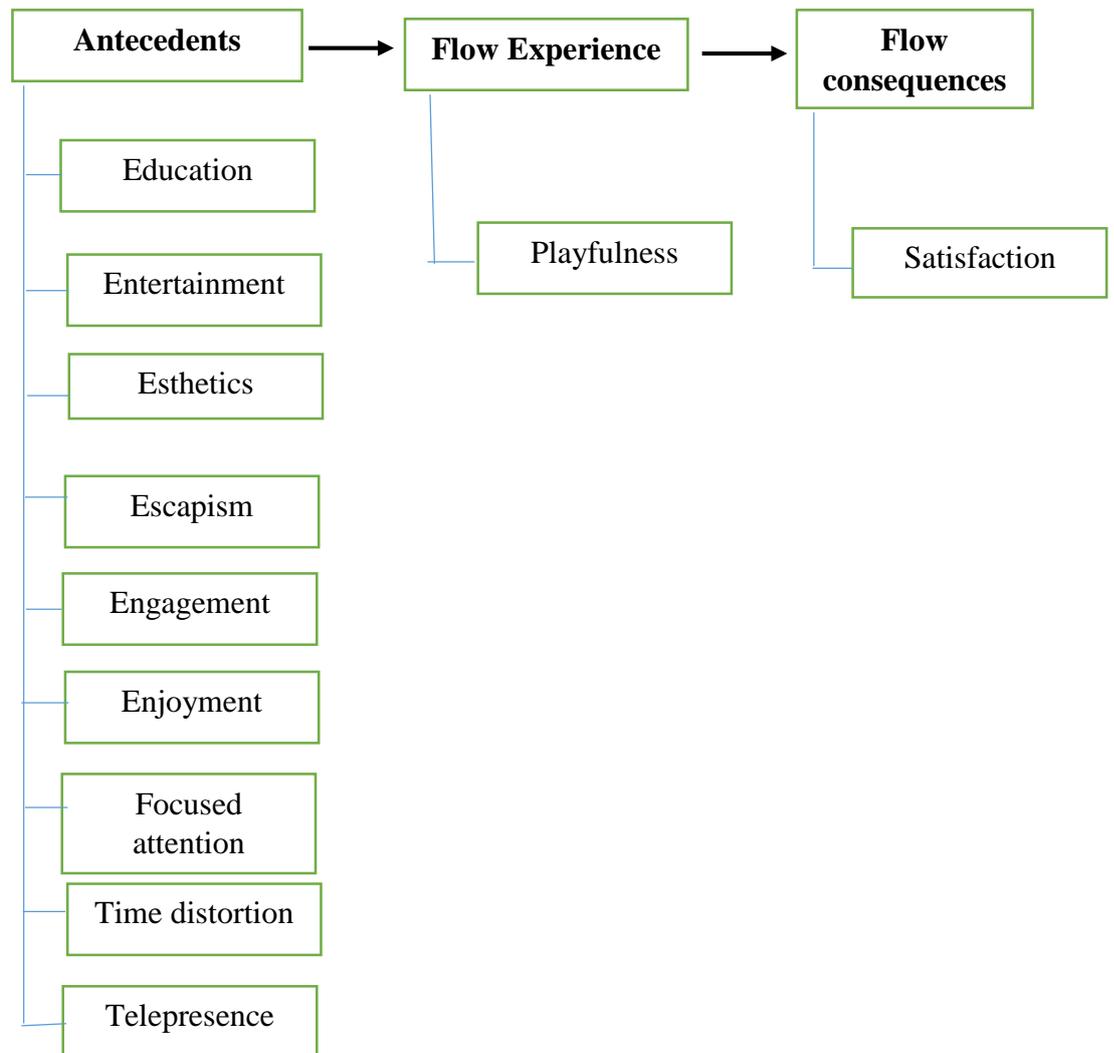


Figure 2.14: Theoretical framework developed by the researcher

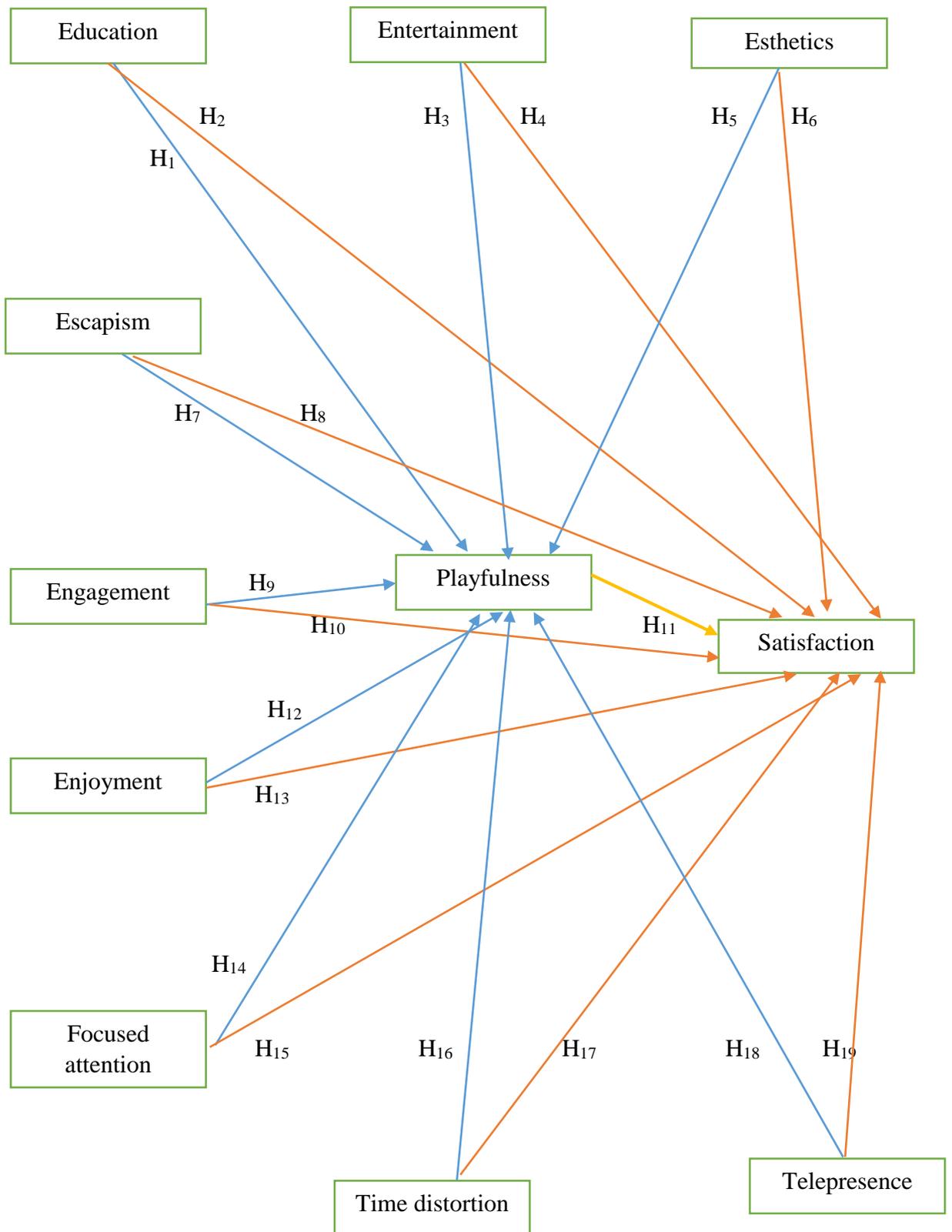


Figure 2.15: Theoretical framework responding to hypotheses developed by the researcher

To conclude, tourist experiences, by definition, happen outside of the daily routine and away from the home environment, and thus might be expected to lie towards the extraordinary end of the continuum (Walls et al. 2011). Experiences occur on a continuum from mundane and commonplace to peak or transformative (Walls et al. 2011). Experiencing heritage experiences is said to create a part of steady flow of conscious thoughts and feelings (Holbrook and Hirschman 1982) or a continuing communication with surroundings that are constantly changing (Selstad 2007). While, experiencing flow can yield a satisfyingly meaningful and positive outcome for tourists and ultimately enjoyment (Salisbury and Tomlinson 2016). Flow is experienced as being highly rewarding, and tourists will strive to attain this state over and over again (Engeser 2012). Hence, flow is a significant construct that will help us to understand human experience.

Finally, in the face of a highly competitive heritage market environment, heritage operators pursue winning strategies capable of preserving their market share. The quality of service experience delivered to the tourists is vital as it affects their experience. It is acknowledged that producing a satisfactory, memorable and unique experience is a daunting task as experiences are subjective and varies from person to person (Jackson and Marsh 1996; Prebensen et al. 2013). Therefore, this study is timely for the heritage industry.

METHODOLOGY

“...methodology...the theory of the method”

(Jamal and Hollinshead 2001, p.67)

3.1 INTRODUCTION TO RESEARCH DESIGN

The aim of this chapter is to describe in depth the research design that has been adopted for this study, looking into epistemologically and methodologically. The chapter opens with an exploration of the rationale for the methodology, research aim and objectives, and then discusses the research approach. Justifications for using quantitative methods are outlined. The research approach is presented in detail, from the initial research design of the pilot study through to the data collection and analysis stages. Ethical considerations and the limitations are also discussed. The chapter concludes with a brief overview of the presentation of the findings in the subsequent chapters.

3.2 RESEARCH AIM AND OBJECTIVES

Revisiting the research aim and objectives that were mentioned in Chapter 1 as follows:

3.2.1 Research Aim:

The research aim is to examine critically the tourist flow experience at a heritage destination, set within the broader concept of heritage tourism, tourist experience, flow experience and experience economy, this study seeks to shed light on the forces that drive tourist behaviour at a heritage destination to accommodate the paradigm shift in heritage visitation and consumption.

3.2.2 Research Objectives:

1. To evaluate the tourists' experience while visiting a heritage destination.
2. To examine the empirical relationships between measured experience dimensions and tourist behaviour at a heritage destination.
3. To identify factors which encourage or prevent tourists from achieving flow.
4. To demonstrate evidence of the theory of flow and experience economy phenomena in the heritage tourism environment.

3.3 EPISTEMOLOGY OF THE RESEARCH

Creswell (2014) stated in planning a study, researchers need to think through the philosophical epistemologies assumptions that they bring to the study, the research design that is related to this epistemology and the specific methods of the research that translate the approach into practice. Creswell (2014) point of view supported Thomas Kuhn (1962) where he suggested that mature scientific disciplines rely on a paradigm that defines what to study (relevance of social phenomena), why to study (formulating explanatory hypotheses) and how to study (through which methods). While, the ontological question is about “what we study”, that is, the object of investigation and epistemology is about “how

we know things” (della Porta and Keating 2013). A paradigm is a fundamental model or frame of reference that shapes observations and understandings (Babbie et al. 2013). Paradigm influences how findings are explained. There have been many views on paradigms as different people have different paradigms (Babbie et al. 2013; Neuman 2014).

Despite the prolonged on-going quantitative – qualitative debate “paradigm wars” (Punch 2014, p.15), della Porta and Keating (2013) acknowledged that there are four broad approaches: positivism, post-positivist, interpretivist and humanistic. Positivism and post-positivism are associated mostly with quantitative methods while interpretivism and humanistic are associated with qualitative methods. Meanwhile, Saunders et al. (2009) argued that there are five dominant paradigms in social sciences include positivism, interpretivism, social constructionism, critical realism and pragmatism. While, Creswell (2014) detailed that there are four philosophical worldviews, which are post-positivism, constructivist, transformative and pragmatic. And finally Babbie et al (2013) highlights three paradigms: positivism, social constructivism and postmodernism.

Positivism and Post- Positivism

The ontological position strongly associated with the principles of natural sciences, is positivism. Positivism is called the scientific method or science research (Creswell 2014). Positivism adopts one single truth in an objective reality, independent of human factors (Saunders et al. 2009; della Porta and Keating 2013; Creswell 2014). On the other hand, post-positivism is a paradigm that emphasises the pursuit of objectivity in the quest to observe and understand reality. Post-positivism holds a deterministic philosophy in which causes to determine effects and outcomes. Thus, the problems studied by post-positivists reflect the need to identify and access the causes that influences outcomes (Creswell 2014). It accepts an independence between the researcher and the subject of research, by neither influencing the phenomenon of study nor being influenced by it (Saunders et al. 2009). At the same time, it is reductionistic in that the intent is to reduce the ideas into a small, discrete set to test, such as the variables that comprise hypotheses and research questions. The knowledge that

develops through a post-positivist lens is based on careful measurement or observation of the objective reality that exists “out there” in the world, therefore this approach enables and emphasises on the meaning and creation of new knowledge.

The main attempt of post-positivism, predominantly manifested in quantitative methods, is to measure and analyse causal relationships (Denzin and Lincoln, 1994) and generate valid and empirical results (Creswell 2014). Finally, there are theories or laws that administer the world, hence these need to be tested or verified and refined so that a clear understanding may be obtained (Creswell 2014). In this approach, a researcher begins with a theory, collects data that either supports or rejects the theory and then makes necessary revisions. Concluding, this approach allows reductionism, empirical observation and theory verification.

Interpretivism

Interpretivism concentrates on the meanings people bring to situations and behaviour, and which they use to make sense of their world. Interpretivism is believed to overcome the insufficiencies of the positivist tradition (Saunders et al., 2009) by creating multiple realities and truths instead of the simplistic view that the world consists of one observable reality. On epistemological and axiological grounds, interpretivism assumes a subjectivist stance in encouraging an interdependence and mutual influence between the researcher and the subject studied. This allows for the acknowledgement of feelings and values of the researcher in the process of exploring the social world.

Social constructionism

Social constructionism can be considered as a powerful stream of interpretivism and is an opposite of positivism, where the ontological assumption that reality is entirely socially constructed (Crotty 1998; Saunders et al. 2009). Social constructionism is a paradigm that emphasises multiple subjective realities and the impossibility of being completely objective (Babbie et al. 2013). The key assumptions suggest that reality is constructed in social interactions of human beings in the world. Social constructionism is thus primarily concerned with

understanding how phenomena are socially constructed (Crotty 1998) and how people construct their worlds (Saunders et al. 2009). They believe that individuals seek understanding of the world in which they live and work. Individuals develop subjective meanings of their experiences and these meanings are directed towards a certain object or thing (Creswell 2014).

Critical realism

The paradigm critical realism has been documented as an intermediate position, which bridges the quantitative-qualitative gap by showing no tendency towards one or another (Saunders et al. 2009). With the emerging of the critical realism paradigm, the researchers required to engage in a deeper theoretical discussion to justify their choices. Critical realism has been introduced as an alternative paradigm that suits both qualitative and quantitative approaches as well as mixed methods research (Saunders et al. 2009; Punch 2014; Creswell 2014).

Pragmatism

Unlike the four paradigms reviewed above, pragmatism is deeply grounded in philosophical assumptions, pragmatism advocates that considerations of epistemology, ontology and axiology are secondary. Relatively, research should be guided by the underlying research question, accepting the fact that different questions may require different paradigm positions in one study (Saunders et al. 2009).

Humanistic

Finally, humanistic approach shifts the focus further towards subjective. According to della Porta and Keating (2013), in humanistic, human behaviour is always filtered by the subjective understandings of external reality. Humanistic paradigm is similar with social constructionism, critical realism and pragmatism paradigm of Saunders et al. (2009) where those paradigms are moving into studying human behaviour subjectively. Table 3.1 summarises these approaches.

Table 3.1: Ontologies and epistemologies approaches in the social sciences (Adapted: Saunders et al. 2009; Punch 2014; Creswell 2014; della Porta and Keating 2014)

Paradigm	Ontology	Epistemology	Method
Post-Positivism	Naïve realism: reality is real	Objectivist: Findings true	Experiments/ Surveys: Verification of hypothesis; quantitative methods; Deductive
Interpretivism & Social constructionism	Critical Realism: Multiple local and specific 'constructed' realities	Subjectivist: Findings created	Hermeneutical/dialectical: Researcher is a 'passionate participant' with the world being investigated; qualitative methods; Inductive
Critical Realism	Critical Realism: Reality is 'real'	Modified objectivist: Findings probably true with awareness of value	Case studies/Convergent interviewing: triangulation, interpretation of research by quantitative and qualitative methods; Deductive and Inductive
Pragmatism	Position of pluralism: reality is complex and multiple	Pragmatism: Findings are constructed and resulting from empirical discovery	All Methods: whatever works best for underlying purpose; quantitative and/or qualitative methods; Deductive and Inductive

Thereby, this research adopts the post-positivism approach and is chosen from all the other approaches because the researcher intends to fill the research gap of lack of empirical results in the field of heritage flow experience. Besides that,

this approach allows the researcher to develop relevant, true statements that can serve to explain the fundamental relationships of interest (Creswell 2014). Post-positivism perspectives have a place in value research within heritage tourism experience in that they are useful in helping to test empirically the relationships between the role of heritage experience and tourist. For instance, researchers seek to specify the experiences and benefits gained by visitors to tourism attractions is addressed, with specific reference to an industrial heritage park (Prentice et al. 1999) or study how the different tourists' preferences toward conservation of the site relate with their experience (Alazaizeh et al. 2016). Hence, making post-positivism the suitable paradigm for this research.

3.4 RESEARCH APPROACH

Quantification is one way of employing the scientific method to discover things about the world (della Porta and Keating 2013) and that everything is open to question (Babbie et al. 2013). A quantitative research paradigm has been adopted for this study, based on a survey research using questionnaires (Creswell 2014; Saunders and Lewis 2012; Creswell 2014; Bryman 2016). Quantitative research is the systematic scientific investigation of resources and phenomena and their relationship (Zouni and Kouremenos 2008) where the production of precise and generalisable statistical findings are emphasised. “A quantitative approach to research might draw a large and representative sample from the population, and attempt to construct generalisations regarding the population as whole” (Hyde 2000, p.84). Quantitative method also enables answering questions, solving problems and developing knowledge (Punch 2014).

Wilson (2010) suggests that there are three main important elements to quantitative research. Firstly, research is a ‘process of enquiry and investigation’, which indicates that research involves a predetermined set of questions and aims to answer them by gathering information. Secondly, it is ‘systematic and methodical’, which implies that research is well planned through a series of stages. Finally, ‘research increases knowledge’ (Wilson 2010, p.3).

Research can also be defined as a “step-by-step process that involves the collecting, analysing and interpreting of information” (Wilson 2010, p.3). Interestingly, Bryman (2016, p.5) states “social research involves research that draws on the social sciences for conceptual and theoretical inspiration”. This research is motivated by developments and the research need from the literature. In this study, the survey research provided a valuable contribution to the research questions. At the same time, this research sets out to test a flow theory by testing hypotheses derived from the theory, a method known as theory verification research (Punch 2014).

There are two main approaches to conducting research, known as the deductive and inductive approaches. A *deductive approach* begins with a set of concepts or models that suggest testable hypotheses or predictions. While, an *inductive approach* would collect the data and develop a theory as a result of analysing that data (Smith 2010; Wilson 2010; Creswell 2014). A theory is a statement or set of statements describing the relationships between concepts. Theories provide explanations about the patterns in an individual's daily life (Babbie et al. 2013).

A research can begin by using either method as “in actual practice, theory and research interact through a never –ending alternation of deduction, induction and so forth” (Babbie et al. 2013. p.59). Wallace (1971) created this process as a circle, which was recognised as the Wheel of Science (see Figure 3.1). The model highlighted that theories generate hypotheses, hypotheses suggest observations, observations produces generalisations and those generalisations result in modifications of the theory. And then circle repeats as in this model there is no beginning or ending point (Babbie et al. 2013).

In summary, the scientific norm of logical reasoning provides a bridge between theory and research – a two-way bridge. Thereby, this research adopts a mixed approach whereby deductive approach will be the main method by using SEM that incorporates causal paths and the identification of the collective strength of multiple variables (Creswell 2014), as it aims to provide an explanation about relationships between variables in the study. The mixed approach allows an

alternation between deduction and induction. In the deductive phase, the findings were reasoned towards the observations and during the inductive phase, the findings were reasoned from the observations. The inductive method was applied in the exploration of theory development.

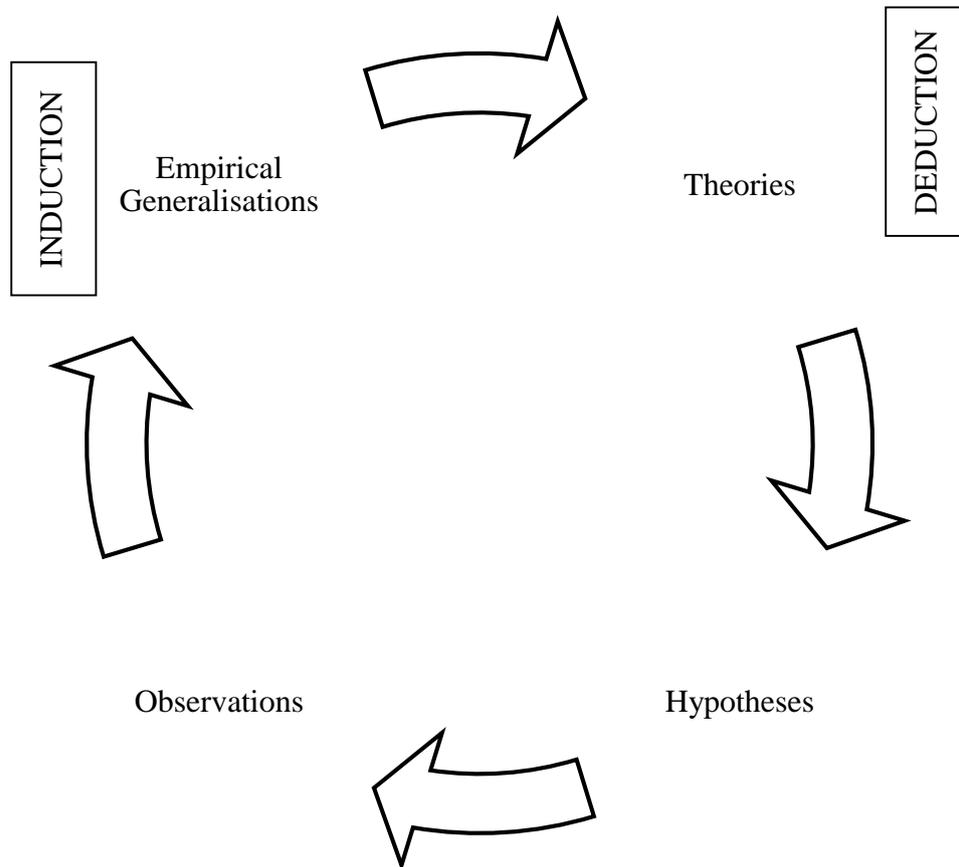


Figure 3.1: The Wheel of Science (Babbie et al. 2013)

As Merton (1967, p.39) stated the deductive approach is "...principally used in sociology to guide empirical inquiry". Neuman (2014, p.59) highlights that, "Researchers who adopt a more deductive approach use theory to guide the design of a study and the interpretation of results. They refute, extend, or modify the theory on the basis of results". Then, observing the empirical evidence to reflect and work towards an abstract concepts and theoretical relationships using the inductive direction. This exploration mainly focusses on the theories, which are flow and experience economy.

Whereas, Robson (2013) explained that there are five steps in deductive research as follows:

1. Deducing a hypothesis or research question from the theory;
2. Expressing the hypothesis or research question in operational terms, which propose a relationship between two variables;
3. Testing the hypothesis or research question;
4. Examining the outcome of the inquiry; and
5. If needed, modifying the theory in light of the findings.

Looking at heritage experience as an area of research, a number of previous studies of tourists' experiences at heritage sites have used a case study approach (Beeho and Prentice 1997; McIntosh and Siggs 2005; King and Prideaux 2010; Palau-Saumell et al. 2013; Adie and Hall 2016). As previously discussed, each tourist gains a different experience from different heritage attractions. Therefore, a quantitative approach would be appropriate for this study where it enables multiple relationship testing.

Having a well-visited heritage destination enables high response rates to be achieved, and it also provides a lens through which variables can be understood and evaluated, which will help to shape the findings. Furthermore, the overall aim of this research was to gain a deeper understanding of a tourist's experience gained at a heritage destination.

The behaviour investigated in this research is social behaviour. Therefore, before choosing the research instrument, it is helpful to consider the research objectives in the context of general social research. Ragin (1994) stated that social research has seven main goals: identifying general patterns and relationships, testing and refining theories, making predictions, interpreting culturally or historically significant phenomena, exploring diversity, giving voice and advancing new theories. This research aims to identify general patterns and relationships. According to Ragin (1994), the preferred strategy for this kind of research is mainly quantitative methods.

Therefore, for this research, the essential step began with defining the research questions by looking at the gap in the knowledge, which leads to the area of investigation. Next, it moved to translating those gaps into questions that can actually be modelled to the research subjects in order to yield the answers that this research seeks.

The phases of quantitative research that was used as guidance for this study is illustrated in Figure 3.2 and Table 3.2, which provides information on the research strategies and methods adopted in previous studies related to tourist experience.

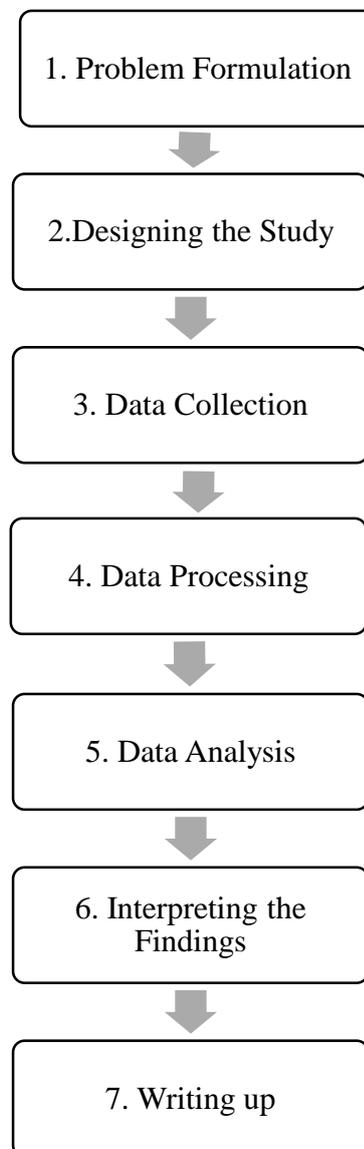


Figure 3.2: Phases in the Research Process (Babbie et al. 2013)

Table 3.2: Methods Used in Previous Studies Related to Tourist Experience

	Author (Year)	Research Approach	Research Method(s)	Statistical Method	Sample Size
1.	Ghani et al. (1991)	Quantitative	Self-administered questionnaire	Multivariate measurement analysis	59
2.	Trevino and Webster (1992)	Quantitative	Self-administered questionnaire	Multivariate measurement analysis	154
3.	Ghani and Deshpande (1994)	Quantitative	Self- administered questionnaire	Multivariate measurement analysis	62
4.	McIntosh (1999)	Quantitative	Self-administered questionnaire	Multivariate measurement analysis	1,200
5.	Poria et al. (2001)	Quantitative	Self- administered questionnaire	Multivariate measurement analysis	398
6.	Pullman and Gross (2004)	Mixed Method	Internet self- administered questionnaire and qualitative	Factor analysis and SEM	219
7.	Gueguen and Petr (2006)	Quantitative	Experimental survey	One-way ANOVA	88
8.	Oh et al. (2007)	Mixed Method	Self-administered questionnaire and qualitative	Multivariate measurement analysis	419
9.	Wu and Liang (2011)	Quantitative	Self-administered questionnaire	Factor analysis and SEM	283

10.	Calver and Page (2013)	Quantitative	Self-administered questionnaire	SEM	109,308
11.	Tsaur et al. (2013)	Quantitative	Self-administered questionnaire	SEM	339
12.	Kang et al. (2014)	Quantitative	Self-administered questionnaire	Multivariate measurement analysis	309
13.	Song et al. (2015)	Quantitative	Self-administered questionnaire	SEM	320
14.	Tsaur et al. (2015)	Quantitative	Self-administered questionnaire	SEM	350
13.	Adie and Hall (2016)	Quantitative	ATLAS Survey	ANOVA	393
14.	Cheng et al. (2016)	Quantitative	Self-administered questionnaire	SEM	452
15.	Lin and Kuo (2016)	Quantitative	Self-administered questionnaire	SEM	640

Therefore, based on the above conclusions on quantitative method, it shows that the quantitative research approach was much preferred than any other method to address the research objectives especially empirically. Quantitative method also allows systematic investigation of the data for this study.

3.5 PURPOSE OF THE RESEARCH

There are three main purposes of conducting research, namely exploratory, descriptive and explanatory (Hair et al. 2010; Saunders and Lewis 2012; Creswell 2014). Firstly, exploratory research is defined as a “research in which the primary purpose is to examine a little understood issue or phenomenon to develop preliminary ideas and move toward refined research questions by focusing on the what question” (Neuman 2014, p.33). Secondly, descriptive research is a “research in which the primary purpose is to paint a picture using

words or numbers and to present a profile, a classification of types, or an outline of steps to answer questions such as who, what, when, where and how”. (Neuman 2014, p.35). Finally, explanatory research is a “research in which the primary purpose is to explain why events occur and to build, elaborate, extend, or test theory” (Neuman 2014, p.35). Table 3.3 (on the next page) explains these three purposes of research in detail.

This study uses exploratory and descriptive research for secondary research to discover and monitor the current patterns of behaviour that have been researched to date. This is then followed by descriptive and explanatory research for primary data. The objective of descriptive research is “to portray an accurate profile of persons, events or situations” (Robson 2013, p.59). The respondents in this survey research form the ‘unit of analysis’ (Babbie 1990).

Table 3.3: Purpose of Research (Neuman 2014, p.34)

EXPLORATORY	DESCRIPTIVE	EXPLANATORY
Become familiar with the basic facts, setting and concerns	Provide a detailed, highly accurate picture	Test a theory’s prediction or principle
Create a general mental picture of conditions	Locate new data that contradict past data	Elaborate and enrich a theory’s explanation
Formulate and focus questions for future research	Create a set of categories or classify types	Extend a theory to new issues or topics
Generate new ideas, conjectures, or hypotheses	Clarify a sequence of steps or stages	Support or refute an explanation or prediction
Determine the feasibility of conducting research	Document a causal process or mechanism	Link issues or topics with a general principle
Developing techniques for measuring and locating future data	Report on the background or context of a situation	Determine which of several explanations is best

3.6 RATIONALE OF THE METHODOLOGY

A quantitative research method has been adopted for a number of reasons. As indicated in section 3.3, the advantage of post-positivist empirical methodologies is in their usefulness and ability to contribute to marketing and management practice. The quantitative methodologies are useful for this study as it allows for more in-depth insights empirically that would help achieve the aim and objectives of this thesis.

Firstly, there is little quantitative data to date on heritage tourists, especially using flow theory. Early stages of research focused explicitly on the motives of tourists who visit cultural sites only rather than heritage destinations (Nyaupane et al. 2006). Prentice (1993b, p.179) stated, “Comparatively little is known in a systematic manner about the characteristics of heritage and cultural tourists”. Prentice’s view is supported by Adie and Hall (2016). In terms of addressing the specific aim and objectives of this study, a quantitative method is considered the best, as quantitative research methods are useful for providing important information from targeted subject areas. They are capable of drawing conclusive, quantifiable results from a well-represented sample size (Neuman 2014; Creswell 2014; Punch 2014).

Secondly, More and Averill (2003) suggested that researchers borrow theories from other disciplines to examine the specific phenomena of tourism activities. Therefore, this study, based on Csikszentmihalyi (1992) flow concept and Pine and Gilmore (1998) experience economy, is used to investigate the experiences of tourists participating in a heritage tourism activity. In addition, this study applies research results from heritage activities to establish a comprehensive flow experience model. Therefore, this study estimates the experiences of tourists visiting a heritage destination by employing a questionnaire to clarify the relationships between the research variables. Further, the SEM is used to analyse the research questions, providing theoretical and managerial implications for research and industry. SEM also allows the testing of multiple relationships using flow theory, which provides an interesting platform for investigation as well as rich quantitative data to generalise a comprehensive

picture (Creswell 2014). SEM is an extension of the general linear model (GLM) that enables a researcher to test a set of regression equations simultaneously. SEM software can test traditional models, and also permits examination of complex relationships and models, such as confirmatory factor analysis and time series analyses (IBM 2015).

Finally, this approach was chosen in order to arrive at the best explanation of the phenomena of heritage flow experience, and given the limitations that researchers are confronted with, such as the use of convenience samples, time, and the external influences of weather conditions for the participation. This approach also was adopted to provide managers with transferable, generalisable and operationalisable evidence of the relationships between various aspects of the heritage tourism, flow state and tourists.

3.7 STAGE ONE: SECONDARY RESEARCH COLLECTION

Secondary research comes in many forms. They are in quantitative data and qualitative (non-numeric) data. Secondary data can include raw data that have not been processed, such as actual responses to questionnaires or the transcript of a television interview, as well as compiled data where the data presented have either been selected or summarised from the raw data (Saunders and Lewis 2012; Creswell 2014; Punch 2014). The secondary data facilitated a thorough review of current literature and helped the underpinning of the research area. Reviewing secondary data helps to explain and clarify the theoretical rationale of the problem and, at the same time, enables to inform the readers what research has and has not been done on the problem.

Data sources from academic journals, reports, professional journals, books, theses, conference proceedings, government reports from the British Library, the Internet, and so on were referred to for this research. These materials provided the researcher with specific information about heritage tourism, flow experience and tourist experience. Secondary data collection tends to be readily available and inexpensive to obtain. Extracting the useful information added to the

suitability of the data for this research, as well as its reliability and trustworthiness (Baggio and Klobas 2011 Creswell 2014; Punch 2014).

The quantity and types of data available for tourism studies, these days, are growing. Therefore, it is important to collect quality data based on the following criteria (Baggio and Klobas 2011):

- Relevance
- Accuracy
- Comparability
- Coherence
- Timeliness
- Accessibility and clarity

Secondary data enabled the researcher to think closely about the theoretical aims and substantive issues of the study before conducting primary data collection. Hakim (1982) states that the advantage of using secondary data analysis is that it changes the attention from individual data subjects to a broader analysis of social conditions. Besides, secondary data analysis also allows the researcher to merge data from various sources to create larger and useable data sets and ensuring it is compatible for the study.

The collected data covers a long period of time, thus enabling the researcher to examine trends over time. The collected data also provided a valid research technique to repeat questions from previous surveys which were suitable for the study by assessing the reliability of the findings and tracking the changes over time (Finn et al. 2000).

3.8 STAGE TWO: COLLECTING PRIMARY DATA USING SURVEY RESEARCH

Based on the research objectives, the research instrument chosen for this research is survey research. Survey research provides a broad picture of the subject being studied and provides an easy way to generalise to a population (Salkind 2009). “Surveys are the most important source of information for tourism analysis, planning and decision-making” (Smith 1995,p.42). “A survey design provides quantitative or numeric description of trends, attitudes, or opinions of a population by studying a sample of that population. From those sample results, the researcher generalises or makes claims about the population,” states Creswell (2014, p.129). A survey provides a useful means of monitoring trends over time, which is a vital concern in a fast-moving consumer marketplace.

According to Sarantakos (2005), surveys are the most commonly used method of data collection in social sciences. There are four main types of survey method: structured interviews, self-administered questionnaires, structured records review and structured observations (Saunders and Lewis 2012; Creswell 2014; Punch 2014; Bryman 2016). Mainly as a result of time and cost consideration, this survey uses a self-completion method (Rogers 1991; Vassiliadis 2008; Creswell 2014). Questionnaires are a relatively inexpensive method of data collection (Oppenheim 2000) and can provide quick results (Sarantakos 2005).

A recent study done by Finn et al. (2000) at Hadrian Wall, a World Heritage Site (WHS) indicated that they obtained a 95% response rate for a self-administered survey and a 56% for a follow-up postal survey. Higher response rates can be obtained through a well-designed questionnaire.

The decision to use a structured questionnaire for this study was both operational and pragmatic. The decision to choose a survey to conduct this research was mainly due to the following advantages such a data collection method provides (Oppenheim 2000; Sarantakos 2005; Creswell 2014):

- Low cost;
- Easy to administer and complete;
- Versatility;
- Analysis of answers to closed questions is straightforward;
- Less pressure for an immediate response;
- Respondents' anonymity;
- Lack of interviewer bias;
- The data needed in this research can be collected by survey research;
- Software such as SPSS, AMOS are available to analyse the data;
- Easy to process and analyse;
- Data collection can be done in a relatively short period of time;
- Enables the researcher to identify attributes of a large population from a small group of individuals;
- The ability to collect a wide scope of information from a large population;
- It deals with a real situation whereby the researcher collects data in the research area itself; and
- It provides the first step in developing hypotheses or in identifying more specific problems for research.

At the same time, self-administered survey allows for data collection from multiple individuals in different location simultaneously, and at the same time, offering full anonymity. Self-administered survey also enables respondents may be more likely to provide honest answers. Finally, it saves the researcher's time and resources (Babbie et al. 2013; Neuman 2014).

3.8.1 Initial Research Framework

The concept of flow (Csikszentmihalyi 2002) refers to those optimal, extremely enjoyable experiences when a tourist engages in an activity with total involvement, concentration and enjoyment, and experiences an intrinsic interest as well as a sense of time distortion during their engagement. 'Flow' experience

happens when the feeling of happiness that visitor experience when their consciousness is in the state of perfect harmony with the activities that they perform not because of external rewards, but because of internal motivations. To experience flow, the tourist will have to be away from their normal daily routine, be able to select an activity voluntarily with playfulness, and must consider that activity as leisure (Csikszentmihalyi 1990; Csikszentmihalyi 2016). Most tourists enjoy the 'flow' experience in a state of playfulness. They tend to focus their attention and interests on the heritage destination. In this way, they also maximise their optimal experience.

As the relationship evolves between tourists and those providing tourism services, it is noticed that the tourism product/service value chain has been superseded by a tourist experience value chain (Prat and Aspiunza 2012; Sharpley and Stone 2012). This leads to a second-generation experience economy where, besides creating memorable experiences, tourists want to co-create them (Prat and Aspiunza 2012).

This research thereby combines flow experience and experience economy to measure the tourists' experiences. The five main flow constructs are **enjoyment, telepresence, focused attention, time distortion and engagement**, and the four main constructs for experience economy are **education, esthetics, entertainment and escapist**. Another additional construct added from flow experience were fitted into this framework as indicators to examine their emotions after their experience, namely, **satisfaction**. Evaluating satisfaction, insofar as the tourist's travelling experience, is a post-consumption process, and is vital to understanding how to get a tourist revisit (Kozak and Baloglu 2011). And flow state is measured under the playfulness construct.

35 statements were chosen from the 43 statements from the questionnaire. The other statements were dropped due to the change in focus of the study and some statements were ambiguous. Besides, statements like 'I was depressed during this experience' were also dropped due to its clinical meaning.

Table 3.4 shows the measurement items for the study and source that would meet the objectives of the study.

Table 3.4: Research Measurement Items and Source

<i>Construct</i>	<i>Measurement Items</i>	<i>Source</i>
<p>Enjoyment (Csikszentmihalyi 2008)</p> <p>A satisfying feeling tourists have with regard to their heritage visit as a whole</p>	<ol style="list-style-type: none"> 1. I was thrilled about having a new experience (Q12h) 2. I was pleased during this experience (Q12i) 3. I was happy during this experience (Q12j) 4. I relieved stress through this experience (Q12r) 	Shin (2006); Oh et al. (2007)
<p>Telepresence (Csikszentmihalyi 2008)</p> <p>The extent to which one feels present in an environment mediated by communication media</p>	<ol style="list-style-type: none"> 1. My activities were limited due to regulations (Q12p) 2. I have been engaged with the interactive displays at the tourist centre (Q14g) 3. Maritime Greenwich stimulates my imagination (Q19c) 	Novak et al. (2000); Shin (2006); Oh et al. (2007)
<p>Focused Attention (Csikszentmihalyi 2008)</p> <p>The extent to which the attention of the individual is completely absorbed by the activity</p>	<ol style="list-style-type: none"> 1. During my visit, I have been completely absorbed with Maritime Greenwich (Q14h) 2. This visit left me wanting to know more about the destination (Q14k) 	Ghani (1995); Novak et al. (1998); Wu and Liang (2011)
<p>Time Distortion (Csikszentmihalyi 2008)</p>	<ol style="list-style-type: none"> 1. The view from Maritime Greenwich is inspiring (Q14a) 	Skadberg and Kimmel (2004); Shin (2006); Wu and Liang (2011)

The extent to which one loses sense of time or is unconscious of the passage of time	2. Time seems to have passed quickly during my visit to Maritime Greenwich (Q14i)	
Engagement (Csikszentmihalyi 2008) The extent to which one takes initiative in interacting with the destination	1. I felt an emotional attachment to this site (Q14e) 2. I feel a sense of belonging to this site (Q14f) 3. It was a unique experience (Q12u)	Ghani (1995); Novak et al. (1998); Shin (2006); Wu and Liang (2011); Quadri-Felitti and Fiore (2012)
Entertainment (Pine and Gilmore 2011) Tourists are engaged with activities surrounding the heritage destination	1. It was fun (Q12d) 2. Maritime Greenwich created memorable experiences (Q14l) 3. Maritime Greenwich is exciting (Q19b)	Pine and Gilmore (1998); Oh et al. (2007); Quadri-Felitti and Fiore (2012)
Esthetics (Pine and Gilmore 2011) The extent to which one feels indulged and feels present in the environment	1. It was refreshing (Q12q) 2. Maritime Greenwich is well organised (Q19i)	Pine and Gilmore (1998); Oh et al. (2007); Quadri-Felitti and Fiore (2012)
Education (Pine and Gilmore 2011) To learn something new and enhance their knowledge	1. I enjoyed the learning experience during my visit (Q14a) 2. I find the history of Maritime Greenwich fascinating (Q14c)	Pine and Gilmore (1998); Oh et al. (2007); Quadri-Felitti and Fiore (2012)

	<ol style="list-style-type: none"> 3. The historic background attracts me to visit this place (Q14j) 4. Maritime Greenwich is educational (Q19e) 	
<p>Escapism (Pine and Gilmore, 2011) Diverging into a new self and become engrossed by the environment</p>	<ol style="list-style-type: none"> 1. I enjoyed a sense of freedom (Q12o) 2. I was revitalised through this experience (Q12n) 3. Maritime Greenwich makes me feel adventurous (Q19d) 	<p>Pine and Gilmore (1998); Oh et al. (2007); Quadri-Felitti and Fiore (2012)</p>
<p>Playfulness (Csikszentmihalyi 2008)</p>	<ol style="list-style-type: none"> 1. It was relaxing (Q12a) 2. It was exhausting (Q12b) 3. I was sad during this experience (Q12k) 4. I really enjoyed my visit to this heritage destination (Q14d) 5. Maritime Greenwich provides an authentic experience (Q19a) 6. Maritime Greenwich enables me to impress others (Q19g) 	<p>Csikszentmihalyi (2008); Wu and Liang (2011)</p>
<p>Satisfaction (Baker and Crompton 2000)</p>	<ol style="list-style-type: none"> 1. Maritime Greenwich is a 'value for money' destination (Q19f) 2. Maritime Greenwich has quality standards (Q19h) 3. This visit exceeds my expectation (Q19j) 	<p>Baker and Crompton (2000)</p>

3.8.2 Development of the Questionnaires

Veal (2011, p.146) states “leisure and tourism encompass a wide range of activities with a range of characteristics such as frequency, duration and type of participation, expenditure, local and level of enjoyment. Questionnaires are a good means of ensuring that a complete picture of a person’s pattern of participation is obtained”.

The development of this questionnaire (see Table 3.4) was based on literature reviewed and sample questionnaires from ATLAS. ATLAS is an international network of institutes in the field of education and research in tourism, leisure and culture. ATLAS is known for carrying out over 8,000 surveys at 50 sites in nine European countries (Richards and Munsters 2010). A logical flow of questions is likely to stimulate the respondents to provide clear answers. The questionnaires were designed based on the principles and guidelines set out by Oppenheim (2000) and Gillham (2011). The questionnaires were developed in English to address both the domestic and international tourists.

The questions were designed in a logical development order (Gillham 2011). Questions were pertaining to heritage travel and tourist experience. “Closed questions have pre-coded answers, whereas in open questions, respondents are encouraged to express themselves more freely” (Finn et al. 2000, p. 95) whereby the respondents have the freedom to express their feelings and thoughts on their experience. Following the suggestions of Gillham (2011), a few open questions were included alongside the closed questions. Open questions allow deeper discovery in the area of the research.

The questionnaire was organised into six sections:

- Section A contained questions relating to the visit experience of respondents they had taken in previous years
- Section B contained questions relating to the information sources that the respondents used for this visit
- Section C investigated the respondents’ visit generally

- Section D investigated thoughts of the respondents and their opinions on their experience at Greenwich
- Section E contained questions relating to Greenwich itself
- Section F contained sociodemographic questions

Section D (Question 12 and 14) and Section E (Question 19) consisted of a number of statements where respondents were asked to state their level of agreement to rate attributes of experiences. It consisted of multiple-item scales using a five point Likert-type format (1= Strongly Disagree to 5= Strongly Agree).

The wording of statements will have a major effect on the respondents’ answer (Gillham 2011). Oppenheim (2000) suggests that single questions should not be relied upon when attitudes that are most important to the study are being measured. For these reasons, the statements were balanced between positive and negative statements to reflect the respondents’ feelings (Oppenheim 2000). The statements were developed and adapted using the guidance Novak et al. (2000), Oh et al. (2007); Wu and Liang (2011) and Calver and Page (2013). A copy of the questionnaire is attached in Appendix 3.1. Figure 3.3 below illustrated the questionnaire design process for this study.

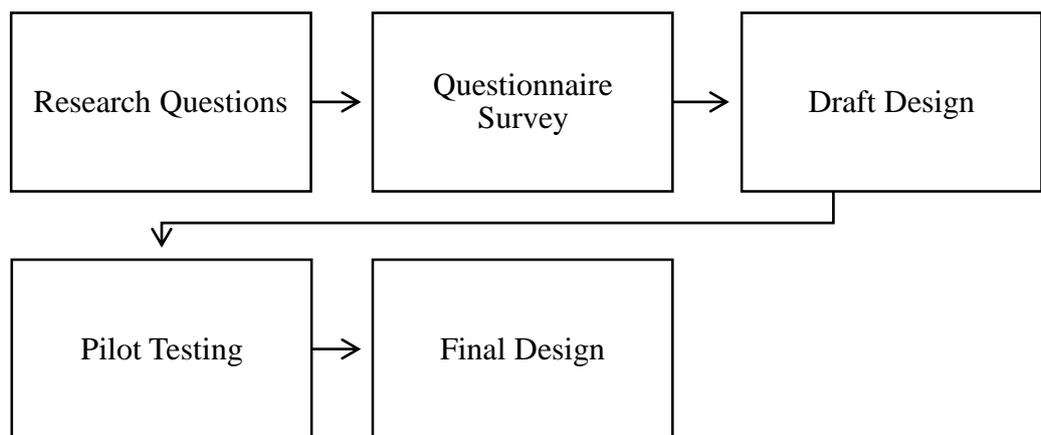


Figure 3.3: Questionnaire Design Process by the Researcher

3.8.3 The Selection of Greenwich as the Study Site

Visit Britain's research in 35 countries around the world indicates that the country's core strengths as a tourist destination are heritage, history, pageantry and culture (Heritage Lottery Fund 2010). According to the Heritage Lottery Fund (HLF) (2010), the direct GDP contribution of heritage tourism including wages and profits earned by tourism including heritage attractions was estimated at £7.4 billion a year.

English Heritage is a government body to manage and promote the properties and sites in the National Heritage Collection. The restructure of English Heritage came to fruition in the year 2015. From 1 April 2015, English Heritage separated into two organisations: (1) *Historic England*, the new name for the public body that champions and protects England's historic environment, and (2) *The English Heritage Trust*, a new independent charity, which looks after the National Heritage Collection, consisting of more than 400 historic sites across England (English Heritage 2016).

The UK Government investing nearly £90 million until the year 2020 for the development, protection and maintenance of heritage properties and sites across England. The Heritage 2020 plan will be carried out by the Historic Environment Forum (HEF) (Department for Culture Media and Sport 2015). This shows the importance of the heritage industry in England.

The United Nations, Educational, Scientific and Cultural Organisation (UNESCO) refer to this site as 'Maritime Greenwich' while the Royal Borough of Greenwich refers to it as 'Royal Greenwich'. For the purpose of this study, it is referred to simply as 'Greenwich'. Greenwich has a number of important heritage elements and Jennings (1999, p.11) suggests that:

“Greenwich has remained a tourist locale of unparalleled historical, scientific and architectural interest; a suburb with such an embarrassment of cultural artefacts that even when you know how they all got there, it's sometimes hard to believe that so much is concentrated in one small space”

It is particularly notable for its maritime history and for giving its name to both the Greenwich Meridian (0° longitude) and Greenwich Mean Time and is situated alongside the River Thames in South East London (see Figure 3.4). Greenwich Meridian Line, which represents the Prime Meridian of the World – Longitude 0° . Every place on Earth is measured in terms of its distance east or west of the Greenwich Meridian. The line itself divides the eastern and western hemispheres of the Earth, just as the Equator divides the northern and southern hemispheres.



Figure 3.4 : The Royal Naval College (Visit Britain 2015)

Greenwich welcomes over 18.5 million tourists per year and is now believed to be London's fastest growing destination (Visit Greenwich 2015). Visit Greenwich predicts that the destination will see a further 28% growth increase by 2018. While, day tourists remain dominant at 94% of the total market in 2014. (UK Parliament 2015).

One of the main concerns for Greenwich is how to promote the benefits of the site to both a local and international audience as it is believed that the full potential of the designation status has not yet been tapped (Leask et al. 2000; Smith 2002, Poria et al., 2013; Adie and Hall 2016).

Hence, this study is conducted in Greenwich, UK due to its rich heritage and history background. Greenwich has maintained its **historical** core purpose and could be deemed an integral part of England's maritime **heritage**.

Appendix 3.2 further explores the importance of Greenwich.

3.8.4 Sampling Method

The next step involves looking at all the sampling methods that are available and choosing the best one for this study. The questionnaires were cross-sectional; the data was collected from August 2013 to September 2014 as Greenwich is an all-year-round destination. Sampling enables the researcher to study a relatively small part of the target population and yet obtain data that are representative of the whole. The chosen samples are expected to be representative. In order to achieve this, sampling procedures will adopt a series of principles as shown (Sarantakos 2005; Creswell 2014):

- Sample units must be chosen in a systematic and objective manner.
- Sample units must be easily identifiable and clearly defined.
- Sample units must be independent of each other, uniform and of same size, and should appear only once in the population.
- Sample units are not interchangeable; the same unit should be used throughout the study.
- Once selected, units cannot be discarded.
- The selection process should be based on sound criteria and should avoid errors, bias and distortions.

Non-probability sampling using convenience sampling was chosen for this study as the respondents were approached at tourist attractions, which made probability sampling difficult to execute (Finn et al. 2000; Sekaran and Bougie 2013). Non-probability sampling is defined as “sampling where it is not possible to specify the probability that any person or other unit on which the survey is based will be included in the sample” (Smith 1983, p.394), providing researchers with the opportunity to “select samples purposively” and enabling them to reach “difficult-to-identify members” of the population (Saunders et al. 2009, p.178).

The studied employed a convenience sampling method, following a similar methodology conducted by King and Prideaux (2010); Palau-Saumell et al. (2013); Tsaur et al. (2013); Nguyen and Cheung (2014); Kang et al. (2014); Lu et al. (2015); Tsaur et al. (2015); Chen et al. (2016); and Cheng et al (2016) in their study on heritage tourism experiences and flow adventure experiences. Convenience samples, being fortuitously available when approached. This strategy permitted the researcher to obtain maximum possible number of tourists during the data collection period. This type of sampling is commonly used for tourists’ surveys since respondents are available to be surveyed at a given period of time and space (Finn et al. 2000).

Looking at the Greenwich tourist arrivals in the UK for the year 2013 (see Table 3.5), areas with the highest number of arrivals were chosen. The questionnaire was distributed in public areas, especially focusing on the exit of The Old Royal Naval College, The National Maritime Museum, The Royal Observatory, and the Cutty Sark. The tourists were approached as they exited the site and invited to participate in the study by completing a questionnaire using either an iPad or the printed questionnaires. It was explained to tourists that the average time to complete the questionnaire was about 10 minutes and free coffees, with the help of Greenwich Tourism, were offered as a small incentive. The free coffees helped to increase the survey’s response rate. Besides that, Greenwich Tourist Information Centre also helped distributing the questionnaires in the centre. While, Figure 3.5 (on the next page) indicates the map of Greenwich that indicates the location of these chosen data collection area.

Table 3.5: Greenwich Tourist Arrivals, 2013
 (Association of Leading Visitor Attractions 2013)

Rank	Site	Total Visits	+/- compared with 2012 (%)	Admission Charge
1.	Old Royal Naval College	1,803,477	1.0	F
2.	National Maritime Museum	1,437,725	27.0	F/C
3.	Royal Observatory	798,804	27.0	F/C
4.	Cutty Sark	321,607	26.0	C

Note: F: Free and C: Charge

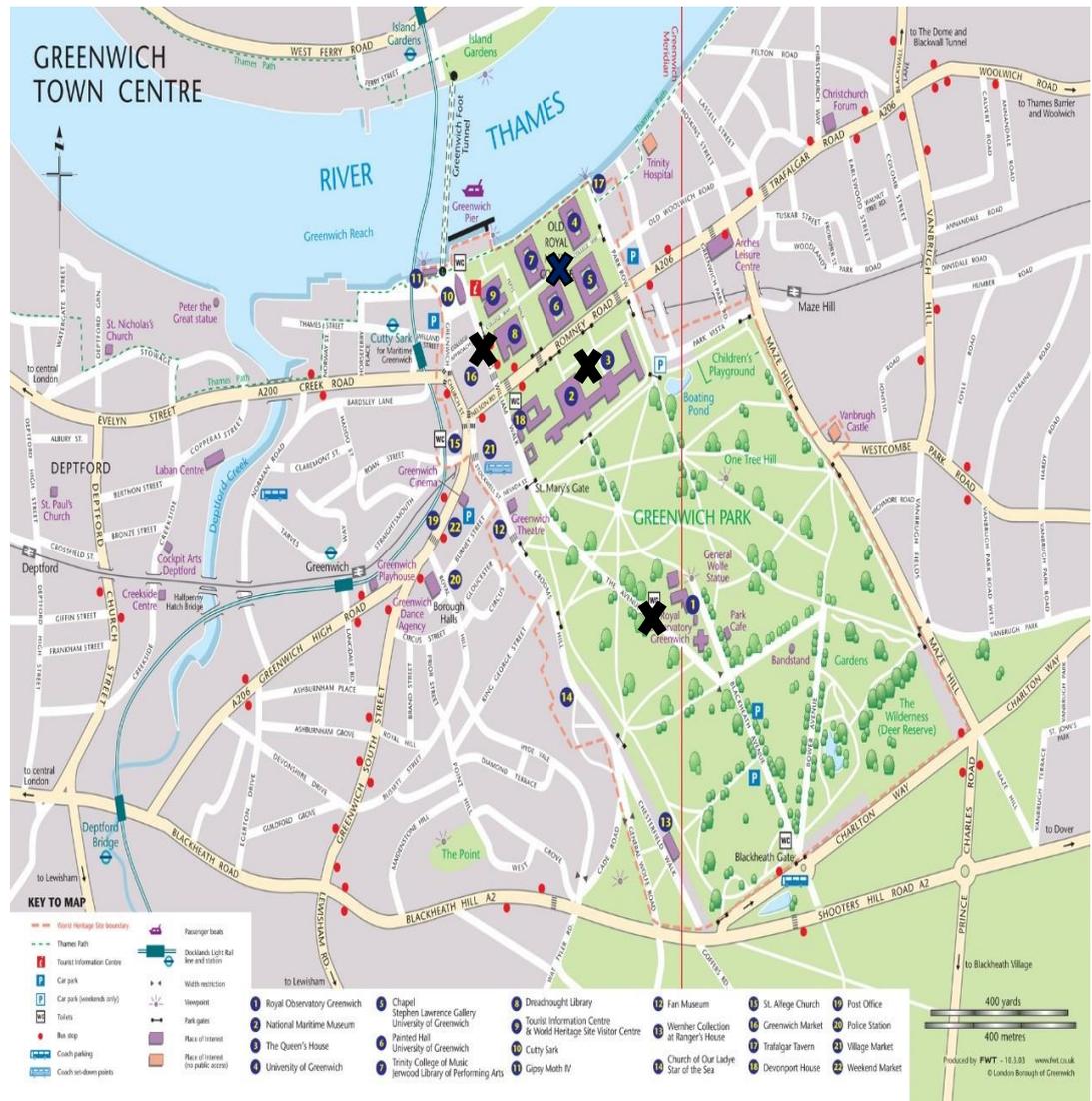


Figure 3.5: Data collection sites X (Visit Greenwich 2015)

3.8.5 Target Population

After formulating the research questions, the study population was determined using EUROSTAT and WTO guidelines for conducting and processing tourist surveys at destinations. In detail, the sample was made up of tourists who were above 18 years old, able to understand and speak English and who were visiting Greenwich.

3.8.6 Pilot Study

This pilot study was necessary for the following reasons:

- To identify the manner the respondents respond to the set of developed questions.
- To assess the validity and reliability of the questionnaires.
- To examine the flow of the questionnaire and if there were any questions that were not clearly understood.
- To gain a preliminary response rate estimate of the likely actual response rate.
- To obtain an estimate of the time taken to complete the questionnaire and the overall rate for completion.
- To discover if there were any weaknesses, inadequacies and problems in all aspects of this research, which enables corrections to be made before the actual data collection begins (Finn et al. 2000; Oppenheim 2000; Creswell 2014).

A pilot test was undertaken with 30 respondents in early July 2013 at Greenwich to ensure that the wording of the questionnaire was clear and to validate the survey instrument. The questionnaires were piloted at the exit of Maritime Greenwich and the Royal Observatory Greenwich. Printed questionnaires were distributed to the tourists at the site by the researcher. The respondents were asked to report whether any questions were unclear to them so that the researcher

could identify any mistakes made in the questionnaire. The data from the pilot studies were entered into Version 22 of Statistical Package of Social Sciences (SPSS) software. It was important to check whether the questions were being understood correctly by respondents (Gillham 2011). As a result of this feedback, additional responses were added for Questions 7 and 13. In Question 7, “particular interest in scenery/landscape of this area” was added while in Question 13, “getting closer to nature” was added. Overall, the respondents understood the questions that were asked and the response was positive.

3.8.7 Sample Size

Since this study employs SEM to test the proposed hypotheses, sample size is a crucial factor in determining the extent to which the procedures of the existing model evaluation can be reliable. SEM suggests that a minimum of at least five respondents for each estimated parameter is acceptable (Hatcher 1994). However, a number of factors impact the sample size requirements, including model misspecification, model size, departures from normality, and estimation procedure (Hair et al. 2010). Hair et al. (2010, p.10) recommends that, “When the number of factors is larger than six, some of which use fewer than three measured items as indicators, and multiple low communalities are present, sample size requirements may exceed 500.”

According to Hair et al. (2010), in order to have the right statistical analysis the suggested sample size chosen should exceed 200. However, Francis (1988) suggests that the sample size should be more than 300 for structural equation modelling, and Office for National Statistics (ONS) (2010) states that in order to get accurate results from a survey, the researcher should aim for a minimum of 400 people.

Maximum likelihood estimation (MLE) is a way of estimating statistical parameters by choosing the parameters that make likely to have happened. MLE chooses the parameters that maximise the probability (Field 2013). Hence, this study uses MLE as it is the most common estimation procedure. Several studies

have reported an association between sample size and the model fit indices, including the incremental fit indices and the absolute fit indices (Anderson and Gerbing 1988; Hu and Bentler 1999; Bentler 2007; Kline 2016). The researchers (Hu and Bentler 1995; Bentler 2007; Kline 2016) noted that the model and number of fit indices are relatively and consistently stable across the MLE method at a sample size of 250 or greater. However, a model with more measured indicators or variables requires larger samples, while multi-group analyses require an adequate sample for each group (Hair et al. 2010). As multivariate data analysis approaches were used to analyse the data, the minimum sample size that was deemed to be suitable for most of the analyses was 10 times as large as the number of variables in the study (Hair et al. 2010).

As shown in Table 3.6, there are a total of 35 variables in the model. However, SEM requires a larger sample size, and thus the sample size was estimated based on the number of parameters. In terms of sample size estimation, a rule of thumb that was suggested by Stevens (2009) is to have at least 15 cases per measured variable or indicator. Bentler and Chou (1987) recommended at least 5 cases per parameter estimate (including error terms and path coefficients). It has also been suggested that the researcher goes beyond these minimum sample size recommendations, particularly when the data are non-normal or incomplete or when the model is very complex with many constructs (Hair et al. 2010).

Based on Stevens (2009)'s suggestion of 15 observations to one variable, the estimated sample size would then be 525 (35 variables multiplied by 15 responses), whereas the guidelines of Bentler and Chou (1987) would put the estimated sample size at 175 (35 parameters multiplied by 5 responses). As the data were expected not to be multivariate normal, the larger estimated sample size of 525 was adopted. It was also estimated that 20% of the target respondents might not answer all questions due to the fact that the questionnaire was relatively lengthy and that some may not want to take the time to participate in the study. Therefore, it was estimated that 630 (525 multiplied 120%) tourists would need to be approached to achieve the required sample size.

Table 3.6: Number of Items

Constructs Measured	Number of Items
Enjoyment	4
Telepresence	3
Focused Attention	2
Time Distortion	2
Engagement	3
Entertainment	2
Esthetics	2
Education	4
Escapism	3
Playfulness	7
Satisfaction	3
TOTAL	35

3.8.8 Data Collection Phase

Following amendments to the questionnaire after the pilot studies, the first phase of data collection was undertaken in the months of August and September 2013 with 124 useable questionnaires collected. Results from this phase are explained in Section 3.9 below. During this period, it was noted that the younger generation respondents were more interested in an online version as they personally asked the researcher about this. At the same time, printed questionnaires were well received. Hence, an online version of the survey was created, which can be accessed at:

<https://mrg.bournemouth.ac.uk/surveys/Greenwich/worldheritage2013.htm>

Therefore, iPads with the online survey link above were given to respondents who preferred to answer the questionnaire electronically. Besides that, the printed questionnaires were also distributed. A small proportion of tourists (15%) declined to take part in the survey.

The second phase of data collection was done in the months of November and December 2013 where 215 useable questionnaires were obtained. Finally, the third phase of data collection took place from May to September 2014 where 309 useable questionnaires were obtained (see Table 3.7). Data were collected during these phases because of the researcher personal reasons.

Table 3.7: Survey Response Rate

	Collected	On-Site	Online	Useable	Percent (%)
First Phase (Aug-Sept 2013)	137	137	-	124	90%
Second Phase (Nov-Dec 2013)	228	132	96	215	94%
Third Phase (May-Sept 2014)	378	248	130	309	82%
Total	743	571	226	648	87%
Missing Value	95	75	20		

Of the 743 surveys collected, only those that were fully completed were incorporated into the analysis, resulting in 648 useable surveys, that is 87%. 35% from the respondents that is 226 questionnaires were answered online. And, those 95 questionnaires that had those missing values were dropped from the data set.

In order to make sure the data collected were internally consistent, Mann-Whitney U test was conducted. The results indicated that online data collection method did not differ significantly from on-site data collection where $U = 21594$, $z = -1.227$ and $p = .220$. The detailed result is discussed in Appendix 3.3.

3.9 RESULTS FROM FIRST PHASE TESTING

Due to the small number of samples (n=124), univariate analysis was conducted on the data (Appendix 3.4).

From this analysis, it is noted that all the data were evenly distributed across all categories. Figure 3.6 below shows the normal distribution and age group of the respondents. Histograms are useful for checking normal distribution. Normal distributed data are useful for parametric tests (Hinton et al. 2014). The normal distribution appears to be a reasonably good fit within these age groups.

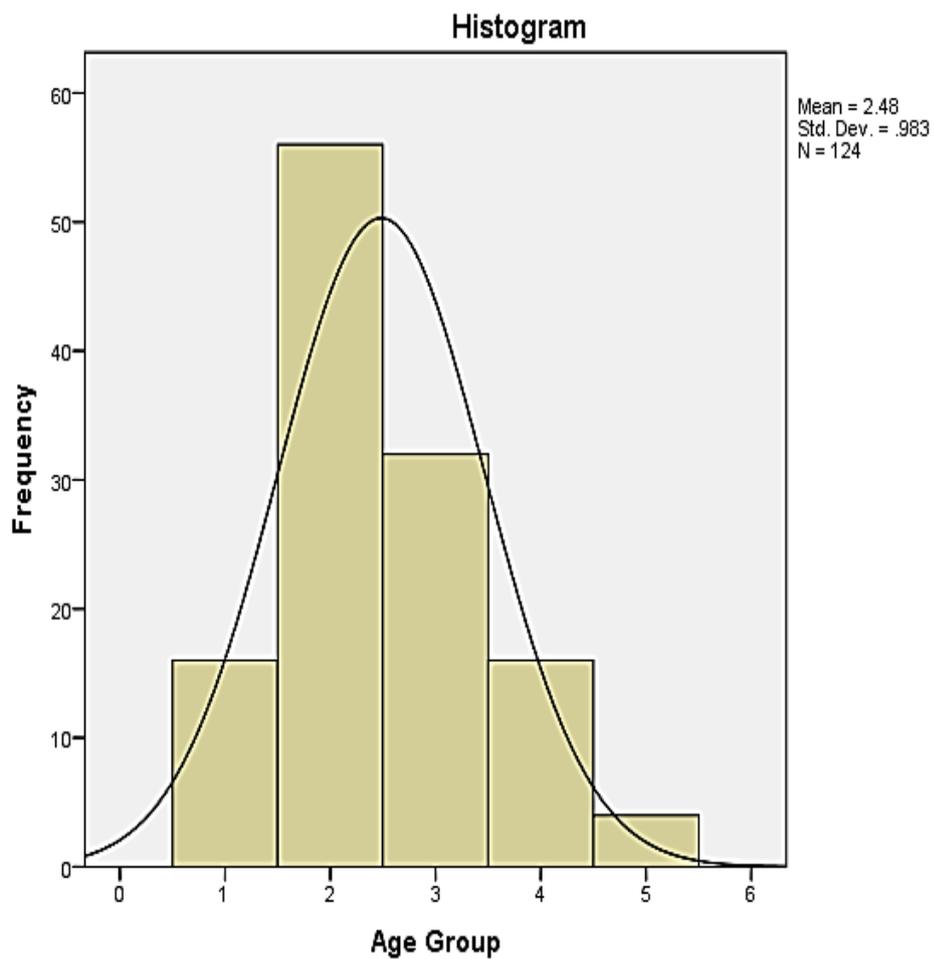


Figure 3.6: Normal distribution for each age group

3.9.1 Reliability of the Pilot Testing

“Reliability is the ability of the questionnaire to consistently measure the topic under study at different times and across different populations” (Hinton et al. 2014, p.351). The reliability of the scales was tested by calculating their coefficient alphas (Cronbach’s alphas) to determine the degree of internal consistency between the multiple measurements. The rationale for the assessment was that the individual items in each scale should all be measuring the same construct and thus be highly intercorrelated, and that the Cronbach’s alphas should meet the recommended significance of 0.70. An alpha of 0.7 or above is generally taken to indicate a scale of high reliability (Nunnally and Bernstein 1994; Hinton et al. 2014).

A reliability analysis (Cronbach’s alpha) was performed for all 35 statements, resulting in .895 (see Table 3.8). The Cronbach’s alphas of 11 constructs ranged from 0.946 to 0.810 (see Table 3.9), with all constructs meeting the 0.70 level (Nunnally and Bernstein 1994). Based on this, the next step of data collection was performed.

Table 3.8: Reliability Results for Pilot Data

Reliability Statistics		
Cronbach's Alpha	Cronbach's Alpha Based on Standardised Items	N of Items
.895	.899	35

Table 3.9: Reliability Results for Each Constructs

Reliability Statistics

Construct	Cronbach's Alpha	Cronbach's Alpha Based on Standardised Items	N of Items
Enjoyment	.737	.810	4
Telepresence	.741	.834	3
Focused Attention	.730	.809	2
Time Distortion	.787	.869	2
Engagement	.839	.903	3
Entertainment	.921	.939	2
Esthetics	.863	.898	2
Education	.778	.841	4
Escapism	.719	.799	3
Playfulness	.938	.946	7
Satisfaction	.818	.921	3

3.10 DATA ANALYSIS

“Data analysis is the application of logic to understand and interpret the data that have been collected about a subject” (Zikmund 1997, p.236). For the purpose of this study, the software packages named SPSS version 22 and AMOS version 22 were used for the statistical analysis.

The collected questionnaires were manually checked to see which questionnaires had been fully completed. Questionnaires that were incomplete or partially filled were excluded from analysis. As recommended by Tabachnick and Fidell (2014), each paper questionnaire was proofread against the SPSS data file it had been entered. After data entry of all the questionnaires was complete, the data file was again checked thoroughly for any errors when inputting the

data. Entries were checked to make sure they were all within the range of permitted values. Where questions had not been answered by respondents, the responses were marked as missing values (Gillham 2000).

The analysis of the data from the questionnaire involved univariate, bivariate and multivariate techniques.

- Univariate analysis is the simplest form of quantitative analysis and is used on single variables. Examples of univariate analysis include descriptive statistics, measures of central tendency and measures of dispersion. Field (2013) recommends looking at the data graphically before running any further analysis. The choice of statistical tests employed in the data analysis was based on reflection on the aim and objectives of the study. Chapter 5 presents descriptive statistics relating to the demographic of the sample.
- Bivariate analysis involves the analysis of two variables at a time and can be used to determine whether two variables are related. Bivariate helps to uncover relationships between variables but it is not possible to infer causality in the relationship (Bryman 2016). There is a wide range of bivariate techniques, which includes chi-square tests, Mann-Whitney tests, Spearman's rho tests and Kruskal-Wallis tests. For this study, chi-square tests were applied. Chi-square tests are the most frequently used tests of significance in the social sciences researches (Sarantakos 2005). The test compares the observed and expected frequencies and examines the hypothesis that the variables are independent of each other (Bryman 2016).
- Multivariate analysis explores the connections between three or more variables (Hair et al. 2010; Bryman 2016). Since the purpose of the study is to confirm the relationship within visitor experience, heritage tourism and heritage destination, it is a multivariate technique that can deal with multiple relationships simultaneously and assess relationships comprehensively. Multivariate techniques that will be applied for this

study are factor analysis, exploratory factor analysis (EFA) and confirmatory factor analysis (CFA). The multivariate technique applied to the data in this study was factor analysis. Factor analysis explores the underlying structure by examining the correlations between variables in large sets of data to see if a small set of underlying variables or factors can explain the variation in the original set of variables (Harrison and Schofield 2010; Hinton et al. 2014). Thus, factor analysis is viewed as a way of summarising or reducing data, often collected in a questionnaire, to a few underlying dimensions. Factor analysis was conducted on the statements in questions 12, 14 and 19. A full explanation of how the factor analysis was undertaken and the justifications for the decisions made is detailed in Chapter 5.

Therefore, a **four-step procedure** was used in this study to examine heritage visitor experience:

1. Underlying constructs measuring heritage visitor experience were identified by using an exploratory factor analysis (EFA). EFA addresses the problem of analysing the structure of the interrelationships among a large number of variables by defining a set of common underlying dimensions (Hair et al. 2010) by looking at Kaiser-Mayer-Olkin test and Bartlett's test of sphericity. The values of the Kaiser-Mayer-Olkin test should exceed the acceptable level of 0.70, indicating that the distribution of values will be adequate for factor analysis. Bartlett's test of sphericity shows that chi-squares for all constructs need to be significant ($p < .01$), indicating that the correlation matrix will not be an identity matrix and, therefore, be adequate for factor analysis. The measurement scales are purified based first on the item-to-total correlations;
2. Second, the attributes of the heritage visitor experience were examined by using Cronbach reliability (Cronbach and Meehl 1955; Hair et al. 2010);

3. Third, the underlying constructs measuring the heritage visitor experience were validated by using CFA; and
4. Finally, a structural model will be proposed and tested to examine the relationships between heritage, experience and visitor. A model development approach was applied, in which a model is tested, and if found to be unacceptable, and substitute model is tested constructed on changes recommended by the modification indexes (Reisinger and Mavondo 2007; Hair et al. 2010). In the last decade, it is noted that number of tourism studies using SEM has been increasing (Reisinger and Mavondo 2007).

In order to create the structural model, AMOS software was used, which enabled the researcher to specify, estimate, assess and present models to show the hypothesised relationships among variables (IBM 2015). The software lets the researcher build models more accurately than with standard multivariate statistics techniques. The researcher can choose either the graphical user interface or non-graphical, programmatic interface. For this research, the graphical user interface method was used.

SPSS AMOS allows the researcher to build attitudinal and behavioural models that reflect complex relationships (IBM 2015). The software does the following:

- Provides SEM, which is easy to use and lets researchers easily compare, confirm and refine models. In the last decade, it is noted that the number of tourism studies using SEM has been increasing (Reisinger and Mavondo 2007).
- Uses Bayesian analysis to improve estimates of model parameters.
- Offers various data imputation methods such as regression and Bayesian to create different data sets.
- Assumptions underlying the statistical analyses are clear and testable, giving the researcher full control and potentially furthering understanding of the analyses.

- Graphical interface software boosts creativity and facilitates rapid model debugging.
- SEM programmes provide overall tests of model fit and individual parameter estimate tests simultaneously.
- Regression coefficients, means, and variances may be compared simultaneously, even across multiple between-subject groups.
- Measurement and confirmatory factor analysis models can be used to purge errors, making estimated relationships among latent variables less contaminated by measurement error.
- It has been the ability to fit non-standard models, including flexible handling of longitudinal data, databases with auto correlated error structures (time series analysis), and databases with non-normally distributed variables and incomplete data.
- This last feature of SEM is its most attractive quality. SEM provides a unifying framework under which numerous linear models may be fit using flexible, powerful software.

SEM analysis method was chosen compared to all the other methods because SEM is one of several statistical models that seek to explain the relationships between multiple variables (Hair et al. 2010; Hoyle 2012). SEM is acknowledged as generalisation, integration and extension of analysis of variance (ANOVA), multiple regression analysis, and principal factor analysis. It simultaneously estimates and tests a series of hypothesised inter-related dependency between a set of unobserved constructs, each measured by one or more observed variables (Hoyle 2012). SEM is a statistical technique used in social, psychological and behavioural science research (Reisinger and Mavondo 2007).

The SEM technique combines multiple regression and factor analysis. SEM is particularly useful when the variables of interest cannot be readily measured using a single variable. SEM achieves this by using EFA or CFA technique to measure these unobservable (latent) variables, based on the 'effect' that the latent variable has on the observable (indicator) variables. Latent variables can

also be referred to as factors or constructs, and indicator variables can also be referred to as items (Hair et al. 2010).

The SEM technique has considerable potential for theory testing and development as well as validation of constructs (Anderson and Gerbing 1988; Reisinger and Mavondo 2007). It also has the ability to accommodate multiple interrelated dependence relationship in a single model (Schumacker and Lomax 1996). SEM analyses can be used in both confirmatory mode (for the purpose of theory-testing) and in exploratory mode (for theory-building). In theory-building, the operation is exploratory insofar as models are tested, modified and tested again in the search for an optimal model (Kline 2016) pp.10-11). This research employs the model generating approach where the model is modified and tested using the same data (Joreskog 1993).

Hoyle (2012) developed an implementation framework that outlines the steps of SEM as shown in the Figure 3.7 on the next page. The framework has five steps:

- (1) Model specification;
- (2) Model estimation;
- (3) Model evaluation of fit;
- (4) Model interpretation and reporting (model testing) and
- (5) Model respecification (model modification).

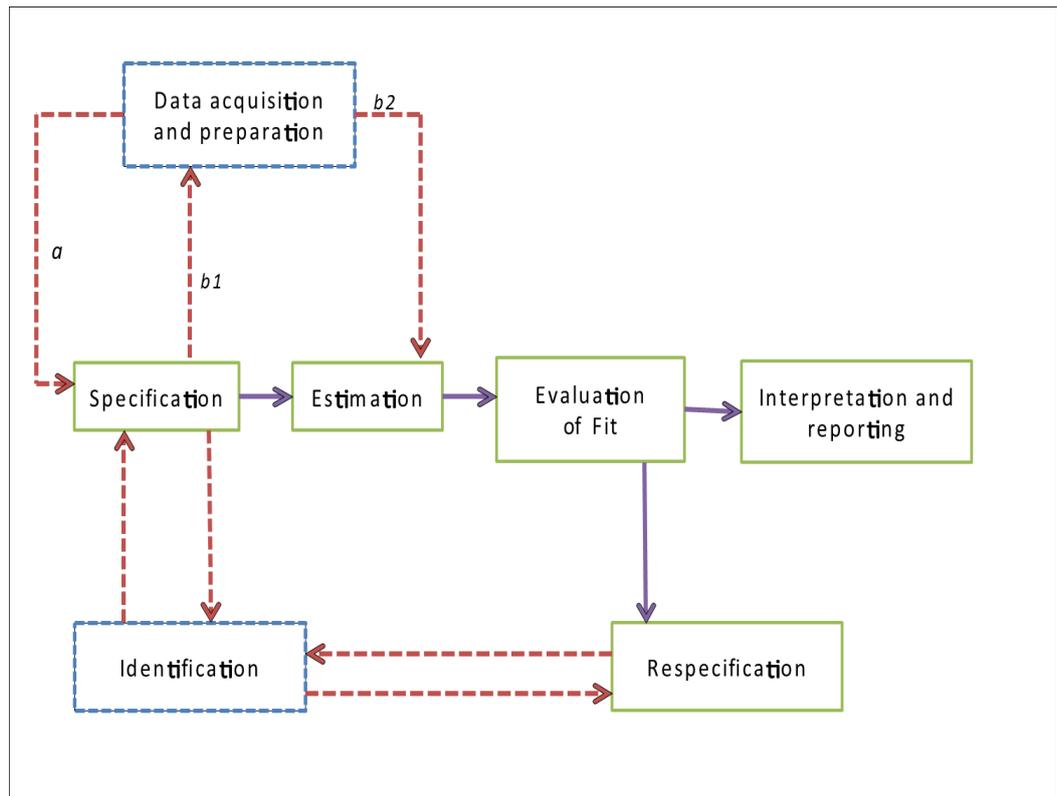


Figure 3.7: Steps in the implementation of SEM (Hoyle 2012)

Some examples of tourism studies that applied SEM are identified in Table 3.10.

Table 3.10: SEM Research Studies in Tourism

Author	Journal	Research Area
Chen et al. (2016)	International Journal of Tourism Research	Symbolic, Experiential and Functional Consumptions of Heritage Tourism Destinations
Cheng et al. (2016)	Asia Pacific Journal of Tourism Research	Flow Experience During Hiking Activity
Lin and Kuo (2016)	Tourism Management Perspectives	The Behavioural Consequences of Tourist Experience
Lu et al. (2015)	Tourism Management	Tourist Experiences and Authenticity

Song et al. (2015)	Journal of Travel and Tourism Marketing	The Influence of Tourist Experience on Perceived Value and Satisfaction
Tsaur et al. (2015)	Journal of Leisure Research	Adventure Challenge Experience using Flow
Tsaur et al. (2013)	International Journal of Tourism Research	Experience, Flow, Happiness for Mountain Climbers
Calver and Page (2013)	Tourism Management	Hedonism consumption of heritage tourist
Quadri-Felitti and Fiore (2013)	Tourism and Hospitality Research	Destination loyalty in wine tourism
Ballantyne et al. (2011)	Tourism Management	Wildlife tourism
Wu and Liang (2011)	Tourism Management	Flow experience in white-water rafting
Kolar and Zabkar (2010)	Tourism Management	Authenticity in cultural heritage marketing
Hosany and Gilbert (2010)	Journal of Travel Research	Tourists' emotional Experiences
Chen and Chen (2010)	Tourism Management	Experience quality of heritage tourist
Gross and Brown (2008)	Tourism Management	Place attachment and tourism experiences
Chi and Qu (2008)	Tourism Management	Destination image and loyalty
Sparks (2007)	Tourism Management	Wine tourism
Shin (2006)	British Journal of Educational Technology	Online learner's flow experience
Bigné et al. (2005)	Tourism Management	Visitors' emotions in a theme park environment

Hwang et al. (2005)	Tourism Management	Relationships among tourists' involvement, place attachment and interpretation satisfaction
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3.11 RELIABILITY AND VALIDITY

Reliability is a matter of whether a particular technique, applied repeatedly to the same objects, would yield the same result each time (Babbie 1990; Bryman 2016). Reliability is the degree of consistency between multiple measurements of a variable (Hair et al. 2010). The purpose of reliability testing is to ensure that the instruments being used are not sensitive to changes in the researcher, the respondent or the research condition (Sarantakos 2005). The questionnaire should not only be valid but also reliable. Reliability can be assessed in a number of ways. First, by splitting the questionnaire into two and seeing if the first half of the questions produce the same result as the second half (split-half reliability). Second is by examining each question in turn and seeing how diagnostic a question it is (Hinton et al. 2014). Cronbach's alpha is the most popular method of examining reliability (Hinton et al. 2014; Bryman 2016). The calculation of Cronbach's alpha is based on the number of items (i.e. the number of questions on a questionnaire) and the average inter-item correlation. The reliability coefficient (α) also will be examined for all constructs, providing strong internal consistencies of the items.

Whereas "validity is the property of a research instrument that measures its relevance, precision and accuracy" (Sarantakos 2005, p.83), validity also refers to the extent to which an empirical measure adequately reflects the real meaning of the concept under consideration (Babbie 1990; Finn et al. 2000). There are two types of measurement in validity. The first internal validity refers to whether the hypothesised cause produces the given effect in the piece of research. This is usually applied to experimental research which has controlled variables. Internal validity does not apply to survey research, as the only controls are statistical ones applied when data are being analysed. The second measure is

external validity, which can be referred to as the extent to which the results of the research can be generalised (Finn et al. 2000).

Therefore, in order to improve the external validity for this research, the researcher did the following:

- Approached supervisors and specialists in this field for professional advice.
- Used previous published research as guidance.
- Provided a sound understanding of the theory underpinning the research.
- Conducted pilot testing.

Meanwhile, the reliability and validity are central issues in the measurement of variables. Validity and reliability issues are supported from the SEM output of the measurement model. The measurement model reveals relationships between observed indicators and their underlying latent constructs. By using a CFA, the measurement model is evaluated. Prior to testing the full measurement models, a CFA of each construct in the model will be analysed separately.

First, by examining the completely standardized factor loading, error variance, t-value, and squared multiple correlations value, the model will be assessed. The size of the factor loading is one important consideration. In the case of high convergent validity, high loadings on a factor would indicate that they converge on some common point; standardized loading should be 0.5 or higher, and ideally 0.7 or higher. The t-value should be greater than 1.98. Next, the three types of model fit from SEM output should be checked. The validity of the measurement model is reflected by the goodness-of-fit indices. In this study, three types of fit indices, including absolute fit indices, incremental fit indices, and parsimony fit indices, will be examined. Absolute fit indices are a direct measure of how well the proposed model reproduces the observed data. Incremental fit indices assess how well the proposed model fits relative to an alternative baseline model. Parsimony fit indices provide information about

which model in a set of competing models has the best fit relative to its complexity (Hair et al. 2010).

3.12 THE NATURE OF ETHICS FOR THE STUDY

Ethics is defined as “the principles, norms and standards of conduct governing an individual or group” (Trevino and Nelson 1999,p.21). “Ethics (from the Greek ethos, ‘character’) is the systematic study of the value concepts – ‘good’, ‘bad’, ‘right’, ‘wrong’ – and the general principles that justify applying these concepts” (Jennings 2001,p.95). Though, Sekaran and Bougie (2013,p.15) defined ethics as “a code of conduct or expected societal norm of behaviour while conducting research”. Punch (2014, p.54) supports Jennings (2001) and Sekaran and Bougie (2013) by stating “ethics is the study of what is good, right, or virtuous courses of action; can be approached from different points of view”.

The four main areas that are important for conducting an ethical research are:

- i. Whether there is harm to participants;
- ii. Whether there is a lack of informed consent;
- iii. Whether there is an invasion of privacy; and
- iv. Whether deception is involved. (Diener and Crandall 1978)

This research was undertaken ethically. Bournemouth University (BU) Ethics Checklist (see Appendix 3.5) was completed prior to the data collection. The checklist covers a wide range of potential ethical issues that a researcher might encounter. The questions that were most relevant were:

- Will the research involve prolonged or repetitive testing, or the collection of audio, photographic or video materials?
- Could the research include psychological stress or anxiety, cause harm or have negative consequences for the participants or researcher (beyond risks encountered in normal life)?

- Will the study involve discussion of sensitive topics (e.g. sexual activity, drug use, criminal activity)?
- Will it be necessary for the participants to take part in the study without their knowledge/consent at the time?
- Are there problems with the participant's right to remain anonymous?
- Might the research involve participants who lack the capacity to decide or to give informed consent to their involvement?

A number of steps were taken to make sure that the potential issues raised in these questions did not become a factor for this study. Statements relating to the tourists' experiences were designed in simple and easy-to-understand manner. Lengthy attitudinal statements common in psychological testing were not used in the questionnaire so that the respondents would not be subject to prolonged or repetitive testing.

The study did not involve any discussion on sensitive issues and was not considered to cause stress, harm or anxiety beyond those encountered in normal life. The questionnaire consistently focused on the research topic and only asked questions relating to a respondent's experience and view of the heritage destination. In Section F, general demographics were asked. The lowest age group listed in question 33 was 18-24 years, highlighting that children would not be completing the questionnaire. Potential sensitive questions such as occupation, income and marital status were not asked. The questions asked in the questionnaire are set in a simple and understandable manner for the tourist as it is important to obtain a rich data set (Ryan 2004). Information obtained from the respondent has been treated as strictly confidential throughout and with their consent to participate.

Rowley (2004, p.208) stated, "conducting research ethically with respecting privacy and confidentiality, and being transparent about the use of research data. Ethical practices hinge on respect, trust and approaches that seek to build, rather than demolish, relationships". With regards to anonymity, the introduction note in the questionnaire clearly stated that all the information provided is anonymous

and would be used for academic purposes only. The questionnaire did not ask for names or addresses.

3.13 HEALTH AND SAFETY

A Bournemouth University Risk Assessment form was completed before the pilot studies were undertaken. Based on that, the distribution of questionnaires was carried out only in daylight within the opening and closing hours of the Greenwich Tourist Information Centre (10AM to 5PM). All the questionnaires were distributed in locations where there was public access, limiting the health and safety risks to the participants and the researcher.

3.14 LIMITATIONS

As with all research methodologies, there are a number of limitations to be discussed. These limitations relate to the different stages of the research design, and reflecting on these is an important part of the research process for this study.

Firstly, sample size is an important concept that may influence the validity of the results, the ability to use certain statistical techniques, as well as the cost of the survey (Hair et al. 2010). This research aims to explore relationships between variables and linking them with flow experience. Tabachnick and Fidell (2014) suggest that it is comforting to have at least 300 cases and Comrey and Lee (1992) mentioned that 300 is a good size sample, 100 is poor and 1000 is excellent. As this study sought to have a larger sample size, time was a major limitation.

In terms of the data collection procedure, three main limitations exist. One is that a certain degree of sampling bias could not be avoided due to a high degree of attrition across the four locations of the data collection. Second, is that the surveyed data were collected only in Greenwich. Initially, this study aimed to collect data at two heritage sites and compare the findings but when factors that

should be taken into account such as general limits of time and money (Oppenheim 2000), only one side was chosen. The final limitation is the weather. There were rainy days during collection especially in the summer. Because of the open area concept in Greenwich, during those rainy days, data were only able to be collected at the Visitor Centre.

Finally, this research is the first study which investigated the flow experience in heritage tourism. Therefore, making it difficult to compare with previous findings that can be used as a guidance.

3.15 PRESENTATION OF FINDINGS AND CONCLUSION

This chapter presented the quantitative research design of this study, which takes a survey research approach. The chapter has set out the methodological approach to this research, discussing the methods and techniques used in data collection and sampling methods.

The findings from the questionnaire are presented in the following chapters. Chapter 4 outlines the findings of the questionnaire by looking at the demographic characteristics of respondents and presents an analysis of factor analysis. Chapter 5 outlines the analysis from SEM and reporting relating to the research objectives of this research study. Chapter 6 presents a discussion and conclusion of the overall research.

FINDINGS OF THE STUDY

“If you torture the data long enough, it will confess” (Coase 1994, p.27)

4.1 INTRODUCTION

This chapter reports the findings of the data collection for this study. The results of the descriptive statistics for the research variables are described along with findings from a factor analysis before moving into the CFA and SEM analysis in the next chapter. This chapter then concludes with an examination of the reliability and validity of the measurement scales. Much of this chapter has been reported in a conference proceeding (Kanagasapathy 2015a), a copy of which is provided in Appendix 4.1.

4.2 PROFILE OF RESPONDENTS

The questionnaire was completed by 648 adult respondents, of which there were slightly more female respondents (54.8%) than male respondents (45.2%). The heritage study by Mottiar and Quinn (2004) reported that women significantly influence the holiday travel decision process. A recent study conducted by Kempiak et al. (2017) in six heritage sites in the UK also validated this finding as females accounted for a larger proportion of respondents than males. Similar results relating to distribution of gender were presented in heritage tourism market research for the UK by Mintel (2015).

In addition to that, the Taking Part studies, conducted by DCMS for the period 2013 to 2014, also indicated that women had a higher heritage participation, 55.8% of the respondents were women and 44.2% were men. In the following year 2014/15, a slight drop in the number of arrivals was noted, however, the participation of women was still higher than men (Department for Culture Media and Sport 2015). The involvement of women in making the travel decisions may reflect on why the higher response rate is from women (Department for Culture Media and Sport 2015).

Most respondents had some form of college or university education (64.3%), with a bachelor degree being the most frequent educational level (48.1%). This suggests that the sample is slightly higher proportion in their education qualification compared to the general population. For instance, according to data from the 2011 Census (The National Archives 2016), 27.2% of the resident populations of England and Wales had a degree or above whilst 40.9% had a qualification of GCSEs or A-Levels or equivalent. However, this does not affect the findings of the studies as studying tourists from their education qualification was not the aim of the research.

The age of the sample with varied from each group and the highest number of respondents in the 25-34 year olds (45.1%). Also, 43.1% reported to have children under 18 living at home with most of them under 11 years old (22.1%). These findings endorse previous studies of heritage tourists' characteristics which demonstrated that the tourists are younger or middle aged and likely to have a good education level (Silberberg 1995; Kerstetter et al. 2001; Timothy 2011; Huh et al. 2006; Oh et al. 2007; Nguyen and Cheung 2014; Remoaldo et al. 2014; Kang et al. 2014). However, according to Nguyen and Cheung (2014), the growth 'gray' tourism (tourists over 55 years old) within Western and European market is due to their increasing interest in heritage and culture tourism. The Taking Part survey (referred to above) indicated that 14% of visitors were from the age group 75+ in the year 2014/15 (Department for Culture Media and Sport 2015). However, this was not reflected in this research, as only 3.2% of the respondents were from this 'gray' segment.

Of the respondents, 64.6% were living in the United Kingdom. Heritage tourists are noted in Huh et al. (2006) as being predominantly domestic in nature, which supports this finding. However, Adie and Hall (2016) noted that WH tourists tend to have a higher relative probability of being international tourists in their study. While, the remaining 35.3% of respondents were from all over the world, with the highest proportion from Italy (6.6%), followed by the Netherlands (6.3%), France (6.2%), Australia (3.5%), Germany (3.2%) and the USA (2.9%). According to a report published by Euromonitor in August 2014, Europe has been an important market for UK inbound tourism, with France and Germany being the leading source of UK arrivals. It was also noticed there was a double-digit growth from arrivals from the Netherlands (Euromonitor International 2014). The respondents' country of residence from this study supports this report. Furthermore, about 1.7% of respondents were from China. The effort of DCMS to welcome Chinese tourists to the UK with their "China Welcome" campaign, which simplified their visa application, and the launch of the Chinese Tour Guide Accreditation Scheme in the UK may have encouraged their visit to the UK. In 2011, 54% of overseas tourists to the UK visited historic buildings and, in the Nation Brand Index, Britain ranked 5 out of 50 countries in terms of being rich in historic buildings and monuments (English Heritage 2016).

Table 4.1 below summarises the detailed demographic characteristics of the respondents.

Table 4.1: Demographic Characteristics of the Respondents

Demographic Characteristics (<i>n</i> = 648)		Frequency	Percentage
Gender	Female	355	54.8%
	Male	293	45.2%
Education	Secondary school	21	3.2%
	A-Levels or high school	210	32.4%
	Bachelor's degree	312	48.1%

	Master's degree	84	13.0%
	Doctorate	21	3.2%
Age Group	18 - 24 years	83	12.8%
	25 - 34 years	292	45.1%
	35 - 44 years	168	25.9%
	45 - 54 years	84	13.0%
	55 - 64 years	21	3.2%
	65 + years	-	-
	Children under 18	Yes	279
No		369	56.9%
Country of Residence	Local (within Greenwich)	21	3.2%
	London	147	2.7%
	United Kingdom	251	38.7%
	Others	229	35.3%
Others	Australia	23	3.5%
	Canada	9	1.4%
	China	11	1.7%
	France	40	6.2%
	Germany	21	3.2%
	Italy	43	6.6%
	Netherlands	41	6.3%
	Poland	8	1.2%
	Spain	11	1.7%
	USA	9	2.9%
	Japan	1	0.2%
	Jamaica	1	0.2%

4.2.1 Tripographics of The Respondents

Descriptions of the sample’s tripographics are presented in Table 4.2 below. The largest group of respondents were first-time tourists with 51.5%, while those who have visited Greenwich before were returning after 1 to 2 years after their last visit (48%) with a frequency of 2 or 3 times a year visit (35.5%). The findings on first-time and repeat visitors are consistent with the findings of Lau and McKercher (2004) and Nguyen and Cheung (2014) who found that most first-time visitors were more interested in and visited mostly largely iconic and popular attractions. It is notable that one out of five adults who participated in heritage visited a heritage site at least once a month (Department for Culture Media and Sport 2015).

The majority of tourists were on days out (39.2%) followed by those on a holiday of 4 nights or more (30.1%) and a weekend or short break which is 3 days or less (16.2%). Greenwich hosts school trips, especially The Royal Observatory, where free workshops, immersive planetarium shows, and interactive space galleries are offered. Of the respondents, 3.9% were on a school trip. These respondents included a teacher leading a school group and university students.

Heritage tourists are claimed to stay longer and spend more time on holiday than other types of tourists (Kerstetter et al. 2001), however the length of stay at a heritage destination is believed to be much shorter than at others, such as beach resorts (Ashworth and Larkham 2013). These findings validate Kerstetter et al. (2001) and Ashworth and Larkham (2013).

Table 4.2: Tripographics & Visit Characteristics of the Sample

Tripographics & Visit Characteristics (<i>n</i> = 648)		Frequency	Percentage
First Time Visit	Yes	334	51.5%
	No	314	48.5%
Last Visit	Within the past year	157	24.2%
	1-2 years ago	311	48.0%

	2-3 years ago	131	20.2%
	Over 3 years ago	49	7.6%
Frequency of Visit	Most days	23	3.5%
	About once a week	28	4.3%
	At least once a month	34	5.2%
	Once every 2 or 3 months	204	31.5%
	2 or 3 times a year	230	35.5%
	Less frequently	129	19.9%
Trip Purpose	A holidays (4 nights or more)	195	30.1%
	A weekend or short break (3 days or less)	105	16.2%
	A school trip	25	3.9%
	Just passing through	38	5.9%
	Day Out	254	39.2%
	Business Trip	31	4.8%
Source of Information	Internet	543	83.8%
	Travel guidebook or brochure	420	64.8%
	Newspaper or magazine	356	54.9%
	Past experience	314	48.5%
	Information center	167	25.8%
	Family and friends	147	22.7%
	Travel fair	105	16.2%
	Television	105	16.2%
	Tour operators	82	12.7%
	Radio	21	3.2%
	Others – Outdoor advertisement	8	1.2%
	Others – Bus advertisement	7	1.1%
	Others – Taxi advertisement	1	0.2%
Social Media Influence	Tweet about the visit	564	87.0%
	Update Facebook status about the visit	480	74.1%
	Upload visit photos to other platform (Instagram, etc.)	292	45.1%

Blog about the visit	103	15.9%
Chat on instant messaging about the visit	83	12.8%
Leave reviews on websites (i.e. TripAdvisor)	42	6.5%
Upload video on websites (i.e. YouTube)	21	3.2%

Looking at the source of information that the tourists used, it is noted that the preferred channel for obtaining information for their visit was the Internet (83.8%), travel guide or brochures (64.8%), newspapers or magazines (54.9%), past experience (48.5%) and an information centres (25.8%). This supports Taking Part's findings where it was observed that between April 2013 and March 2014, 38% of adults had digitally engaged with heritage by visiting a website relating to at least one of the following sectors: Arts, Museums and Galleries, Heritage, Libraries, Archive. It is notable that men participated in digital heritage slightly higher compared to women, as in 2013/14, 39 per cent of males and 37 per cent of females had visited a website relating to the sectors above (Department for Culture Media and Sport 2015). This is in contrast to physical heritage participation where women are observed with a higher heritage participation. Travel fairs (16.2%) and tour operators (12.7%) were less important sources.

Social media, particularly Twitter, played an important role as it provides information on exhibitions and events that are on-going (Euromonitor International 2014). Additionally, real-time updates help visitors plan their visit and, at the same time, it allows them to engage themselves before and after the visit. This allows tourist attractions to create a connection between the destination and the tourists. The importance of social media was verified in this study too, supporting Euromonitor International (2014) findings. The sample responded to tweeting about the visit (87%) followed by updating a Facebook status about their visit (45.1%). This certainly shows that social media is another way to move forward and engage with tourists. The demand for answering this

questionnaire online also showed an indirect need for online information on heritage.

To reinforce the growing need of social network use in heritage industry, The Taking Part 2013/14 confirmed that the most popular site was Facebook (55.8%) followed by Youtube (52.7%) and Twitter (21.8%). While 36.3% of users stated that they access social networking sites several times a day, with a further 30.6% of users using it at least once a day. Taking into the amount of time they spent on social media, heritage sites could establish a stronger presence on their online profile too. Figure 4.1, an extract from Taking Part 2013/14 indicated the importance of online presence:

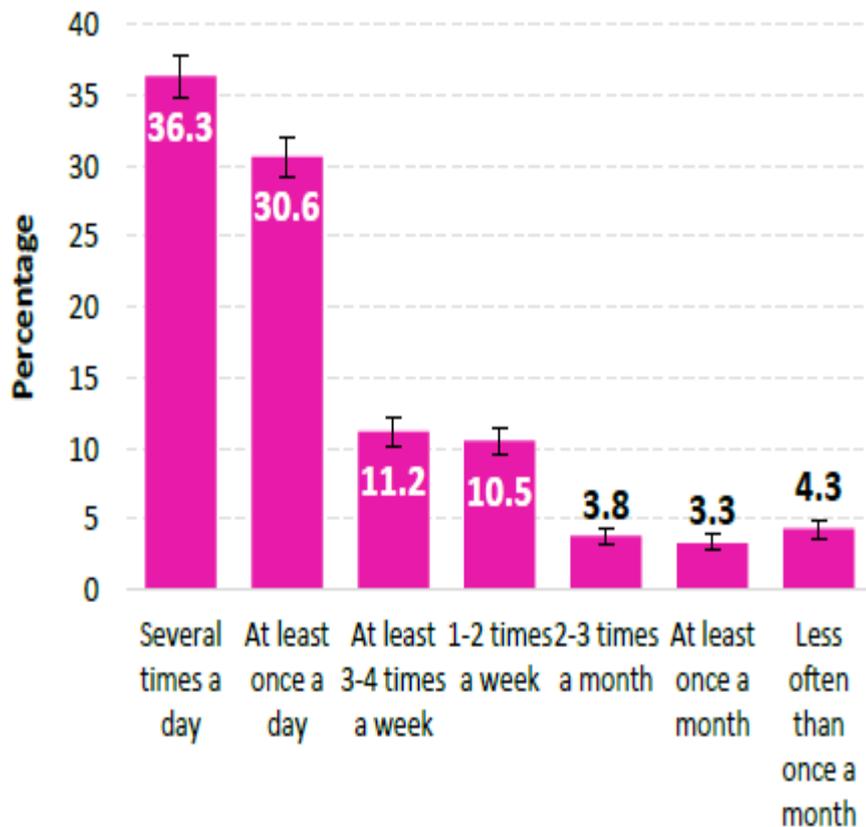


Figure 4.1: How often do you access social media sites, 2013/14 (Department for Culture Media and Sport 2015)

Then, it is observed that most of the respondents travelled with their spouse or partner (25.9%), followed by those that travelled with friends (21.8%) and on their own (19.9%). Adie and Hall (2016) noted the majority of visitors in their research travelled in groups comprised of between two to five members. Figure 4.2 shows the respondents' travelling companion during this visit.

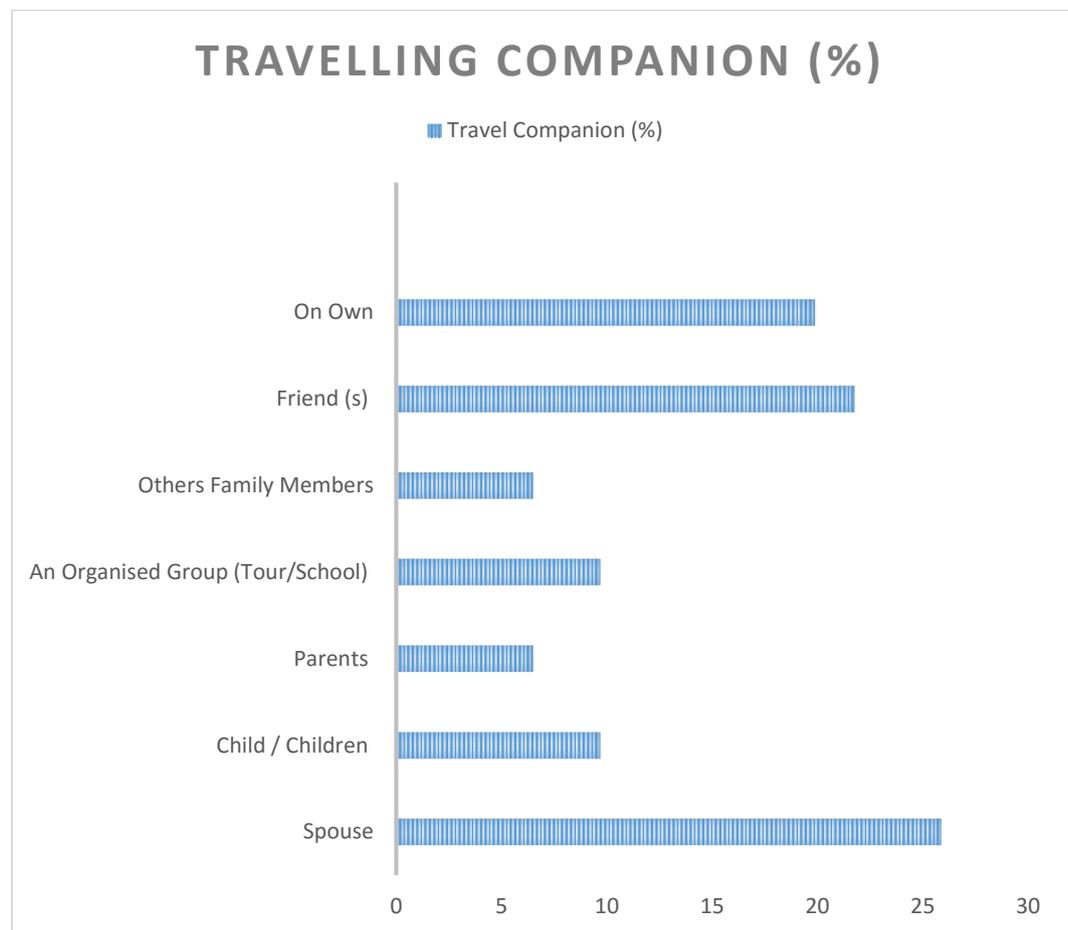


Figure 4.2: Travelling companion

The characteristics, such as gender, age, education, travelling companion and length of stay in this study, were consistent as characteristics in the past research related to heritage tourists (Kerstetter et al. 2001; Timothy 2011; Huh et al. 2006; Nguyen and Cheung 2014; Remoaldo et al. 2014; Kang et al. 2014).

A variety of travel motivations were reported. The most frequently cited purpose of the visit for the sample was to visit Greenwich Park (67.9%) followed by a visit to the meridian line (67.7%) and visiting the museum (66.7%). Greenwich Park scored highest because local residents go to the park for recreation

activities. About 61.3% came to Greenwich as they had an interest in the history of this area and 51.4% were there to learn more about maritime heritage. These findings are consistent with Taking Part 2014/15. Their findings indicated that of adults who had visited a heritage site, 70% had visited a city or town of historic character, 59% has visited a historic building open to the public and 59% had visited historic park or garden.

In addition, 48.1% stated that they visited Greenwich to see the location that was featured in a movie/film. Among the big-screen blockbuster movies shot in Greenwich include *Pirates of the Caribbean on Stranger Tides* (2010), *The King’s Speech* (2011), *Sherlock Holmes: A Game of Shadows* (2011), *The Iron Lady* (2011), *Skyfall* (2012) and *Les Misérables* (2012), *Dark Knight Rises* (2012), *Thor: The Dark World* (2013), *The Man from U.N.C.L.E.* (2014) and *Muppets: Most Wanted* (2014). The Old Royal Naval College is a unique location for filming that has attracted tourists. Greenwich is a weather-dependent site although it can be visited all-year round. Thus it is important to develop all-weather facilities in certain areas in order to maintain the constant flow of tourists into Greenwich.

This viewpoint is consistent with the numerous studies (see, for example, Remoaldo et al 2014 and Lu et al. 2015) that have concluded heritage tourists are likely to be more interested in learning about the history about the site. However, Kang et al. (2014) found that leading motive was to spend more time with their family, followed by to increase family kinship and ties. Table 4.3 summarises these findings.

Table 4.3: Visit motive of the Sample

Visit Motive (<i>n</i> = 648)		Frequency	Percentage
Visit motive	To visit Greenwich Park	440	67.9%
	To visit the Meridian Line	439	67.7%
	To visit the museum	432	66.7%
	Particular interest in history of this area	397	61.3%
	To visit a gallery	336	51.9%
		333	51.4%

To learn about maritime heritage	312	48.1%
To view the location that was featured in a movie/film of the site	230	35.5%
Particular interest in scenery/landscape of this area	209	32.3%
To escape from daily routine	126	19.4%
Touring around the country	126	19.4%
An activity-based break (i.e. golf, cruise etc.)	84	13.0%
To attend an event (i.e. concert etc.)	83	12.8%
Read an article in newspaper/online/magazine/book	63	9.7%
Staying with family or friends	42	6.5%
To attend a special occasion or celebration	2	6.5%
On Business	41	6.3%
To view the location featured in an advertisement/travel feature on this area		

4.2.2 Knowledge of Greenwich’s Heritage and History

The majority of the respondents (34.6%) indicated that they had quite a lot of knowledge on Greenwich’s history and heritage prior to their visit, with a mean of 3.14. Figure 4.3 below indicates the distribution of knowledge of Greenwich’s history and heritage among respondents. The sample also indicated that they had knowledge of Greenwich’s history and heritage (44.2%). In order to see whether their interest for visiting a heritage site was related to their occupation, the sample showed that 80.7% who visited did not have a job connected with heritage sector and endorse Nguyen and Cheung (2014)’s findings. Yet the Taking Part Survey in 2013/14 conducted by DCMS showed that approximately 500,000 adults regularly volunteer in historic environments, each providing more than 11 hours of time each month on average. Also, 13% of adults in the

UK, donated to the heritage sector in the past year, with just under one in four donating more than £50 (Department for Culture Media and Sport 2015). This shows that heritage has gained attention in the eyes of tourists, and supports the findings that although respondents were not connected with heritage sector professionally, they did have interest in heritage as a hobby.

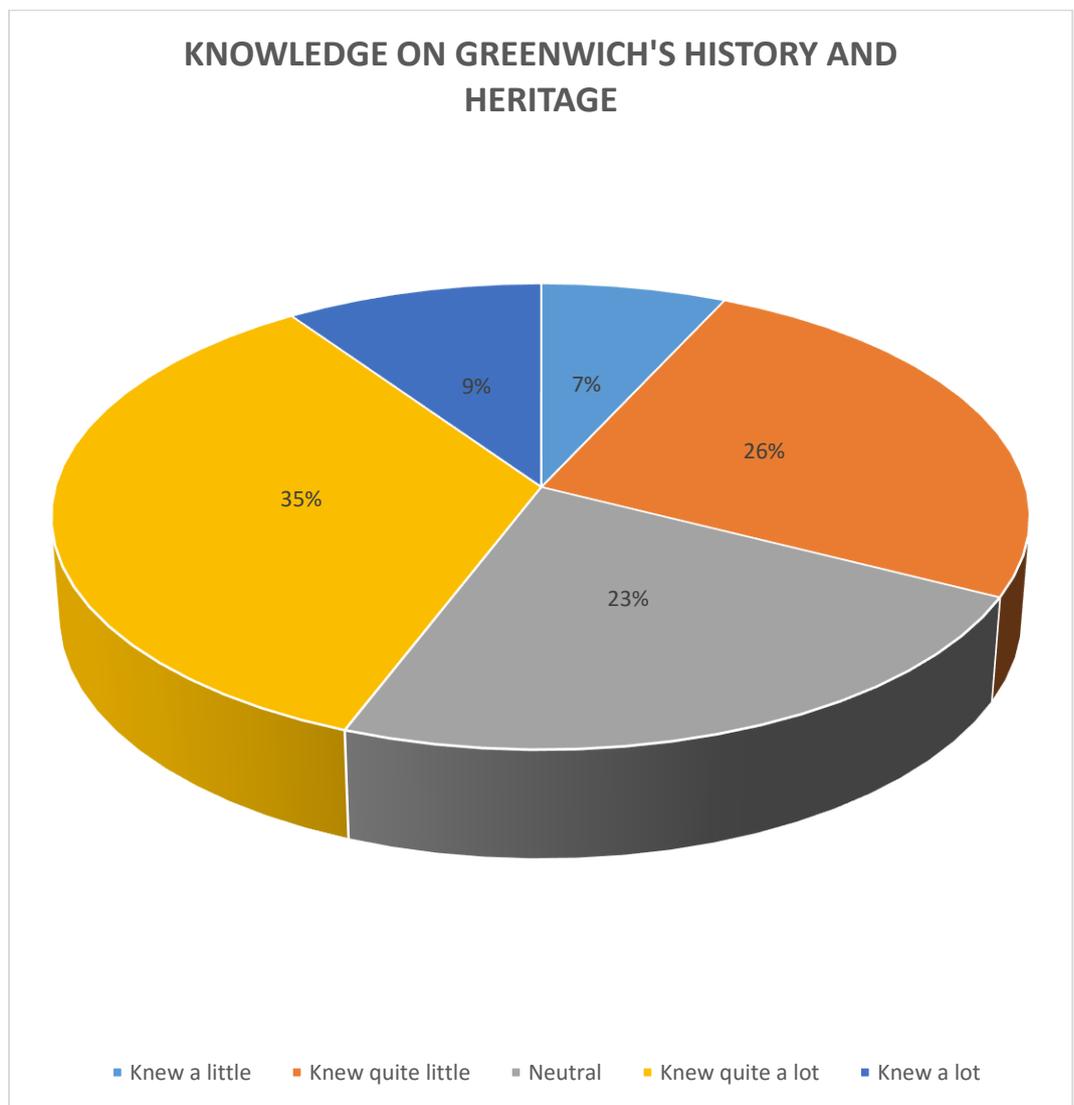


Figure 4.3: Knowledge of Greenwich's history and heritage

The growing interest for heritage can be seen with the number of respondents having some form of heritage membership (Table 4.4). Of the respondents, 48.6% are members with English Heritage, and 32.3% of them have National Trust membership, while 41.8% of the respondents don't have any membership.

The findings also noted that 3.2% of the respondents have the Royal Museums of Greenwich membership which qualifies their members to explore the Cutty Sark, the Maritime Museum, the Royal Observatory and the Queen’s House all year for free, which all includes free entry to Planetarium shows and special exhibitions (Visit Greenwich 2015).

Table 4.4: Heritage Membership

Membership	Frequency	Percent
National Trust	209	32.3%
Royal Museums of Greenwich	21	3.2%
English Heritage	315	48.6%
Historic Houses Association	-	-
None of the above	271	41.8%

However, Taking Part found that almost all, that is 99% of their respondents, were a member of a heritage organisation such as the National Trust, English Heritage, Historic Royal Palaces, the Historic Houses Association or an Amenity society.

4.2.3 Views on Greenwich

The respondents indicated that they found Greenwich to be historic and interesting; all of the respondents agreed on this. In addition, the respondents agreed that Greenwich is not run down (see Table 4.5). Of the respondents, 84% found Greenwich to be relaxing, and about 68% found Greenwich to be interactive. Greenwich Council has been working towards providing more interactive products including the introduction of interactive tourist maps to enhance a tourist’s visit to Greenwich. The huge interactive world map in the National Maritime Museum attracts children and adults to learn and discover the details of some of the most famous events in naval history (Visit Greenwich 2015).

Table 4.5: Views on Greenwich

Maritime Greenwich is...	Frequency	Percent
Historic	648	100%
Interesting	648	100%
Relaxing	544	84%
Interactive	440	67.9%
Enriching	313	48.3%
Touristy	292	45.1%
Meaningful	272	42%
Serene	251	38.4%
Emotional	230	35.5%
Entertaining	210	32.4%
Crowded	168	25.9%
Spiritual	42	6.5%
Commercialised	21	3.2%
Run down	-	-

Tourists were asked how they would rate the facilities and services in Greenwich. It was noted that a majority rating fell in the good and fair categories (see Table 4.6 for detailed ratings). Opening hours and brochures on site received the most ‘excellent’ rating. Tourists were satisfied with the 10am – 5pm opening hours.

Greenwich being a WHS generally should be able to offer good facilities and amenities in order to provide memorable experiences to tourists (Su and Wall 2011). Tourists generally have an expectation for well-managed facilities in a WHS. However, it was also noted that 21 respondents answered ‘poor’ under the category of paths and tracks on site. This probably reflects the path that you take to walk up from the National Maritime Museum to the Royal Observatory and Greenwich Park, which is a little steep. At the same time, “fair” was ranked highest for cafes and restaurant and followed by cleanliness. Greenwich certainly has room for improvement on these areas based on these findings,

which is in line with the findings of Hassan and Iankova (2012). They pointed that the majority of the visitors expected that Maritime Greenwich would be well managed, well conserved, and well developed than any other similar site.

Table 4.6: Views on Facilities and Services of Greenwich

Facilities/Services	Excellent (N)	Very Good (N)	Good (N)	Fair (N)	Poor (N)
Signposting to site	41	82	315	210	-
Interpretation/Info Boards	49	117	356	126	-
Paths and tracks on site	54	91	251	231	21
Information Centre	62	166	336	84	-
Cleanliness	21	21	270	336	-
Cafes/Restaurant	21	-	228	399	-
Entrance Fees (Cutty Sark & Royal Observatory)	21	104	229	264	-
Opening hours	186	210	210	42	-
Friendly and helpful staff	21	271	314	42	-
Brochures on site	187	167	273	21	-

4.2.4 Transport Used to Travel to Greenwich

Public transport is the most widely used mode of transport into Greenwich (Table 4.7). Greenwich is in Zone 2 of London's travel network, so there are various ways to travel there. Among them are the tube (Docklands Light Railway and Jubilee Line), Emirates Air Line and buses and trains from London Bridge station.

In addition, it was noted that the riverboat is the next best option used. Riverboat, Thames Clipper and even City Cruises are famous methods of river transport into Greenwich. As noted, most of the respondents in this sample travelled with public transport, however, traffic is a main problem for those respondents who used private cars or taxis in Hassan and Iankova (2012). They found that respondents were dissatisfied, highly frustrated and labelling the traffic as “simply awful” (Hassan and Iankova 2012, p.782). They also concluded that traffic congestion has been a persistent issue within Greenwich. This varies from mild to severe depending on particular times of the day and during the weekdays and weekends.

Table 4.7: Modes of Transport used into Greenwich

Modes of transport	Frequency
Own motorised transport (car, motorbike, etc.)	189
Public transport (underground, train, bus, etc.)	417
Coach (organised trip)	42
Bicycle	-
Taxi	-
Riverboat	271
Walk	83

4.2.5 Overall Perceived Quality

Overall, 77.5% said that Greenwich is a good destination to visit for a holiday or leisure break compared to other major destinations. While 19.3% answered that Greenwich is excellent destination and another 19.3% agreed that Greenwich is fair destination to visit. Table 4.8 shows the respondents’ overall views on Greenwich as a destination.

Table 4.8: Overall Perceived Quality

Quality	Frequency	Percent
Excellent	125	19.3%
Very Good	105	16.2%
Good	272	42%
Fair	125	19.3%
Don't Know/ Haven't Visited Any Others	21	3.2%

4.2.6 Recommendations for Greenwich

Looking at the overall perceived quality for Greenwich, the study found that 84.1% will recommend Greenwich to others, while 74.4% will visit Greenwich again themselves, despite the lack of some facilities in Greenwich. Hassan and Iankova (2012)'s findings also suggested that tourists generally expressed that they will recommend Greenwich to others. Table 4.9 shows the tourists' after responses.

Table 4.9: Recommendations for Greenwich

Recommendations	Frequency	Percent
Say positive things about Maritime Greenwich to others	273	42.1%
Recommend Maritime Greenwich to others	545	84.1%
Encourage family and friends to visit Maritime Greenwich	230	35.5%
Visit Maritime Greenwich again myself	482	74.4%

4.3 ANALYSIS OF RESEARCH VARIABLES

35 statements were fitted into 11 constructs which were enjoyment, telepresence, focused attention, time distortion, entertainment, esthetics, engagement, education, escapism, playfulness and satisfaction, based on the literature review. Respondents were asked to provide answers on each item that was measured by a five point Likert-type response scale ranging from 1 being Strongly Disagree to 5 being Strongly Agree.

4.3.1 Enjoyment Statement

Three statements under enjoyment were analysed. In Table 4.10, the mean for each statement was above 3.5, which means that the respondents enjoyed themselves during their visit. “I was happy during this experience”, “I was thrilled about having a new experience” and “I was pleased during this experience” were statements with a mean above 4.0. Despite their enjoyment, the respondents did not feel as if they had relieved their stress. This finding emphasises that flow is linked with happiness. When tourists are in the flow state of enjoyment, it would make them happy (Csikszentmihalyi 1997; Asakawa 2004). Hence, flow is rewarding experience and happiness is the reward.

Table 4.10: Enjoyment Statements

Statement	N	Mean	SD
I was thrilled about having a new experience	648	4.17	0.667
I was pleased during this experience	648	4.20	0.698
I was happy during this experience	648	4.39	0.488
I relieved stress through this experience	648	3.81	0.860

4.3.2 Telepresence Statements

Under this measurement, three statements were tested and the mean in Table 4.11 showed that two statements were above 3.5, which indicated that respondents were engaged in the environment that was mediated with the communication media. While, the statement ‘my activities were limited due to regulations’ showed a mean of 2.10 which showed that respondents’ activities were not limited by the regulations around Greenwich. The respondents were able to move freely in Greenwich throughout their visit. Therefore, it is believed that flow happens when the respondents are engaged in the galleries and museums where the environment is mediated with communication media.

Table 4.11: Telepresence Statements

Statement	N	Mean	SD
My activities were limited due to regulations	648	2.10	1.029
I have been engaged with the interactive displays at the tourist center	648	3.87	0.942
Maritime Greenwich stimulates my imagination	648	3.63	0.924

4.3.3 Focused Attention Statements

Two statements were measured and the respondents confirmed that were absorbed with the activity that they were engaged in at Greenwich (see Table 4.12). As a result of being absorbed, tourists feel that they wanted to know more about Greenwich. Whilst, this acknowledges that “flow is a state in which an individual is completely immersed in an activity” (Engeser 2012, p.1).

Table 4.12: Focused Attention Statements

Statement	N	Mean	SD
During my visit, I have been completely absorbed with Maritime Greenwich	648	3.87	0.832
The visit left me wanting to know more about the destination	648	4.13	0.707

4.3.4 Time Distortion Statements

One of the components of flow experience to happen is transformation of time. Both statements showed a mean above 3.5 which indicated that the respondents really enjoyed themselves, and they lost track of time during their visit (see Table 4.13). Time to seemed to have passed quickly had a mean of 4.22, which evidently validates the transformation of time.

Table 4.13: Time Distortion Statements

Statement	N	Mean	SD
The view from Maritime Greenwich is inspiring	648	3.79	0.743
Time seems to have passed quickly during my visit to Maritime Greenwich	648	4.22	0.793

4.3.5 Engagement Statements

Under this measurement, the mean showed that the statements were below 3.5. This was because there were tourists whom were not locals or from the UK, hence they did not relate much to the history or have a sense of belonging towards the site. Though, the statement “it was a unique experience” had a mean of 3.45 that can be concluded as tourists was able to create memorable

experience despite not being engaged with the site in emotionally with personal heritage. Besides, Greenwich is known for their maritime history and heritage. It also features hidden historic gems, including Roman remains and ancient burial grounds as Greenwich was an ideal place for early settlement especially the Roman settlements (Visit Greenwich 2015). Therefore, Greenwich’s heritage will attract a niche group of tourists rather than the general tourists.

Table 4.14: Engagement Statements

Statement	N	Mean	SD
I felt an emotional attachment to this site	648	3.26	1.213
I feel a sense of belonging to the site	648	3.23	1.151
It was a unique experience	648	3.45	1.327

4.3.6 Entertainment Statements

Three statements were tested and they had means above 3.5. The statement “Maritime Greenwich created memorable experiences” received the highest mean of 4.29. This indicated that the respondents really were entertained with the activities undertaken at Greenwich (see Table 4.15). Flow itself is regarded as a positive state and “powerful motivator” (Engeser 2012, p.16), that leads to the ability of creating memorable experiences hence generating satisfaction for their visit. Entertainment offers one of the oldest forms of experiences (Pine and Gilmore 1999). In the flow entertainment experience, the respondents passively were involved in their activities like listening, watching and reading but it enriches their experiences.

Table 4.15: Entertainment Statements

Statement	N	Mean	SD
It was fun	648	3.90	1.030
Maritime Greenwich created memorable experiences	648	4.29	0.520
Maritime Greenwich is exciting	648	3.97	0.740

4.3.7 Esthetics Statements

Table 4.16 shows that both the statements had means of above 3.5, which indicated that the respondents were indulged in the environment in Greenwich. The respondents generated flow when they were influenced by Greenwich's excellence of buildings of architectural and historic significance. Besides that, the respondents are believed to enjoy the serenity in Greenwich. According to Oh et al. (2007), they argued that the esthetics flow experience is likely to be an important determinant of a destination evaluations and the overall experience.

Table 4.16: Esthetics Statements

Statement	N	Mean	SD
It was refreshing	648	3.69	0.723
Maritime Greenwich is well organised	648	3.65	0.784

4.3.8 Education Statements

Statements under education measurement also presented means that were above 3.5 (see Table 4.17). The respondents learned something new during their visit to Greenwich and found Greenwich to be an educational site. Flow allows tourists to increase their skill and knowledge through educational experiences. For instance, in Greenwich, the respondents are able to learn about the historical background of Greenwich thru brochures, interactive media, tour guides and staffs. Pine and Gilmore (1999) mention that to truly create an educational

experience, a tourist must increase their knowledge and skills through educational events that actively engage the mind.

Table 4.17: Education Statements

Statement	N	Mean	SD
I enjoyed the learning experience during my visit	648	3.97	0.737
I find the history of Maritime Greenwich fascinating	648	4.23	0.490
The historic background attracts me to visit this place	648	4.29	0.579
Maritime Greenwich is educational.	648	4.32	0.533

4.3.9 Escapism Statements

Three statements were analysed and the means were all above 3.5, showing that respondents diverged themselves to a new self during this experience (see Table 4.18). The respondents had a greater immersion and participation level in flow escapist experiences. In escapist, the respondents were able to escape from their daily life and experience the extraordinary before returning to their routine life (Pine and Gilmore 1999).

Table 5.18: Escapism Statements

Statement	N	Mean	SD
I enjoyed a sense of freedom	648	3.69	0.723
I was revitalised through this experience	648	3.61	0.796
Maritime Greenwich makes me feel adventurous	648	3.68	0.815

4.3.10 Playfulness Statements

Under this measurement, six statements were tested and the mean in Table 4.19 showed that the four statements were above 3.5. “It was relaxing” has the highest mean with 4.45 followed by “I really enjoyed my visit to this heritage destination” with a mean of 4.04. This indicates that respondents were playful and enjoyed during this visit. As Czikszentmihalyi (1997) points out, a tourist without experiencing play flow state will grow bored quickly and indirectly lead to stress and anxiety. However, the two negative emotions statements showed that the respondents were not exhausted or sad during their visit, and thus this shows that the respondents were in a playful state.

Table 4.19: Playfulness Statements

Statement	N	Mean	SD
It was relaxing	648	4.45	0.573
It was exhausting	648	2.05	0.805
I was sad during this experience	648	1.10	0.296
I really enjoyed my visit to this heritage destination	648	4.04	0.590
Maritime Greenwich provides an authentic experience	648	3.55	0.752
Maritime Greenwich enables me to impress others	648	4.10	0.690

4.3.11 Satisfaction Statements

Satisfaction is described as an overall outcome of tourist experiences. In tourism, the argument between how experiences relates satisfaction has been long standing, however it is generally agreed that satisfaction is the congruence between expectations and experience (where experiences meet or exceed expectations) (Cutler and Carmichael 2010). Thereby, the three statements were analysed under this satisfaction dimension, and it was noted that all three

statements had a mean above 3.5 (see Table 4.20). Overall, the respondents were satisfied with their visit, and Greenwich fulfilled their expectations. The “Maritime Greenwich is a value for money destination” statement had the highest mean of 4.10, which showed that rates for entrance, where applicable, food and beverages and transportation costs were all affordable for the tourists.

Table 4.20: Satisfaction Statements

Statement	N	Mean	SD
Maritime Greenwich is a ‘value for money’ destination	648	4.10	0.690
Maritime Greenwich has high quality standards	648	3.65	0.821
This visit exceeds my expectation	648	3.85	0.783

4.4 AREAS FOR IMPROVEMENT

A tag cloud analysis was conducted for Questions 26 which was an open-ended question. This questions asked the respondent about areas they thought Greenwich would improve further. From their comments, it is noted that parking, washroom facilities and seating space top the areas for improvement in terms of facilities (see Figure 4.4). All these lacks were also addressed by Hassan and Iankova (2012). However, Hassan and Iankova (2012, p.787) also addressed the issue of lack of disabled facilities and facilities for mothers with children. Therefore, they recommend that “Greenwich deserves significant improvements for meeting the demands of disabled visitors and mothers with infants or children. Special attention should be given to protect the visitors from rain or sunlight, baby amusement facilities, water fountains, toilets, baby changing rooms, and even the supply of drinking water.”

In addition, it was also observed that that awareness needs to be raised in relation to the title of World Heritage Site (WHS) among the respondents, most of them were unaware that Greenwich had WHS status. The overall public

presentation at Greenwich is good, however the signs about WH encountered in Greenwich are easily overlooked. As discussed in Chapter 3, one of the main concerns for Greenwich was on how to promote on the full potential of the designation status which has not yet been tapped (Smith 2002). Greater understanding of WH brand will potentially launch even more domestic and international tourists toward Greenwich (King and Prideaux 2010). Therefore, Greenwich needs create effective tourist communications at the site level to enhance brand awareness on the WHS designation. The management staffs are encouraged to review the signage within Greenwich.

Creating awareness about this status would increase excitement and interest when they realise the importance of this inscription. Nevertheless, the WHS status is not anticipated to be exploited as a global trademark or brand for commercialisation, rather to ensure sustainability of the destination. WHS status also allows enrichment of the existing core heritage product.



Figure 4.4: Areas for improvement

4.5 EXPLORATORY FACTOR ANALYSIS (EFA)

Factor analysis has two key purposes: data reduction and exploring theoretical structure. It has three main uses: (1) to understand the structure of a set of variables; (2) to construct a questionnaire to measure an underlying variable; and (3) to reduce a data set to a more manageable size while retaining as much of the original information as possible (Field 2013; Mayers 2013). It also facilitates the exploration of hidden relationships between data by eliminating redundancies from a set of interrelated variables. At the same time, factor analysis gives a correlation of matrix of the variables under investigation. A reduced number of new variables, known as components, are obtained from highly correlated variables.

EFA was employed to derive the underlying dimensions of a visitor's experience. Figure 4.5 outlines the general procedure for EFA developed by Field (2013). Field (2013) states that a sample of 300 or more will provide a stable factor solution.

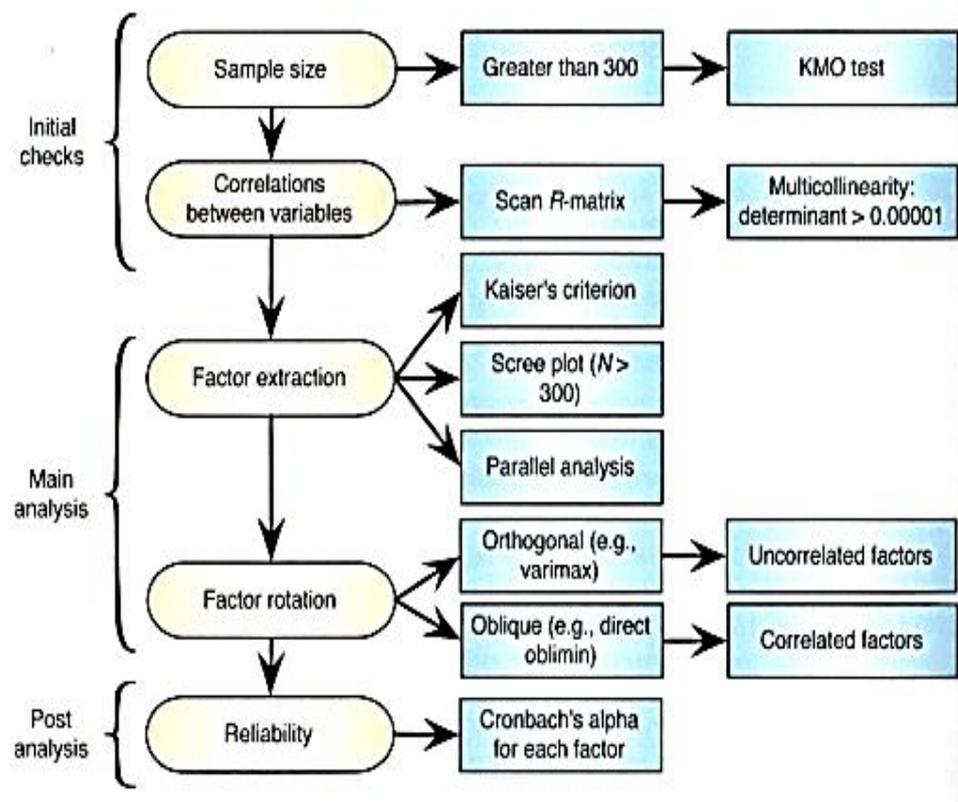


Figure 4.5: General procedure for factor analysis by Field (2013)

4.5.1 Principal Component Analysis (PCA)

The two most common methods for factor analysis are principal component analysis (PCA) and principal axis factoring (PAF) (Hoyle 2012; Field 2013; Kline 2016). PCA is a commonly used multivariate data analysis techniques for factor analysis (Malczewski 1999; Chhetri et al. 2004; Hair et al. 2010). PCA facilitates the exploration of hidden relationships between data by eliminating redundancies from a set of interrelated variables. PCA also gives a correlation matrix among the variables under investigation. A reduced number of new variables, known as components, are obtained from highly correlated variables. PCA analyses all the variance among the items (Hair et al. 2010; Field 2013; Mayers 2013). According to Tabachnick and Fidell (2014), PCA is the most appropriate factor analysis for the researcher who is interested in reducing a large number of variables to a smaller number of components.

In refining the scale and testing the research objectives, the following steps were conducted for this research: (1) Factor analysis using PCA with varimax rotation was performed to identify underlying factors; (2) CFA was performed next to test the measurement constructs and model; and (3) SEM using maximum-likelihood technique using AMOS 22 software was then employed to examine the relationships between the variables.

Table 4.21 (on the next page) shows examples of previous tourism experience studies that also used PCA method. When conducting EFA, there are a number of methods of rotation that can be used. It is not required to use a rotation method; however, using it would make the factors easier to interpret and may give stronger results with higher eigenvalues, or have higher factor loadings (Kremelberg 2011).

Table 4.21: Previous Studies using PCA method

Authors	Research Title	Sample Size
Chhetri et al. (2004)	Determining hiking experiences in nature-based tourist destinations	252
Hosany and Gilbert (2010)	Measuring Tourists' Emotional Experiences Toward Hedonic Holiday Destinations	200
Chen and Chen (2010)	Experience quality, perceived value, satisfaction and behavioural intentions for heritage tourists	447
Kim et al. (2012)	Development of a Scale to Measure Memorable Tourism Experiences	511
Tsaur et al. (2013)	Transcendent Experience, Flow and Happiness for Mountain Climbers	339
Lu et al. (2015)	Authenticity, involvement and image: Evaluating tourist experiences at historic districts	412
Cheng et al. (2016)	The Influence of Leisure Involvement on Flow Experience During Hiking Activity	409

4.5.2 Principal Components Analysis Results

Firstly, variables were reserved scored where appropriate in order that low scores reflect a negative attitude towards a statement and high scores reflect a positive attitude. And then, before analysing the main outcome, the appropriateness of utilising factor analysis was determined by examining the Kaiser-Meyer-Olkin (KMO) measures of sampling adequacy and Barlett's test

of sphericity as the sample size is greater than 300 (see Figure 4.5). These tests were conducted to check that the collected data have a reasonable correlation and have avoided multi-collinearity (Hair et al. 2010; Kinnear and Gray 2012; Field 2013). A value of 0.60 or above from the KMO measure was used for the sampling adequacy test to ensure that the data were adequate for EFA (Kaiser 1974; Tabachnick and Fidell 2014). The KMO measure of sampling adequacy for the data set was 0.819. KMO values between 0.8 and 0.9 are described as meritorious by Kaiser (1974).

The guidelines for Kaiser (1974) are as follows:

- Marvellous: values in the .90s
- Meritorious: values in the .80s
- Middling: values in the .70s
- Mediocre: values in the .60s
- Miserable: values in the .50s
- Unacceptable: values below .50

The Barlett’s Test of Sphericity was 25568.313 ($p < .001$), indicating that the factor analysis was appropriate (see Table 4.22).

Table 4.22: KMO and Bartlett’s Test

Kaiser-Meyer-Olkin of Sampling Adequacy		.819
Bartlett’s Test of Sphericity	Approx. Chi-Square	25568.313
	df	496
	Sig.	.000

Before proceeding with factor analysis, the R-matrix was inspected to make sure that the variables had at least one correlation of 0.3 and that multicollinearity in the component matrix was not present (Kinnear and Gray 2012).

A preliminary analysis was run to obtain eigenvalues for each factor in the data. Eigenvalue are values that are used to help to decide the number of factors to keep. Using Kaiser criterion, only factors with eigenvalues of 1 or higher would

Next, PCA was conducted on the data set with the 35 variables using varimax rotation. Varimax rotation was employed because the variables in the data analysis are presumed to be unrelated and independent (Field 2013). The purpose of this was to decide which number of factors provided the strongest and most interpretable solution. Varimax rotation technique allows small factor loadings smaller and larger loadings larger, making it easier to associate specific variables with the factor they load on (Hair et al. 2010; Kremelberg 2011; Mayers 2013).

In order to ensure that each factor identified by EFA had only one dimension and each attribute loaded only on one factor, attributes that factor loadings of lower than 0.40 and attributes loading on more than one factor with loading score of equal to or greater than 0.40 on each factor were candidates for deletion (Hattie 1985; Hair et al. 2010).

From this PCA, 35 variables loaded on eight factors. Four variables were excluded from the analysis because they did not load on any of the eight factors. The four excluded variables were from playfulness construct, as follows:

1. It was refreshing,
2. I was sad during this experience,
3. It was exhausting, and
4. It was relaxing.

The final PCA was conducted with the remaining 31 variables, and the Kaiser-Meyer-Olkin measure confirmed the sampling adequacy for the analysis. KMO = 0.861. Barlett's test of sphericity $\chi^2 = 19855.160$, $p < 0.001$, indicated that correlations between items were sufficiently large for PCA (Field 2013). The seven factors explained 78% of the variance.

Table 4.24 (on the next page) shows the rotated factor loadings for the eight factors where the statements are loaded in. Appendix 4.2 shows the SPSS code for each statements.

Table 4.24: Rotated Factor Matrix (loadings <.40 suppressed)

	Factors							
	1	2	3	4	5	6	7	8
Absorbed	.912							
Memorable	.912							
Historic	.811							
Time	.805							
Interactive	.710							
Learning	.665							
Want	.635							
History	.591							
View	.489							
Happy		.875						
Pleased		.829						
Thrilled		.789						
Stress		.533						
Fun		.532						
Value			.809					
Expectation			.783					
Standards			.698					
Organised				.644				
Enjoyed				.614				
Authentic				.584				
Unique					.828			
Belonging					.621			
Emotional					.610			
Revitalised					.582			
Impress						.814		
Freedom						.654		
Educational							.845	
Exciting							.630	
Imagination								.735
Adventurous								.714
Limited								.609

4.5.3 Interpretation of the Rotated Factor Matrix

The statements loading on Factor 1 represent the largest share of variability in the data. The 11 constructs that were identified from the literature review have been reduced to eight latent variables in factor analysis.

Factor 1 (28% of variability) has high loadings on items related to **entertainment, education, time distortion and focused attention**. Therefore, due to similarity in all these constructs, the researcher grouped them under **entertainment**, as the measurement items indicated that the respondents were engaged with activities surrounding Greenwich.

Factor 2 (11% of variability) has high loadings on items related to **enjoyment**.

Factor 3 (10% of variability) has high loadings on items related to **satisfaction**.

Factor 4 (7% of variability) has high loadings on items related to **playfulness**.

Factor 5 (6% of variability) has high loadings on items related to **engagement**.

Factor 6 (4% of variability) has high loadings on items related to **escapism**.

Factor 7 (3% of variability) has high loadings on items related to **esthetics**.

Factor 8 (3% of variability) has high loadings on items related to **telepresence**.

4.6 RELIABILITY ANALYSIS

Reliability analysis examines consistency within responses across a group of items in a questionnaire (Mayers 2013).

Table 4.25: Reliability Results

Cronbach's Alpha	Cronbach's Alpha Based on Standardised Items	N of Items
.909	.910	31

An alpha of .909 was obtained from this analysis which shows a good indication of reliability (Nunnally and Bernstein 1994; Hair et al. 2010; Hinton et al. 2014). The results from this reliability analysis gives a high reliability.

4.7 SUMMARY

This chapter presents the demographic characteristics of the respondents and reports their holiday taking behaviour. It then examined the tourists' consumption and behaviour in the heritage destination of Greenwich. There was a greater consistency with the profile of tourists compared to previous studies conducted by Kerstetter et al. (2001); Timothy (2011); Huh et al. (2006); Nguyen and Cheung (2014); Remoaldo et al. (2014); Kang et al. (2014) and confirms that heritage tourists were generally younger and middle-aged and to have a good education level. A pattern emerged on the pattern of source of information that the tourists used, Internet followed by travel guide or brochures were their choice, while travel fairs and tour operators were less important sources. Social media, particularly Twitter and Facebook played a vital role in their visit experience.

About 80.7% who visited Greenwich did not have employment connected with the heritage sector and confirms this observance of Nguyen and Cheung (2014)'s findings. Visits to a heritage site is growing due to tourists' personal interests without having any job connection.

Overall, the findings confirmed that the tourists enjoyed their visit. Flow state was revealed in episodes of flow and a higher state of flow when they are in the state of enjoyment and education. It is noticed that tourists had a positive feeling towards their heritage visit as a whole and were able to learn something new thus enhancing their knowledge.

Following that, factor analysis was conducted on the 31 statements that were included in the questionnaire and an eight-factor extraction was found to provide the most comprehensive and interpretable result. The eight factors identified were entertainment, enjoyment, satisfaction, playfulness, engagement, escapism, esthetics and telepresence. However, a weakness in the EFA results was noted, as education, time distortion and focused attention components were grouped together along with the entertainment component, thereby making it difficult to obtain accurate findings pertaining to these components when expanding the analysis with SEM. Building on the factor analysis results, the study continues the analysis with SEM in the next chapter.

STRUCTURAL MODEL ANALYSIS

“Data are just summaries of thousands of stories – tell a few of those stories to help make the data meaningful.....The major concern of descriptive statistics is to present information in a convenient, usable and understandable form”

Heath and Heath (2008)

5.1 INTRODUCTION

This chapter examines how flow impacts on the tourist’s experience. The findings address and explore further the research objectives (see Section 1.3.2) following the findings in Chapter 4.

An EFA was performed to extract the underlying dimensionality of visitor experience amongst the 35 items and it was identified into eight constructs. These results are expanded upon in this chapter using CFA and a structural model to provide a more comprehensive understanding of tourists’ experience at a heritage destination with the focus into flow. This two-stage SEM approach was designed to obtain the best interrelationships between these constructs. At the first stage, a CFA is conducted to examine the factor structure and test the fit of the measurement model. At the second stage, a structural model is tested to examine the interrelationships between the eight constructs. And finally, the

analysis also focusses on the nineteen hypotheses which provide an examination of the tourists' flow experience based on the activities, mood and environment that they were engaged in.

5.2 CONFIRMATORY FACTOR ANALYSIS (CFA)

CFA and SEM were used to test the conceptual model that examined the antecedents of visitor flow experience. The initial theoretical framework as shown in Figure 2.12 was revised based on the EFA results (see Figure 5.1).

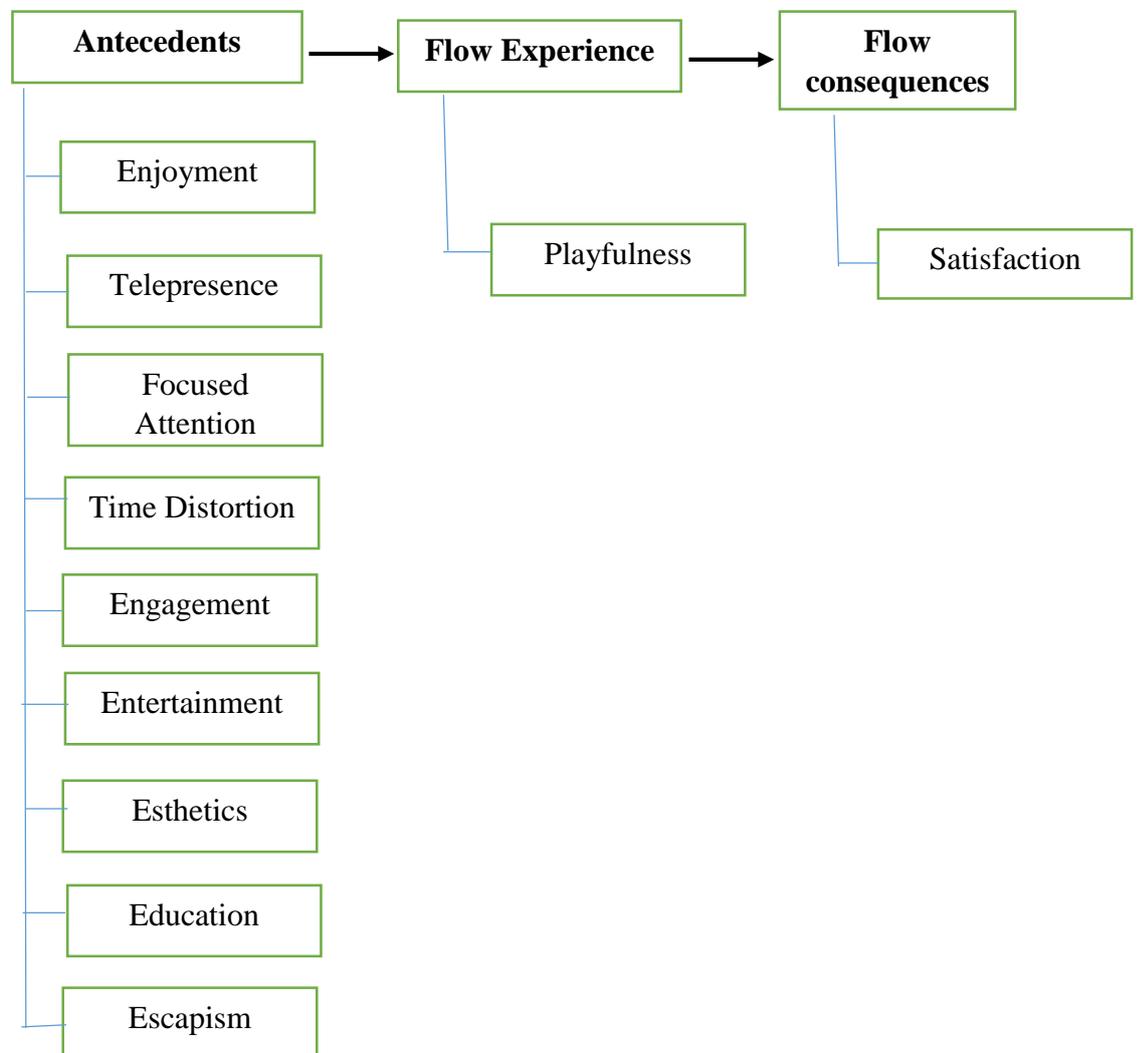


Figure 5.1: The initial theoretical framework developed by the researcher

From the EFA results, it was noted that **entertainment, education, time distortion and focused attention** had 28% of variability and formed one group. Therefore, these dimensions were fitted into one group and renamed as **entertainment**.

Hence, the revised theoretical framework that was used for testing is shown in Figure 5.2.

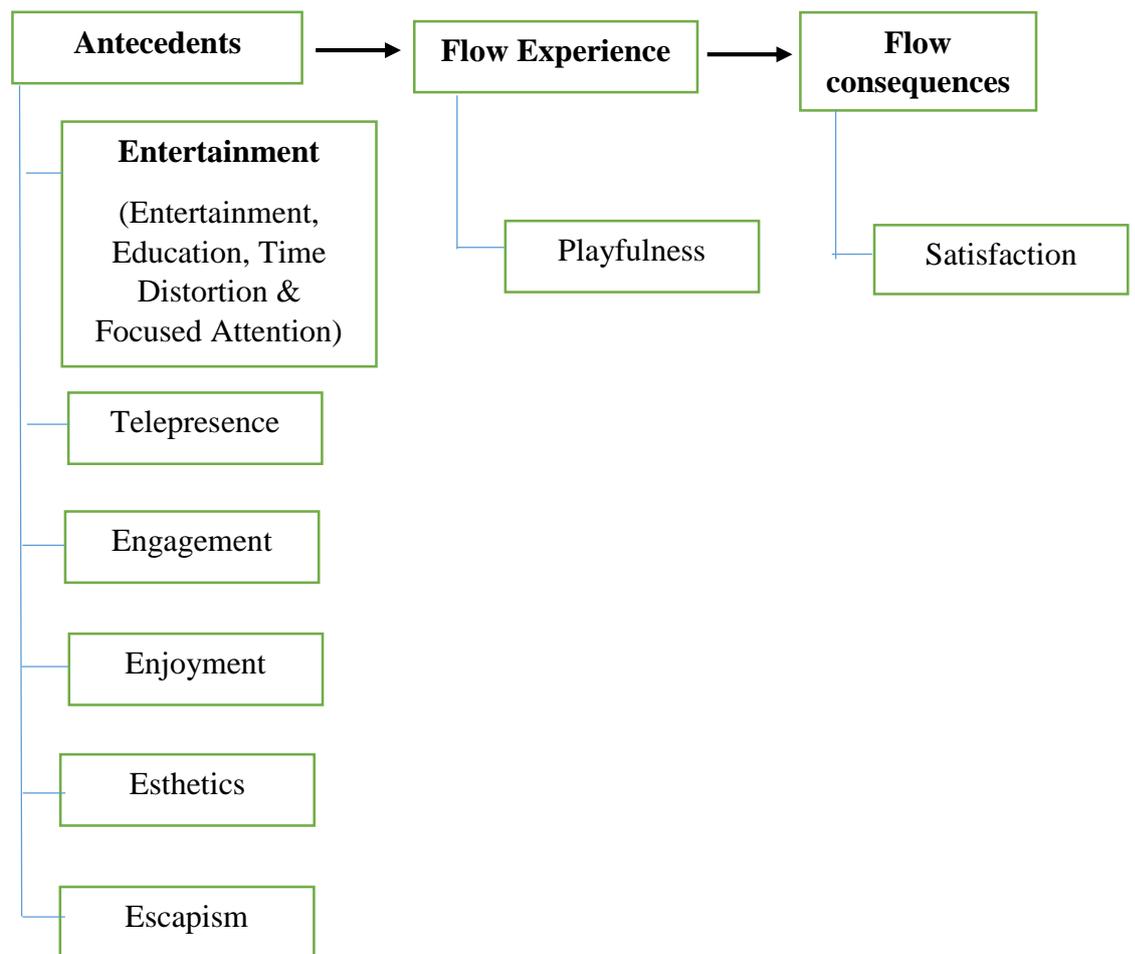


Figure 5.2: The revised theoretical framework developed by the researcher after EFA

Following the methods of Anderson and Gerbing (1988), this investigation used the two-stage CFA to test the proposed model. CFA was used to ensure the unidimensionality of the scales measuring each construct in the model and to confirm the measurement reliability and validity. Items identified through the EFA procedure were applied in the CFA.

CFA then was used to develop and test a measurement model for the eight dimensions contained within the constructs of entertainment, enjoyment, satisfaction, playfulness, engagement, escapism, esthetics and telepresence. The measurement model showing the coefficients is presented in Figure 5.3 (on the next page), where oval shapes represent unobserved variables, rectangles represent observed variables and circles represent measurement error associated with observed variables.

The first-stage of CFA addresses validity and unidimensionality and refers to the process of identifying the number of indicators per construct (Anderson and Gerbing 1988). All observed variables in the model should be free to load only on one construct, which represents unidimensionality. Latent constructs should be indicated by at least three measurement variables, and preferably four or more. A minimum of items per construct relates to identification issues, which deals with whether enough information exists to identify a solution to a set of structural equations.

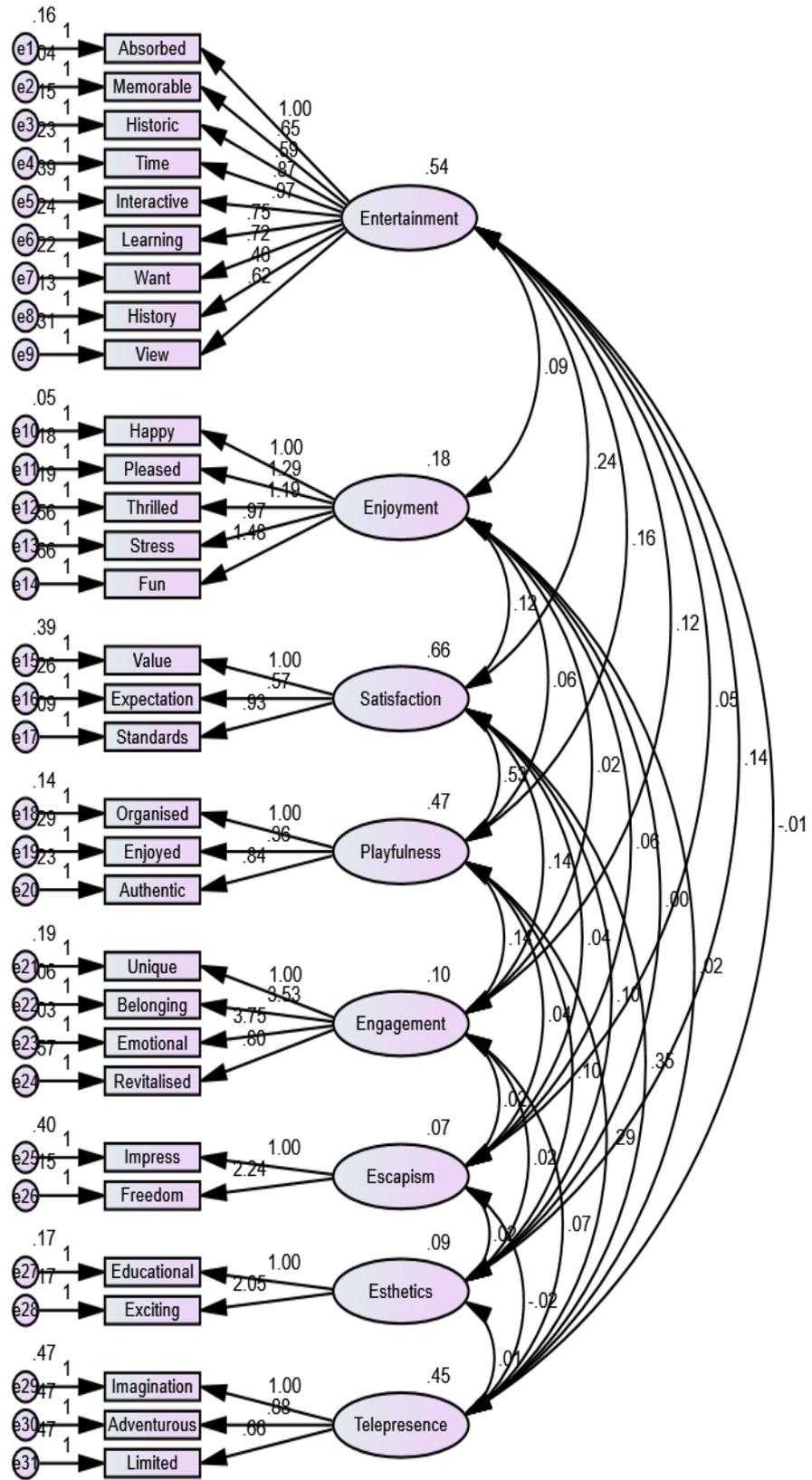


Figure 5.3: The empirically generated measurement model

The measurement model is detailed in Table 5.1. The goodness of fit index of the model is: χ^2/df ($df=406$) = 4.3, GFI = 0.95, RMSEA = 0.059, CFI = 0.99, and SRMR = 0.034. These values indicate that the measurement model has an acceptable model fit. Composite reliability (CR) is employed to validate internal consistency of measurement. As shown in Table 5.1, the CR of the five out of the eight constructs ranges from 0.791 to 0.876, that indicates good internal consistency. While, the other three constructs have an acceptable internal consistency.

Table 5.1: Measurement Model Analysis Result

Dimensions	α Factor loading	CR	AVE
Entertainment	0.866	0.847	0.625
Enjoyment	0.840	0.876	0.703
Engagement	0.812	0.791	0.564
Escapism	0.518	0.614	0.501
Esthetics	0.521	0.441	0.633
Telepresence	0.501	0.624	0.503
Playfulness	0.714	0.847	0.529
Satisfaction	0.888	0.872	0.696

Despite that, the size of the factor loading is one important consideration for convergent validity. Convergent validity is present when each indicator's estimated path coefficient mapping to potential constructs is statistically significant ($t > 1.96$) (Bagozzi et al. 1991). In the case of high convergent validity, high loadings on a factor would indicate that they converge on some common point (Field 2013); the standardised loading should be 0.5 or higher, and ideally 0.7 or higher. Therefore, the findings show the results of the measurement model that confirms the loadings for **entertainment, enjoyment, engagement, playfulness and satisfaction** are higher than 0.7 while escapism, esthetics and telepresence are higher than 0.5. Furthermore, the AVE of each construct ranges between 0.501 and 0.703, indicating good convergent validity of the measurements in this study. The discriminant variability refers to the

variance in the measurement of different constructs and is examined by calculating the composite reliability (CR) and average variance extracted (AVE). Fornell and Larcker (1981) recommended calculating AVE for a construct as an indicator of the convergent validity and discriminate validity. The AVE for all constructs (0.59) exceeded 0.5 (Fornell and Larcker 1981), indicating that the measurements adopted by this study have good discriminant validity.

The measurement model was assessed and where the model fit did not meet reasonable values was modified. Loading estimates that were statistically significant but still low (i.e. standardised loadings below 0.5) in the CFA along with items with low loadings were deleted. Completely standardised loading above 1.0 or below -1.0 and therefore out of the feasible range were an important indicator of some problems with the data.

From the criteria, standardised residuals less than 2.5 do not suggest a problem; standardised residuals greater than 4.0 suggest a potentially unacceptable degree of error that may call for the deletion of an offering item. Standardised residuals between 2.5 and 4.0 deserve some attention, but may not suggest any changes to the model if no other problems are associated with those two items.

The results from the measurement model (see Table 5.1) indicated accepted psychometric properties (Bentler and Wu 1993; Hu and Bentler 1999). These results suggest that the composite reliability, (CR), average variance extracted (AVE), reliability and convergent validity for all dimensions were acceptable. Therefore, overall, the measurement model was acceptable and justified structural examination.

5.3 STRUCTURAL EQUATION MODELLING

Having established a reliable and valid measurement model, the next step was to test the predictive relationship between the antecedents, flow experience and flow consequences to proceed to the structural model. As recommended by Kline (2016), the fit of both the measurement and structural models was assessed via the chi-square statistic and the fit indices. Bagozzi and Yi (1988) also state that structural modelling can be performed using preliminary fit criteria, overall model fit, and internal model fit.

SEM was tested on the 31 item model using the maximum likelihood (ML) estimation for the analysis properties. ML is regarded as a robust method compared to the other estimation methods such as weighted least squares or generalised least squares. ML estimation was employed by Fan et al. (1999); Olsson et al. (2000); Calver and Page (2013); Tsaor et al. (2013) and Lu et al. (2015) in their studies also. In order to have stable ML estimation, it is suggested that sample size should have a ratio of at least 10:1 or 15:1 to the number of observed variables (Fan et al. 1999). The maximum sample size needed is 465. Thus, these ratios are met for the 31 item model with an overall sample size of 648.

Kline (2011) pointed out that the normed chi-square (chi square/df) should not be reported because it is not statistically sound and no acceptable thresholds have been agreed upon. Nevertheless, it is noted that most researchers include it in their evaluations of model fit.

The measurement model, depicted in Figure 5.3, did not yield an admissible solution because two error variances were negative. The measurement model was revised to yield an admissible solution while keeping an eight-factor model. Thus, the three latent constructs of Escapism, Esthetics, and Telepresence were converted into mean composites (using the items that were hypothesized to load onto them) and indicator variables with standardised loadings below .60 were deleted (Hair et al. 2010).

The deleted loadings were:

1. The view from Maritime Greenwich is inspiring.
2. It was fun.
3. I relieved stress through this experience.
4. I was revitalised through this experience.

The revised measurement model in Figure 5.4 (on the next page) had a better fit and it was used to test the structural model. Because the proposed model was just-identified (and thus had perfect fit), one of the non-significant paths (i.e., Esthetics to Satisfaction, $p = .244$), was deleted. As such, this structural model was used to evaluate the study's hypotheses.

Following that, three types of model fits from AMOS output should be checked. Therefore, for this study, three types of fit indices, including absolute fit indices, incremental fit indices, and parsimony fit indices, were examined. Absolute fit indices are a direct measure of how well the proposed model reproduces the observed data. Incremental fit indices assess how well the proposed model fits relative to an alternative baseline model. Parsimony fit indices provide information about which model in a set of competing models has the best fit relative to its complexity (Hair et al. 2010). No single value for the fit indices separates good from poor models, and it is not practical to apply a single set of cut-off rules to all measurement models and, for that matter, to all SEM models of any type. The quality of the fit depends heavily on model characteristics including sample size and model complexity. Simple models with small samples should be held to strict fit standards; even an insignificant p-value for a simple model may not be meaningful. More complex models with larger samples should not be held to the same strict standards, and so when samples are large and the model contains a large number of measured variables and parameter estimates, the cut-off value 105 of 0.95 on the key goodness-of-fit measures is unrealistic.

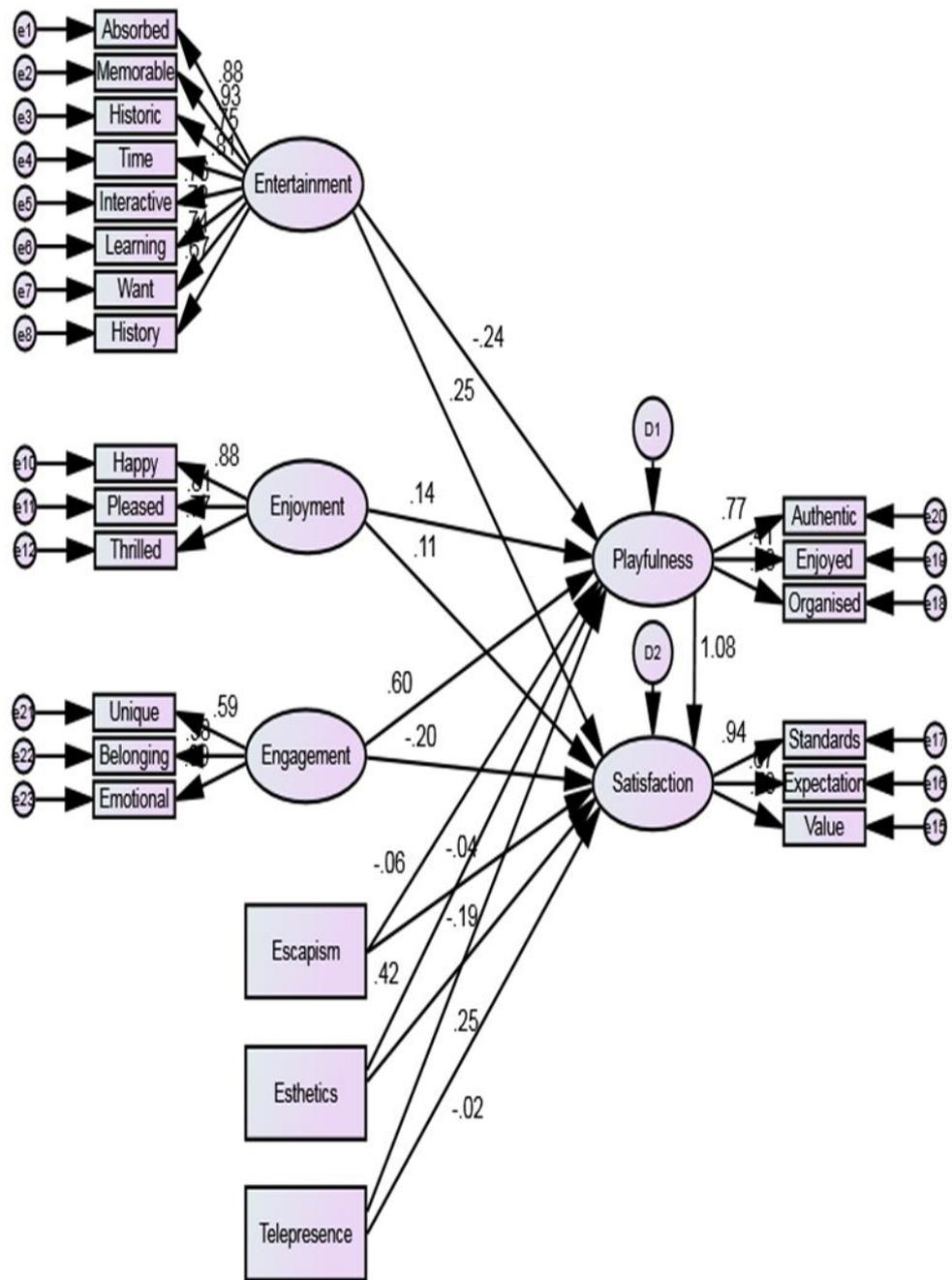


Figure 5.4: Standardised coefficients for the proposed structural model

Appendix 5.1 shows the models that were created before arriving at the final one. The results from this model are shown in Table 5.2 and indicate that the structural model fitted the data well.

Table 5.2: Goodness-of-Fit

Fit Indices	Threshold	Indices	Reference
χ^2 statistics (df=205)	.05 -. 20	1.36	Hair et al. (2010)
GFI	> .80	.99	Joreskog and Sorbom (1993)
AGFI	>.80	.95	Joreskog and Sorbom (1993)
SRMR	<.08	.00	Hu and Bentler (1999)
RMSEA	> .06	.02	Brown and Cudeck (1993)
P-close		.50	Brown and Cudeck (1993)
RMR	< .05	.03	Brown and Cudeck (1993)
NNFI	>.90	.97	Hu and Bentler (1999)
NFI	>.90	.97	Hu and Bentler (1999)
CFI	> .95	1.00	Hu and Bentler (1999)
TLI	> .95	.99	Hu and Bentler (1999)
χ^2/df Normed chi-square	1-3	1.36	Reisinger and Mavondo (2007)

Note:

GFI (Goodness-of-Fit Index); AGFI (Adjusted Goodness-of-Fit Index); SRMR (Standardised Root Mean Square Residual); RMSEA (Root Mean Square Error of Approximation); RMR (Root Mean Square Residual); NNFI (Non-normed Fit Index); CFI (Comparative Fix Index); NFI (Normed Fit Index); and TLI (Tucker- Lewis Index).

From this structural model in Figure 5.4, three basic fitness indicators were all met, as shown in Table 5.2:

- (1) May not have a significant negative value,
- (2) Factor loading may not be below 0.5 or above 0.95, and
- (3) Should reach a level of significance.

Generally, the closer the structural model goodness-of-fit comes to the measurement model, the better the structural model fit, since the measurement model fit provides an upper-bound to the goodness-of-fit of a conventional structural model (Hu and Bentler 1995). Statistics like NFI, CFI and RMSEA

are considered pragmatic and effective measures of model fit (Hu and Bentler 1995; Calver and Page 2013). NFI signifies a tried and tested measure and CFI was developed to justify larger sample sizes (Bentler 2007). While, the RMSEA value, which was developed by Steiger and Lind (1980) has been acknowledged as a useful criterion in accessing covariance structure models (Chen et al. 2008).

Kang et al. (2005) state that the analytical results shown in Table 5.2 suggest that all indicators were acceptable and this pattern should exhibit good internal structure fitness. The closeness of fit index ($p = 0.65$) is above the recommended level > 0.50 , which also indicates and provides a conclusion to support that the model fits well. Overall, the model proposed by this study exhibited a good fit.

5.4 HYPOTHESES TESTING

The following hypotheses that were derived from the literature review were tested:

- H1: A higher level of education leads to a higher level of playfulness.
- H2: A higher level of education leads to a higher level of satisfaction.
- H3: A higher level of entertainment leads to a higher level of playfulness.
- H4: A higher level of entertainment leads to a higher level of satisfaction.
- H5: A higher level of esthetics leads to a higher level of playfulness.
- H6: A higher level of esthetics leads to a higher level of satisfaction.
- H7: A higher level of escapism leads to a higher level of playfulness.
- H8: A higher level of escapism leads to a higher level of satisfaction.
- H9: A higher level of engagement leads to a higher level of playfulness.
- H10: A higher level of engagement leads to a higher level of satisfaction.
- H11: The higher the playfulness, the higher the satisfaction levels increased and had a positive relationship.
- H12: A higher level of enjoyment leads to a higher level of playfulness.
- H13: A higher level of enjoyment leads to a higher level of satisfaction.
- H14: A higher level of focused attention leads to a higher level of playfulness.
- H15: A higher level of focused attention leads to a higher level of satisfaction.

H16: A higher level of time distortion leads to a higher level of playfulness.

H17: A higher level of time distortion leads to a higher level of satisfaction.

H18: A higher level of telepresence leads to a higher level of playfulness.

H19: A higher level of telepresence leads to a higher level of satisfaction

Table 5.3 summarises the hypotheses and the test results. Due to the changes in the theoretical framework, Hypotheses 1, 2, 14,15, 16 and 17 were dropped because they could not be tested.

Thereby, based on the statistics shown in Table 5.3, the results demonstrated that a higher level of enjoyment, engagement, telepresence, and esthetics lead to a higher level of playfulness, which supported H5, H9, H12 and H18. In the state playfulness, it is acknowledged that tourists clearly experienced flow experience (Csikszentmihalyi 1992 as the results demonstrated that a higher level of enjoyment and entertainment lead to a higher level of satisfaction, which supported H4 and H13.

However, to demonstrate the higher the playfulness will lead to higher satisfaction levels was only partially supported (H1). The findings indicate that playfulness positively predicted satisfaction, $\beta = 1.08$, $p < .001$. Note, however, that the standardized coefficient was above 1.00; therefore, this hypothesis could not really be tested fully and supports partially. Hence, the results demonstrated that there is a positive relationship between playfulness and satisfaction.

Hence, from these hypotheses testing, a final revised theoretical framework was created to illustrate these findings, in Figure 5.5 (on page 215). From this figure, it is observed that the **enjoyment** dimension is the most important element as when visitors enjoyed their visit, they experienced **flow** which lead to **satisfaction**. Though, tourists also achieve flow experience when **they able to interact, engage and indulged with the destination**.

Interestingly also, when tourists were entertained, they did not experience flow experience, however, the feeling of being entertained did lead to satisfaction. Escapism did not generate any playfulness or satisfaction, a finding consistent with Oh et al. (2007) who concluded that escapism was not statistically a contributor to their respondents' satisfaction.

Table 5.3: Unstandardized and Standardized Path Coefficients for the Proposed Structural Model

	Path	B	SE	β	t	Supported or Not
H3	Entertainment → Playfulness	-.22	.04	-.24	-5.57***	Not supported
H4	Entertainment → Satisfaction	.27	.04	.25	6.38***	Supported
H5	Esthetics → Playfulness	.52	.04	.42	11.74***	Supported
H6	Esthetics → Satisfaction	-.27	.04	-.19	-4.68***	Not supported
H7	Escapism → Playfulness	-.07	.04	-.06	-1.74	Not supported
H8	Escapism → Satisfaction	-.06	.04	-.04	-1.51	Not supported
H9	Engagement → Playfulness	1.30	.11	.60	11.65***	Supported
H10	Engagement → Satisfaction	-.51	.13	-.20	-3.90*	Not supported
H11	Playfulness → Satisfaction	1.25	.09	1.08	14.55***	Partially supported
H12	Enjoyment → Playfulness	.23	.06	.14	3.81***	Supported
H13	Enjoyment → Satisfaction	.20	.06	.11	3.35***	Supported
H18	Telepresence → Playfulness	.33	.05	.25	7.13***	Supported
H19	Telepresence → Satisfaction	-.03	.05	-.02	-.61	Not supported

Note: * $p < .05$. ** $p < .01$. *** $p < .001$.

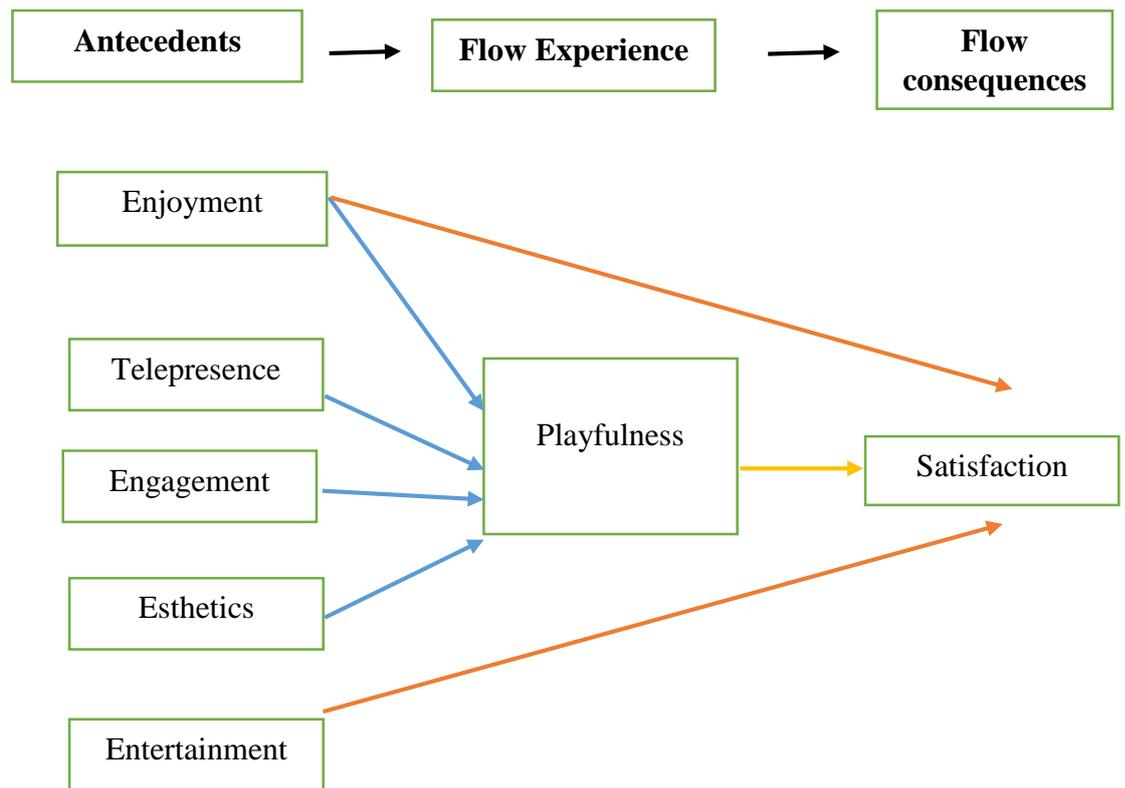


Figure 5.5: The final revised theoretical framework developed by the researcher after SEM

5.5 DISCUSSION

This study integrates samples of tourists from Greenwich at the exit points of The Old Royal Naval College, National Maritime Museum, The Royal Observatory and Cutty Sark. Its purpose is to examine the relationships between flow constructs with the tourists. Past studies in adventure tourism show the respondents achieve flow state (Priest and Bunting 1993; Jones et al. 2000; Coble et al. 2003; Cater 2006; Wu and Liang 2011; Tsaur et al. 2013; Ayazlar 2015; Chang 2016; Cheng et al. 2016).

As this is the first study which investigates the flow experience in the heritage tourism field, it contributes to the body of research into the heritage experience in two ways. First, the results demonstrate the existence of flow in tourists'

experience during their visit and that it played an important role in their satisfaction. Second, the structural model that was created using flow theory and experience economy theory was tested and demonstrated there were five main key factors that engaged tourists to achieve flow experience that are enjoyment, telepresence, engagement, esthetics and entertainment as seen in Figure 5.5.

The first construct **enjoyment** demonstrated that as enjoyment increases by one unit, playfulness increases by .14 and satisfaction increases by .11. Enjoyment is an important factor in all flow experiences. This was consistent to the findings of Privette and Bundrick (1987); Csikszentmihalyi (1990); Ghani et al. (1991) and Hoffman and Novak (1996) where they confirmed that flow is an intrinsically enjoyable experience. Csikszentmihalyi (1990) also points out that flow happens when there is no ingredient of anxiety, boredom or worry. While, the dependent variable was formed from three constructs and the findings verified that as enjoyment increases by one unit, tourists' feeling of happiness increases by .875, tourists' feeling of pleased increases by .807 and their feeling of being thrilled about having a new experience also increases by .722 (see Table 5.4). A study conducted by Tsaur et al. (2013) indicates that transcendent experience positively affects flow and happiness. In addition, they found that flow mediates the effect of transcendent experience on happiness, where transcendent experience is described as a moment of extreme happiness; a feeling of lightness and freedom; a sense of harmony with the whole world; and moments, which are totally absorbing and which feel important (Tsaur et al. 2013). Their findings too link with the results of this study. However, Csikszentmihalyi (1999) argued that when in flow state, people are not happy, because to experience happiness they must focus on inner states and that would take away their attention from the task at hand. The result of this finding concluded that the respondent can experience happiness in the state of flow as experiencing tourism is known as experiencing happiness. Therefore, it can be concluded that when enjoying tourism especially heritage tourism, tourist can experience flow and happiness together.

Table 5.4: The dependent variable – Enjoyment

Actual question for Enjoyment	Regression Path
I was happy during this experience	.875
I was pleased during this experience	.807
I was thrilled about having a new experience	.722

The first-time tourists (51.5%) from this study certainly experienced flow experience as the statement “I was thrilled about having a new experience” is linked to them.

The second construct, **telepresence**, showed that as playfulness increases one unit, telepresence increases by .25. Flow state is occurred when they are engaged with these interactive. This indicates that the tourists felt present in an environment mediated by communication media. The result of this finding was in line with Hoffman and Novak (1996). The Royal Museums of Greenwich (ROG) are constantly increasing their number of interactive galleries to capture the attention of the tourists. For instance, the ROG currently has a number of successful interactive galleries in the Astronomy Centre, its previous interactive exhibits didn’t always fair as well or attract as much fanfare. The ‘Sadlerium’ – one of the ROG’s first attempts at producing an interactive exhibit, was a success (Visit Greenwich 2015). Their on-going world-class exhibitions and events at the National Maritime Museum, Royal Observatory Greenwich, Cutty Sark and the Queen's House were attempt to engage tourists with communication media. ROG illustrated their intention to increase the tourists’ attention with communication media with outstanding display in their exhibitions, ROG won the British Society for the History of Science’s Great Exhibitions Competition for 2014 for their exhibition “Ships, Clocks and Stars” that told the extraordinary story of the race to determine longitude at sea (Visit Greenwich 2015).

While, the third construct, **engagement**, indicated that as one unit of playfulness increases, engagement increases by .60. While, the three dependent variables demonstrated that as one unit of engagement increases, tourists’ experiencing a unique experience increases by .594, the feeling of sense of belonging increases

by .979 and they felt emotional attachment to this site increases by .988. This result is congruent with Millar (1989); Poria et al. (2001); Poria et al. (2006) and Wong (2015). Their findings suggest that the reasons tourists visited a heritage site are connected their personal heritage with the site, emotional involvement and strong feeling of attachment to the site. Besides that, empirical data also confirm that flow fosters engagement (Csikzentmihalyi 1996; Engeser 2012) and flow state provides the individuals unique experience (Ayazlar 2015) which supports this result too. It is also observed that about 64.7% of the respondents were from the UK which confirms that they experienced flow as they were able to connect well with the history and heritage of Greenwich. However, these findings are quite the opposite to the mean findings that were presented in Section 4.3.5 as the mean reflected below 3.5 for these two statements “I feel a sense of belonging to this site” and “I felt an emotional attachment to the site”. The mean findings reflected the views of visitors living outside of the UK (35.5%). Table 5.5 details the findings.

Table 5.5: The dependent variable – Engagement

Actual question for Engagement	Regression Path
It was a unique experience	.594
I feel a sense of belonging to this site	.979
I felt an emotional attachment to the site	.988

The fourth construct, **esthetics**, showed that as one unit of playfulness increases, esthetics increases by .419. Flow state was achieved when tourists were enjoy being in the destination without changing the nature of the environment presented to them (Pine and Gilmore 1999). Greenwich is famous for its landscape, architecture and natural beauty and tourists were able to passively enjoy, appreciate and indulge in the environment, the way the destination appeals to their senses, no matter the level of authenticity of the site. This research confirms that the natural esthetics of Greenwich is vital in heritage tourism flow experience (Sharpley and Stone 2012). According Oh et al. (2007), esthetics is an important dimension in this study for predicting tourist’s

experience, memory, overall quality and satisfaction. However, this study did not support this finding as esthetics was not linked with satisfaction.

Finally, the fifth construct, **entertainment**, confirms that as one unit of satisfaction increases, entertainment increases by .25. Entertainment did not link with playfulness. Hence in this construct, the tourists did not experience flow experience. It only leads to be satisfied with their visit. The eight dependent variables provided the following findings, as seen in Table 5.6.

These findings concluded that tourist were able to entertain themselves in Greenwich with various activities such as visiting Greenwich Park (67.9%), visiting the Meridian Line (67.7%), visiting museums (66.7%) and exploring their interest in history for Greenwich (61.3%). As entertainment increases by in one unit, the memorable experience increases by .932. As Lu et al. (2015) noted that increasing tourists' involvement in the destination and activities directly improves tourists' satisfaction. Whilst, Poria et al. (2004) suggested that 'the desire to be involved in the heritage experience' leads to satisfaction.

Table 5.6: The dependent variable – Entertainment

Actual question for Entertainment	Regression Path
During my visit, I was completely absorbed with Maritime Greenwich	.884
Maritime Greenwich created memorable experiences	.932
The historic background attracts me to visit this place	.754
Time seems to have passed quickly during my visit to Maritime Greenwich	.809
I have been engaged with the interactive displays at the visitor centre	.759
I enjoyed the learning experience during my visit	.722
This visit left me wanting to know more about the destination	.736
I find the history of Maritime Greenwich fascinating	.666

Flow state enables the respondents to experience a strong feeling of time distortion, in most cases, time seems to pass faster than usual. Hours slip by as if they were minutes. The empirical results of this study indicates that as entertainment increases by one unit, the tourists felt time to have passed by quickly increases by .809. The respondent acknowledged that they did not realise where the time went. The finding is consistent with Wu and Liang (2011) and Ayazlar (2016). As well as, as one unit of entertainment increases, the respondents were completely absorbed with Greenwich increases by .884. These findings echo previous studies by Skadberg and Kimmel (2004); Wu and Liang (2011) and Ayazlar (2015). When in flow state, the respondents were able to not think about their daily issues and immerse into the activity that they are engaged in. Hence, the time awareness disappears during a heritage visit indicates flow experienced by the respondents.

Previous studies noted that one of the reasons that tourists visit a heritage destination was to learn and experience its heritage (MrKercher 2002; Alazaizeh et al. 2016). The results of this study replicate the previous studies as it is noticed that as one unit of entertainment increases, the respondents enjoyed their learning experience increases as well by .722. Enjoyment also is linked with learning as the respondents appears to be enjoying their discovery, finding, learning or observing Greenwich as these statements “I enjoyed the learning experience during my visit” and “This visit left me wanting to know more about the destination” confirmed it.

5.5.1 Flow Theory and Experience Economy in Heritage Tourist Experience

One of the main objectives of this study was to investigate how flow experience and the experience economy play a role in heritage tourist experience. The research validated that flow theory (Csikszentmihalyi 1990) had a strong presence in the tourists’ experience linked with their enjoyment, telepresence, and engagement factors. This supports the model of peak flow experience, in

Figure 5.6. The more the tourist enjoyed, immersed and engaged themselves with the heritage destination, they experienced peak flow experience.

Peak experiences are moments of highest happiness and fulfilment, which can be achieved through the consumption of activities such as visiting galleries, intellectual insight, esthetics perceptions, nature experience and so forth (Frochot and Batat 2013).

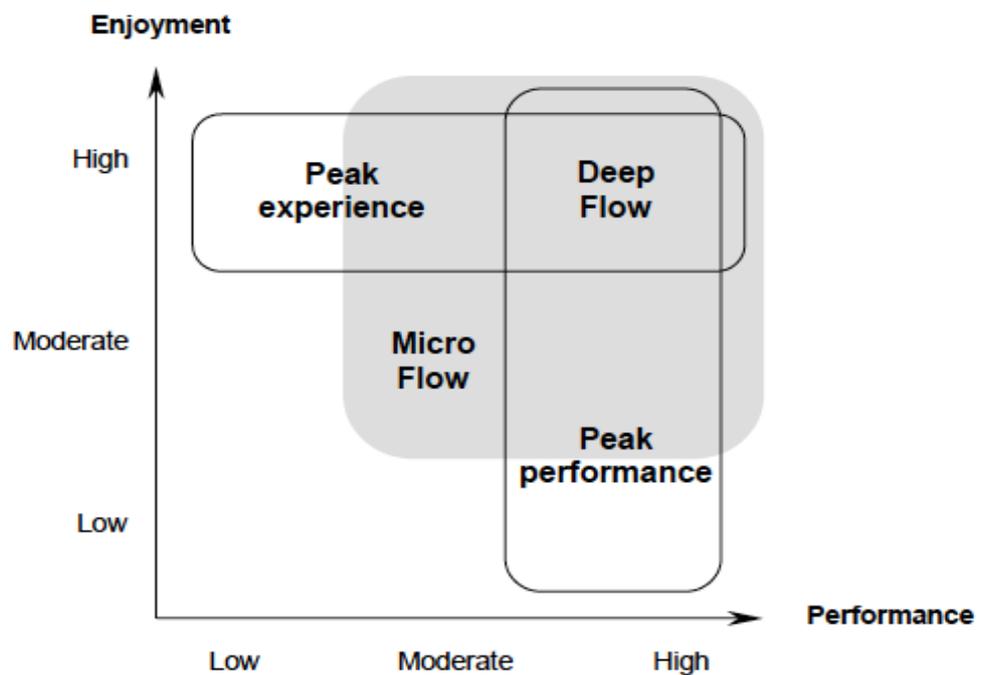


Figure 5.6: Peak flow experience. Adapted from Privette (1983, p.1363)

According to the flow model, experiencing flow encourages a person to persist and return to an activity because of experiential rewards it promises (Nakamura and Csikszentmihalyi 2002). Csikszentmihalyi (2000) investigated the nature and conditions of enjoyment with chess players, rock climbers and dancers who emphasised enjoyment as their main reason for pursuing an activity; the findings of this research, mirror those. Enjoyment had the greatest influence on establishing heritage tourist experience for this study, as the results observed that enjoyment to be the most important influence on playfulness and satisfaction. This strongly supports Csikszentmihalyi and LeFevre (1989) flow

theory called the “optimal experience” where “flow is defined as a psychological state in which the person feels simultaneously cognitively efficient, motivated and happy” (Moneta and Csikzentmihalyi 1996, p.277). Flow is an absorbing, rewarding state and generates positive emotions (Engeser 2012). Thus, flow is a positive feeling and is associated with feelings of enjoyment (Engeser 2012). Their enjoyment and happiness during the visit created excitement which led to satisfaction.

Playfulness is a significant factor in the formation of high-quality experiences for tourists. Playfulness is considered an individual personality trait (Starbuck & Webster 1991; Wu and Liang 2011) exerting a positive influence on the individual flow experience of tourists. This research showed that playfulness had a positive relationship with satisfaction. Factors that led to flow experience when the tourist experienced playfulness are when they were able to be completely immersed in their visit. The three dependent variable of playfulness indicated that as one unit of playfulness increases, Greenwich provided an authentic experience for the respondents increases by .733, at the same time, their enjoyment level increases by .408. As one unit of playfulness increases, it is demonstrated that the respondents feel Greenwich is well organised also increases by .879. Table 5.7 shows the details of the findings.

Table 5.7: The dependent variable – Playfulness

Actual question for Playfulness	Regression Path
Maritime Greenwich provides an authentic experience	.773
I really enjoyed my visit to this heritage destination	.408
Maritime Greenwich is well organised	.879

Additionally, the experience economy (Pine and Gilmore 1999) had a strong presence linked with their esthetics and entertainment factors and outcomes of satisfaction. From Figure 5.7, this study confirmed that when tourists are being entertained, they are in absorption stage and when they are being indulged in the heritage environments, they immerse themselves. Recalling the definition,

absorption is defined as “occupying a person’s attention by bringing the experience into the mind” and immersion as “becoming physically (or virtually) as a part of the experience itself” (Pine and Gilmore, p.31).

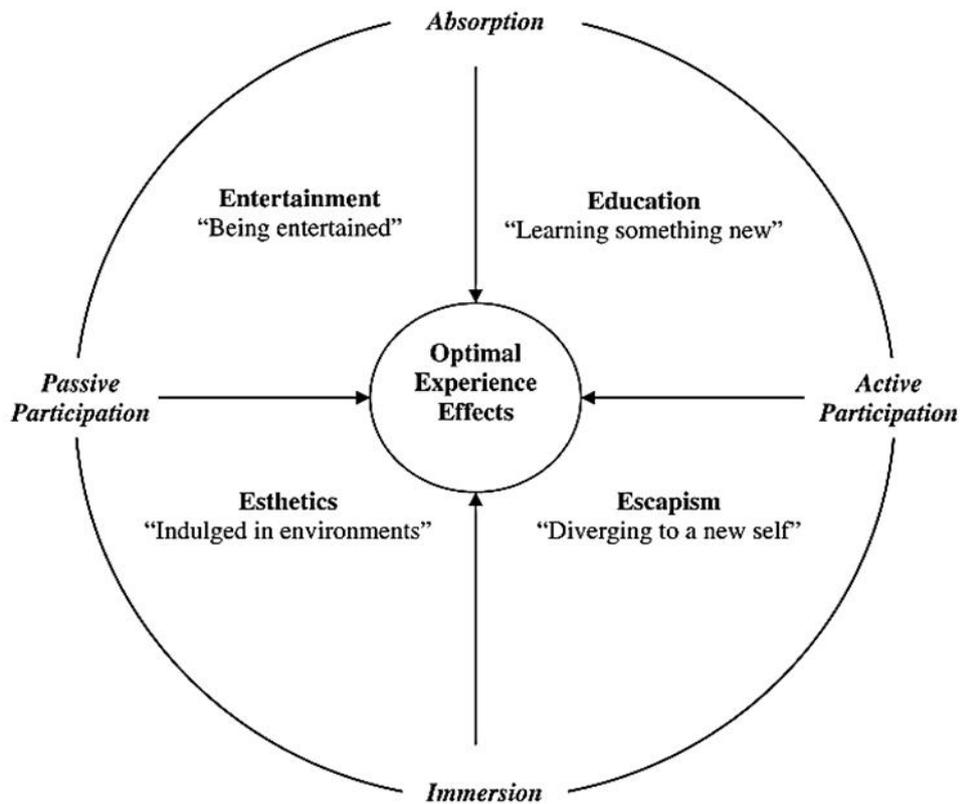


Figure 5.7: Four dimensions of experience economy (Oh et al. 2007)

Based on these findings, it is found that the **sightseeing heritage tourists** from the McKercher (2002)’s heritage tourist typology fits well. The respondents learned and experienced heritage but they were more enjoyment and entertainment-oriented rather than focusing on gaining a deep understanding of Greenwich. Alazaizeh et al. (2016) likewise acknowledge similar findings in their studies.

Flow was experienced in stages during their visit in Greenwich. The respondents experienced flow when engaged and immersed, for example when they are visiting the galleries and museums in Greenwich especially in the National Maritime Museum, Old Royal Naval College, Cutty Sark and Royal

Observatory. This finding reflects the finding by Wright et al. (2007). While, Chen et al. (1999) revealed that 39.8% of their respondents had experienced flow at least once while engaging their activity.

As known, National Maritime Museum is the world's largest and most-visited museum of seafaring (Visit Greenwich 2015), therefore the museum itself is able to create flow experience for the tourists by allowing them to immerse into the museum's 2.5 million items collection on maritime history. The museum too aims to illustrate for their tourists the importance of the sea, ships, time and the stars, and their relationship with people.

Overall, the findings show that when tourists are able to enjoy, engaged and being indulged and entertained in the heritage environment, they experience flow with passive participation and low performance. This shows how vital heritage planners, marketers and destination promoters are as they need to be able to create activities to immerse the tourists.

5.5.2 Satisfaction

Satisfaction, as defined by Oliver (1980), is the perceived discrepancy between prior expectation and perceived performance after consumption – when performance differs from expectation, dissatisfaction occurs. Tourists in this enjoyment dimension stated their visit exceeded their expectations. Heritage attractions and events within the destination have been identified collectively as a considerable draw for tourists (Williams and Kelly 2001; Carmicheal 2005). Special events and activities organised by Royal Museums Greenwich (RMG) and Greenwich Council, especially during the summer, were linked closely to their enjoyment, playfulness and satisfaction. RMG also organise family activities such as firing a cannon, climbing into Cutty Sark's bunks, or building a rocket at the Royal Observatory and an Easter Egg Hunt. Many of the organised events and galleries are free. In winter, ice skating was one of the main highlights (Visit Greenwich 2015).

Tourists also were also satisfied when they were entertained. When they were engaged with activities surrounding Greenwich, they were completely absorbed which enabled them to enjoy the learning experience and interactive displays in the museums. Thereby, it is important to create activities that are totally satisfying, a notion that goes well beyond the simple sense of ‘having fun’ (Frochot and Batat 2013).

Aside from that, not only were they attracted to the historic background of Greenwich, their visit left them wanting to know more about Greenwich. Flow also provides incentives for developing skills and personal growth (Moneta and Csikzentmihalyi 1996). Tourists wanting to learn more about the history and heritage of Greenwich allows flow to be the key to a rich, productive life (Massimini and Carli 1988; Csikszentmihalyi 2000). At the same time, free concerts for tourists organised by The Old Royal Naval College e.g. Trinity Laban Concert Series offered entertainment.

Pine and Gilmore (1999) suggest that a well-staged experience will also enhance memory, that is remembering a particular event and will shape the tourist’s attitude toward the destination in a positive way. This will also enable the creation of positive memories leading to the fostering of a memorable experience.

Looking at the three dependent variables of satisfaction, the results demonstrated that as one unit of satisfaction increases, the respondents perceive that Greenwich has high quality standards increases by .938, their visit exceeds their expectations also increases by .669 and finally the respondents feel Greenwich is ‘value for money’ destination increases by .781 (see Table 5.8).

Table 5.8: The dependent variable – Satisfaction

Actual question for Satisfaction	Regression Path
Maritime Greenwich has high quality standards	.938
This visit exceeds my expectations	.669
Maritime Greenwich is ‘value for money’ destination	.781

From these results, it can be concluded that tourist will visit Greenwich again as they found it to be a place they were able to enjoy and somewhere they were entertained.

5.6 SUMMARY

This chapter examined the factors that had strong presence in a tourist's heritage experience. Flow state is made up by several essential elements in this research, namely enjoyment, telepresence, engagement and esthetics, of which the strongest element was enjoyment. The flow experiences of heritage tourists occur in moments. It is essential to grasp the intensity of the experience as "flow is likely to occur when a context exists that pushes individuals to near their physical and mental limits, without overwhelming them" (Celsi et al. 1993, p.12; Frochot and Batat 2013).

According to Csikzentmihalyi (1998), not all flow experiences elicit the same intensity of feelings. However, entertainment did not link to flow state it did show a link to satisfaction. Therefore, the findings confirmed that flow theory was a central dimension for enjoyment construct. It was proven empirically that enjoyment has a positive relationship with playfulness and satisfaction.

Being in the state of flow is a rewarding experience, and flow experience makes a tourist happy. However, flow experiences happened in stages throughout their visit rather than as whole. The respondents experienced flow when they engaged inside the museums or galleries. For a heritage visit to offer the potential for flow experience it must be perceived by the tourists as intrinsically rewarding and satisfying. When the tourists were in flow experiences, their self-consciousness was eliminated enabling them to enjoy and immerse into their heritage visit.

REFLECTION AND CONCLUSION

“Once we know something, we find it hard to imagine what it was like not to know it” (Heath and Heath 2008)

6.1 INTRODUCTION

This thesis addresses an important gap in heritage tourism experience by focusing on the creation of a flow state experience for tourists. In tourism consumption, experience is an area that has been an interest for research (Ritchie et al. 2011). Experiences are argued to be “subjective, intangible, continuous and highly personal phenomena” (O’ Dell, p.34-35). These emotions are the most subjective elements of consciousness, since it is only the person themselves who can express whether they truly experienced a flow state (Csikszentmihalyi, 1997).

To advance and complement existing perspectives in heritage tourism experiences within heritage tourism and flow theory, the aim of the research was *to examine critically the tourist flow experience at a heritage destination, set within the broader concept of heritage tourism, tourist experience, flow experience and experience economy, this study seeks to shed light on the forces that drive tourist behaviour at a heritage destination to accommodate the paradigm shift in heritage visitation and consumption.* To this end, data was collected from four main locations in Greenwich with 648 respondents, using a

wide range of antecedents. These data were analysed using a range of techniques including Structural Equation Modelling.

This chapter discusses and reviews the research findings with regard to the research objectives. Flow (Csikszentmihalyi 1975) and experience economy (Pine and Gilmore 1998) are two interesting concepts to study the dimensions of experience. These concepts offer a useful framework to analyse the processes underlying experience, as it evolves on a visit-by-visit basis. It was identified that both flow and experience economy co-exist and feed each other under certain circumstances in this research. The contribution to knowledge of this study, in terms of empirical and theoretical contributions, is then detailed. This is followed by a discussion of the practical contributions for policymakers and destination managers, marketers and heritage planners. The limitations are then outlined, before the chapter concludes with recommendations for further research.

6.2 REVIEW OF OBJECTIVES OF THE RESEARCH

Applying the flow theory perspective, this study explored the relationships among the antecedents, flow experience, and tourist experience. To help crystallise the main contributions and importance of the research findings, each of the four objectives is discussed in turn below.

To evaluate the tourists' experience while visiting a heritage destination.

Tourist experience is where creating a powerful mental and emotional image of the destination for the tourist is important (Prat and Aspiunza 2012). The act of tourism itself offers multifaceted experiences, memories and emotions related to the destination, and it is arguable that tourists seek these engaging experiences at destinations. This makes it vital for a destination to understand their tourists and to initiate to position their products and services as “experiences” (Richards 200; Nguyen and Cheung 2014).

As a tourist, experiencing flow state leads to extremely positive experiences. Flow is generally reported when a person is immersed in an activity, in this case, visiting a heritage destination. Flow experiences also may be felt by ordinary people under rather common circumstances. It is not so much triggered by the activity itself but the ecstatic feeling that is experienced while conducting an activity (Maslow 1964).

This study revealed that the **flow experience brings episodes and moments of enjoyment**, however how intense were their moments of flow, was not measured in this research. Nevertheless, **enjoyment** is the focal driver of the flow experience (Csikszentmihalyi 2008). In flow experience, tourists' mind and heart are reconciled; that is, one can engage with the destination both mentally and emotionally (Csikszentmihalyi 1990, 1992; Csikszentmihalyi 2008). Their experiences are multidimensional (Tinsley and Tinsley 1986; Kelly 1987), therefore, during a visit, one can enjoy a variety of experiences. Tourists are increasingly drawn to the unique-ness and identity of a heritage site (Misiura 2006). Lingering to enjoy the atmosphere of the Greenwich enable them to create happiness and corresponded to higher degree of place attachment. The research has also revealed signs that experiencing heritage tourism is intrinsically rewarding as **when a tourist is engaged in heritage activities such as visiting heritage sites** where they can experience flow and happiness together. Therefore, a heritage tourist flow experience model (see Figure 6.1, on the next page) was developed to illustrate these findings, adapted from the dolphin model of Prat and Aspiunza (2012).

The dolphin model shows that in each of the three stages of the heritage tourist experience, the tourist will engage with both behaviour, feelings and emotions. Each stage is on-going (Prat and Aspiunza 2012). The first stage shows their anticipation for the visit through their visit motives and expectations. Then, they move into the second stage. Flow experience is at the heart of their engagement stage which links with involvement and immersion of feeling something wonderful during the trip. Flow state activates a steady flow of fantasies, feelings and fun. And finally, they evaluate their satisfaction from their visit, by looking at the extent of meaningful experiences and positive memories creation.

The flow state will link to their satisfaction. This equips tourists with reasons for continuing being engaged or not with the experience (Prat and Aspiunza 2012).

The change of tourists wanting to ‘buy experiences’ and to spend time engaging in memorable activities and events has resulted in the need of understanding the tourists better. Accordingly, understanding the stages are essential for heritage marketing and planning, where the need to find out what the tourists wants and to deliver it as much as possible (with the consideration always of the need to protect the heritage sites) (Misiura 2006). In short, “the aim of heritage marketing is to know and understand the tourists so well that the product or service fits them but allows the organisation to achieve its goal” (Dibbs and Simkins 2002, p.179).

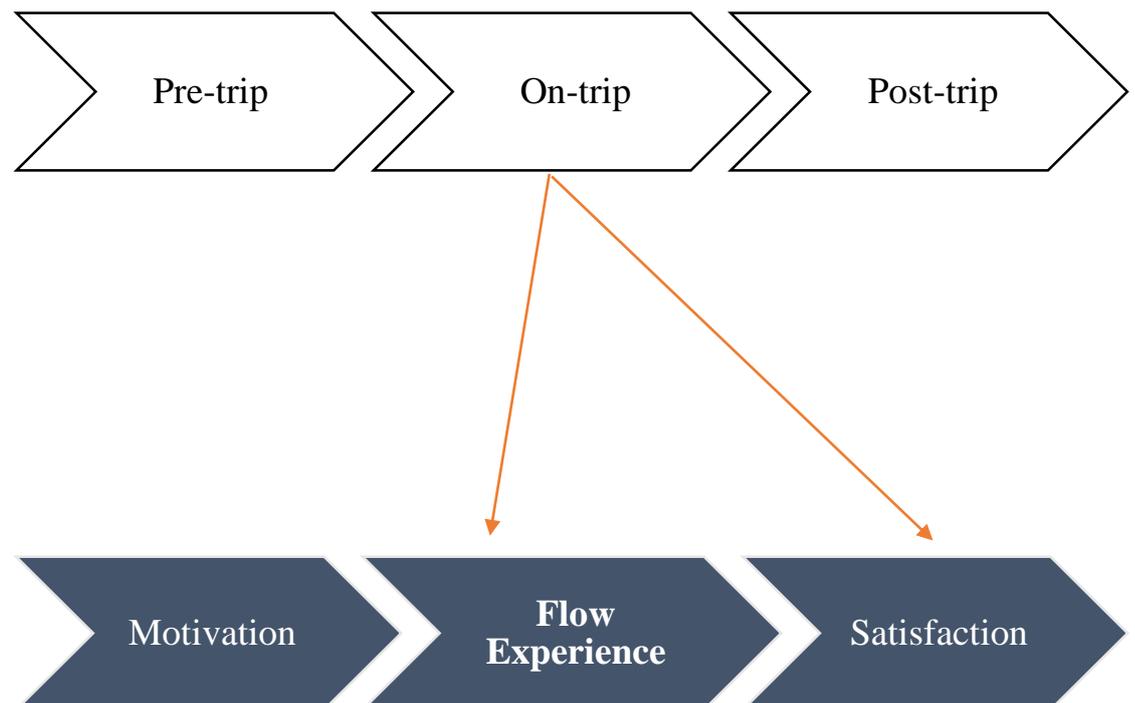


Figure 6.1: The adapted dolphin model: proposed heritage flow tourist experience model. (Adapted from Prat and Aspiunza 2012).

At the same time, flow is acknowledged to act as a magnet for learning. This was confirmed as the results demonstrated that the respondents were younger or middle aged and likely to have a good education level with an interest in heritage and history as half of the respondents whom came to Greenwich with the intention of learning more about heritage.

However, previous studies asserted that WHS designation has the ability to impact on tourism demand and visitors' attitudes (Palau-Saumell et al. 2013; Adie and Hall 2016). Though, Greenwich being inscribed on the WHS list did not enhance the value for marketing or quality brand as the respondents were not aware of this designation. Therefore, WHS designation not only failed to seize the tourists' attention but also failed to highlight the significant value of the site.

To examine the empirical relationships between measured experience dimensions and tourist behaviour at a heritage destination.

Results of the study indicate that the theories of Csikszentmihalyi (2008) and Pine and Gilmore (1998) not only offer conceptual fit but also a practical measurement framework for the study of tourist heritage experience. To provide a practical tool for marketers, industry players, destination managers and academic knowledge, this study aimed to construct a measurement scale based on the dimensions from these theories. The data suggested there were empirical relationships between those measured dimensions and tourist behaviour at a heritage destination.

These results suggest that the respondents reported four different experiences when experiencing the process of flow: enjoyment, telepresence, engagement, and esthetics. Empirical data also confirmed that flow experience is strongly linked with tourists' heritage destination. When in flow, the respondents were fully engaged, hence it shows the high interaction level with the environment. A key characteristic of flow model is interactionism (Csikszentmihalyi 1999).

Tourist responded to being in the state of deep enjoyment that illustrated peak experience and optimal experience. Because of the rich activities including interactive media when visiting galleries in the four sites of The National Maritime Museum, Royal Observatory, The Old Royal Naval College and Cutty Sark flow state was experienced in stages rather than as a whole in Greenwich. However, they experienced moments of flow. This supports Csikszentmihalyi (1997) where he concluded that people experiencing flow when they were doing or engage in an activity rather than rarely when they are in a passive situation.

The enjoyment dimension had the highest presence with playfulness and satisfaction. Meanwhile, telepresence, engagement and esthetics dimensions recorded high presence with playfulness. Whereas, entertainment was linked with satisfaction. Satisfaction has the ability to influence tourists' word of mouth and revisit decision.

Based on these findings, using the multifaceted model of the visitor experience created by Parker and Ballantyne (2016) (see Figure 2.6), the results indicate that the heritage tourists' experience fall under the physical experiences, sensory experiences, hedonic experiences, emotional experiences and cognitive experiences.

Below is a summary of dimensions that linked with playfulness and satisfaction:

Table 6.1: Summary of dimensions

Dimension	Flow (Playfulness)	Satisfaction
Enjoyment	Positive relationship	Positive relationship
Telepresence	Positive relationship	No positive relationship
Engagement	Positive relationship	No positive relationship
Entertainment	No positive relationship	Positive relationship
Esthetics	Positive relationship	No positive relationship
Escapism	No positive relationship	No positive relationship

O' Sullivan and Spangler (1998) state that there are three main players within the experience industry, they are *infusers*, *enhancers* and *makers*. Each of them

play a role making their products or the destination exciting and appealing for the tourists. Infusers are manufacturers who infuse their products with experiences for marketability, enhancers are service providers who use experiences to heighten the satisfaction level of the tourists or to differentiate their service from competitors and finally the makers are those service providers who create experiences as the central core of their service. Thereby, these findings will help them to improve their strategies.

To identify factors that encourage or prevent tourists from achieving flow.

Tapping into the tourists' mind is essential when designing tourism and heritage experiences and creating effective marketing tools to promote them. Hence, capturing the elements that encourages and prevents tourists from achieving flow is significant. According to the flow model, experiencing flow encourages a person to persist at and return to an activity because of the experiential rewards it promises, and thereby fosters the growth of skills, such as learning over time. Factors that encourages achieving flow were enjoyment, telepresence, engagement, and esthetics. While, escapism and entertainment were factors that prevent tourists from achieving flow. Being entertained in Greenwich only lead to satisfaction.

The escapist experience requires greater immersion and active participation and should enable the tourist to become engrossed by participating in a different time or place (Pine and Gilmore 1998). The escapist dimension prevented both flow and satisfaction, therefore making it the most undesirable dimension for this study. Hence, indicating in a heritage environment that tourists will not be able to fully escape from their daily routines (Pine and Gilmore 1999). The tourists were perhaps not able to fully experience escapism because of the noisy environment especially in the summer because other visitors were having picnics and partying around Greenwich. A tourist could easily get distracted by these activities happening around them during their visit. Another reason that could have hindered a tourist from escapism was lack of provision of facilities such as inadequate seating areas, nearby washrooms and insufficient facilities

for the disabled, as confirmed by the findings. Despite this, in the results to the questionnaire survey, the tourists generally agreed that Greenwich has high quality standards and would recommend Greenwich to others. Events that could enable a tourist to be engrossed leading to the escapist experience should be created, for example hiking, cycling tours, hot air ballooning, tours inside the University of Greenwich and so.

To demonstrate evidence of the theory of flow and experience economy phenomena in the heritage tourism environment.

This study has revealed that tourists have a *positive relationship* with flow experience in the enjoyment, telepresence and engagement dimensions and experience economy in the entertainment and esthetics dimensions. There was complete absence of experience economy in the escapism dimension. The evidence also pointed that when experiencing enjoyment, the respondents were in state of happiness, pleased and thrilled with their experience. While, in the telepresence dimension, the respondents were able to experience sense of belonging and emotional attachment towards Greenwich. Flow was strongly present when tourists were highly involved in the activity with deep concentration and also experiencing a high level of enjoyment.

Using flow experience meant that this study was able to understand that a tourist can feel moments of wholly engaged satisfaction and experience high levels of enjoyment. This experience can be intrinsically enjoyable for its own sake, regardless of any rewards that might be relative to the knowledge achieved (Csikszentmihalyi 2008). Looking at the findings related to their visit motives, it is noted that enjoyment was created most when visiting Greenwich Park, the Meridian Line, museums and galleries.

6.3 CONTRIBUTION TO KNOWLEDGE

This study was motivated by the need for research that can lead to a better understanding of the role of the visitor experience in the context of heritage tourism. The survey investigating tourists' consumption and engagement with heritage visitation using flow experience and experience economy has resulted in several important contributions to knowledge. The findings of this research are therefore valuable for both academic research and marketing activities, as discussed next.

6.3.1 Empirical Contribution

This study contributes new knowledge to the field of heritage experience in a number of different ways. It is the first study to implement an SEM model using flow theory (Csikszentmihalyi 1990) to identify the dimensions of heritage tourist experience. Studies using flow theory perspective in the area of tourism were previously in the area of adventure tourism (Cater 2006) focusing on white-water rafting (Wu and Liang 2011), hiking (Coble et al. 2003), mountain climbing (Tsaur et al. 2013) and white-water canoeing (Priest and Bunting 1993). This study not only examined the potential influencing factor of the flow experience through a literature review, but also explored the influence of each factor with SEM and adds a new benchmark to the growing body of literature on tourist experiences.

At the same time, providing questionnaires to respondents who had just exited the chosen study site enabled the researcher to immediately capture the tourists' flow experience. According to Finneran and Zhang (2005), this method is effective when examining tourists' experience of specific activities whilst simultaneously negating the problem of memory and general experience.

In addition, as discussed in earlier chapters, previous studies have tended to focus on heritage experience in the area of personal heritage experience (Timothy 1997; McIntosh 1999; Poria et al. 2004; Biran et al. 2006; Timothy

2007) and experience quality and satisfaction (Rojas and Camarero 2008; Chen and Chen 2010). This study is one of the first to examine the extent to which flow experience links with tourists' experience at a heritage destination. The research revealed that the vast majority of tourists enjoy themselves at a heritage destination and demonstrated playfulness was a significant factor in the formation of high-quality experiences for tourists. Playfulness is currently considered an individual personality trait (Barnett 1991; Starbuck and Webster 1991) that has a positive influence on the individual flow experience of tourists (Wu and Liang 2011). Research into the flow experience (Csikszentmihalyi and Robinson 1990; Csikszentmihalyi and Hermanson 1995; Griffin 1998) indicates that museums are amongst the most powerful contexts in which optimum moments of enjoyment can be created. As visitors engage with(in) the museum and galleries, they can immerse themselves in the act of playfulness to an extent that they do not feel the passage of time and experience pleasure. Such visits to museums were highly rewarding for the tourists in this survey of which 66.7% were motivated to visit the museums in Greenwich.

This study provides further insights into playfulness and flow experience (Trevino and Webster 1992; Csikszentmihalyi 2002; Wu and Liang 2011; Engeser 2012). Playfulness involves fun. In addition to children benefiting from this playfulness state, adults too benefit immensely from playfulness (Csikszentmihalyi 2008). This research showed that playfulness enabled both children and adults to enjoy themselves fully in Greenwich. Their visit to Greenwich created excitement which enabled the creation of a flow experience. In the state of playfulness, they were able to immerse themselves in moments of happiness (Csikszentmihalyi 1992). Playful engagement experiences in Greenwich created feelings of satisfaction (Taheri and Jafari 2012). Playfulness also fosters creativity and imagination, acts as a medium for learning and skill development (Bergen 1988) and nourishes sociability and social interaction.

Another interesting finding of this study is that tourists did not divert themselves to a new self (Pine and Gilmore 1998) in Greenwich. The findings showed that escapism did not have a positive relationship with playfulness and satisfaction. To Cohen (1979b), a fundamental reason for a taking a trip was the search for

activities away from their daily life. Gross (1961) states that escapism offers an escape from their daily life and partaking in leisure activity enables people to do that. This is an area that could be improved at heritage destinations. An example of this would be creating specific activities that involve tourists' active involvement at the destination in which they become instrumental in orchestrating an escapist experience (Oh et al. 2007; Pine and Gilmore 2011). Finally, as suggested by Engeser (2012), there is a need for future studies to integrate the existing measurement dimensions to develop more robust measurement methods. This study integrated all the flow measurement dimensions and found the strongest dimensions linked with tourist heritage experience using EFA, CFA and structural model techniques.

6.3.2 Theoretical Contribution

This research contributes to a theoretical understanding of the factors that promote heritage tourist experience. Flow experience plays an important role in tourist experience. Tourist experience is highlighted as “an individual’s immediate or ongoing, subjective and personal response to an activity, setting, or event outside of their usual environment” (Parker and Ballantyne 2016, p.137).

Besides that, Pine and Gilmore (1998) four realms of experience have also contributed to the conceptual fit of this study. Two realms, which are entertainment and esthetics, plays important roles in this study. Being entertained led to playfulness while esthetics led to satisfaction. These findings offer practical suggestions for destination management to incorporate in future planning. The experience economy combined with flow theory enable managers to create experiences that result in positive memories (O' Dell 2005; Oh et al. 2007; Quadri-Felitti and Fiore 2012). Testing the experience economy framework with flow experience theory provided robust quantitative scales and contributed to a more rigorous body of knowledge.

This study supports Wu and Liang (2011) view that playfulness also influences flow experience. When a tourist experiences playfulness, they experience flow experience. Both conceptual and empirical evidence showed that the components of flow are positively and directly linked with a few dimensions, which indicates that flow is a multifaceted experience. For this study,

when in the flow experience, a tourist experienced enjoyment, telepresence, engagement and esthetics. This study mirrors Csikszentmihalyi (1992), Trevino and Webster (1992), Moneta and Csikzentmihalyi (1996), Novak et al. (1998), Novak et al. (2000) and Tsaur et al. (2013). They state that flow is a multifaceted experience rather than being represented by one dimension only as suggested by Jackson and Marsh (1996) and Beard and Hoy (2010).

As stated in the literature review, flow is defined as “a psychological state in which the person feels simultaneously cognitively efficient, motivated and happy” (Moneta and Csikzentmihalyi 1996, p.277). Thus, flow is a positive experience and is associated with feelings of enjoyment. Rogatko (2009) also points out that flow is strongly linked with high activation of happiness. The findings from this study also support this.

6.4 PRACTICAL CONTRIBUTION: IMPLICATIONS FOR POLICYMAKERS AND DESTINATION MARKETERS

The application of marketing in heritage tourism and services is becoming increasingly important. The interest displayed by many heritage organisations, such as museums, exhibitions or galleries to understand their visitors’ opinions, experiences, evaluation and perceptions in order to promote better services and increase satisfaction, indicates that the tourist experience has become a key concept in heritage tourism marketing. However, heritage destinations today are facing steep competition and the challenges to attract visitors are increasing and will continue to do so in the years to come. Therefore, it is essential to gain a better understanding of factors that influence tourist experiences. The major

findings of this study offer significant contributions to tourism managers and marketers.

A flow experience is the optimal experience pursued by individuals when engaging in an activity (Csikszentmihalyi 1999). First of all, the exploratory and confirmatory factor analyses revealed the factors that contributed to experiencing flow. The results of this study showed that enjoyment is an important antecedent for the occurrence of flow experience. Analytical results indicated that enjoyment impacts on both playfulness and satisfaction. Enjoyment is reflected in a tourist's enjoyment and satisfaction for their heritage visit. When tourists have a degree of enjoyment, telepresence, engagement and aesthetics, their tendency to gain a higher degree of flow experience. These results can help destination marketers better understand the factors contributing to tourist satisfaction so that they are able to carefully deliver appropriate products and services that accommodate tourists' needs and wants. Thus, when destination managers are designing their flow experience strategy, they should emphasise these dimensions in order to create flow experience. The destination and site managers should enhance the attractions of heritage activity by linking it to these identified elements.

Visitors seek a total experience during their visit and being in the flow state means the tourists were intrinsically motivated by the activity itself. That is, they perform the activity for the sake of the doing it rather than external reward (Csikszentmihalyi 1999; Tsaour et al. 2013; Csikszentmihalyi 2016). Hence, destination and site managers also can provide consultation to help tourists create and cater to their needs and personalised their experience. By doing this, flow experiences should be prolonged longer rather than experienced in stages.

Furthermore, the SEM findings provided direction for the success of marketing destinations. A key finding from this research was the element enjoyment lead to the state of flow state and at the same time, brought satisfaction. Compared to the entertainment dimension which satisfied the tourists. Despite being entertained in the environment the tourist did not experience flow state. Therefore, it is suggested that the destination should attract tourists through a

high degree of enjoyment incorporated into the services and products rather than entertainment. Tourism providers should strive to engineer these emotions. Decision-makers for a destination and business can use tailored advertising campaigns to reach such tourists. They should advertise both in traditional ways and through the Internet as the findings here show that the main sources of information for tourists were the Internet, travel guides, newspapers and past experiences. Furthermore, destination marketers and specialist organisations such as travel agencies and tour operators should activate, stimulate, and promote positive emotions in their advertising campaigns using refined photography and promotional videos. In addition, they can use their websites or personalised e-newsletters to integrate information about their site and on-going activities to the tourists. Besides that, heritage owners and providers can develop a loyalty programme to sustain relationships with the tourists and boost the tourism industry.

Findings indicate that being in the state of flow does not necessary bring satisfaction and vice versa. However, flow itself a positive emotion and in flow, the tourists are observed to be to feel cheerful concentrated and satisfied. It noted that when tourists record or communicate responses to their visit through narration, photography, or social media, it becomes, for them, a memorable experience. According to Csikszentmihalyi (1999), flow gives us enjoyment. Enjoyment involves some novelty and requires energy to activate. Engaging in a heritage tourism activity enables creation of flow. Accordingly, it is recommended that managers need to focus on designing a high-quality flow experience environment to attract tourists by emphasising these elements. This will increase satisfaction which will generate positive memories and boost revisit intentions. Parker and Ballantyne (2016) suggest that exhibit design and interpretation should be to give tourists tools and resources that will enable them not only to construct their own meaning, but also create their own story, which they may then report to others. By this way, the experience becomes extraordinary (beyond what is usual) or remarkable (worthy of notice or attention).

This research also demonstrated that flow is an intense experience for the tourists. The tourist was able to forget the everything and enjoy themselves in the destination (Ayazlar 2016). Thereby, they allowed themselves to be fascinated with the activity that engaged in. The respondents were able to keep stress away as they were engrossed with interactive media, displays and the architecture around Greenwich. For instance, whilst a museum's initial goal is possibly to be informative, adding enjoyment into the historical and heritage aspect would create flow experience. Adding highly interactive functions such as virtual reality technologies can engage visitors, as the use of modern technology is becoming a necessity for many destinations to remain competitive and attractive to tourists. In addition, destination managers are highly encouraged to develop strategies that improve tourists' escapism and entertainment dimensions in a heritage site so as to help form a favourable destination image. The findings showed that Greenwich is not a place where tourists are able to escape themselves and being entertained by experiencing flow. For example, presenting historic constructions of Greenwich and entertainment oriented programmes in the form of local festivals or plays could be an option. It is also recommended to create quiet corners around Greenwich. These quiet zones will entice tourists who want to simply enjoy the quietness and stillness while enjoying esthetics beauty of Greenwich to utilise it.

One of the areas that needs improvement, as highlighted by these findings, is the branding of Greenwich itself. The image of a destination is an important aspect in the pursuit of successful marketing strategies. Once an image is formed it is difficult to change; it becomes more important for destinations to present the right image and maintain it (Chi and Qu 2008). Destination image is a significant factor in influencing travel choice, satisfaction and behavioural intentions (Bigne et al. 2001). The awareness of Greenwich as a World Heritage Site (WHS) is very low. Not many tourists were aware that they were visiting a WHS. Therefore, it is important for Visit Greenwich to increase their destination branding. Destination branding allows "selecting a consistent element mix to identify and distinguish place through positive image building" (Cai 2002, p.722). Destination promoters can integrate these findings in their quest to develop their ultimate destination branding. Marketers should always monitor

the nature of tourists' heritage experience to enable each destination to meet tourists' needs and wants better.

Additionally, the greater positive emotions felt by a tourist increases the likelihood that they will gain a flow experience. Past research has shown that positive emotions may not only attribute to the activity that they engage themselves in but also to the brand of the service provider (Cheng et al. 2016). Therefore, it is recommended that heritage destination providers enhance tourists' positive emotions through the establishment of locational brand identification strategies to encourage tourists to form brand resonance to the location itself.

Finally, destination managers can most effectively allocate their resources when developing tourism programmes by focusing their efforts on the dimensions identified in this study. Enhancing a visitor's experience is important as visitor experience has become a key concept in heritage tourism marketing (de Rojas and Camarero 2008). As stated by de Rojas and Camarero (2008) a well-designed way of presenting the heritage product, including location, internal distribution, walkways or informative panels, could stimulate and increase visitors' interest and involvement. In addition, the interpretation and the intangibles surrounding the heritage product could better facilitate the visitor to understand, feel and revive the heritage.

6.4.1 Co-creation and Heritage Flow Experience

Experiential value can be co-created with tourist and the service provider in heritage tourism. Derived from findings of this research, it is proposed that heritage providers such as Greenwich to create value creation in tourist experiences through co-creation.

Firstly, technology has had played a significant role in the management of marketing places. Heritage providers especially Greenwich should start exploring and integrating cutting-edge technologies such as augmented, virtual

reality and 3D printing for the enhancement of the tourist experience (Jung and Dieck 2017). Recently, augmented and virtual reality were found as ideal technologies to provide visitors with enhanced, personalised and enjoyable information (Jung and Dieck 2017). Therefore, it is suggested that Greenwich could invest in virtual reality technologies as tourists will be able to create fully immersive experience with virtual reality. Smart glasses facilitate the access of information hands-free, while a mobile augmented reality will enhance visitor experience and to support the tour guides during peak hours. In addition, augmented and virtual reality does not need to be limited to the on-site and pre-experience, but also used as post-experience where tourists could save information and revisit the museum at home. This will help the educational element.

On the other hand, 3D printing too will benefit Greenwich as they can replicate existing objects in the museum in a three-dimensional manner in various materials. Production of personalised 3D souvenirs from their physical experience too could add value to tourists' overall experiences (Jung and Dieck 2017). The creation of 3D personalised souvenirs could potentially lead to positive word-of-mouth and the attraction of new target market. This would be in line with the findings of Prahalad and Ramaswamy (2013). In addition, Pine and Gilmore (2011) and Minkiewicz et al. (2014) confirmed the importance of creating souvenirs to create a signature moment of a tourist's experience.

Secondly, gamification has emerged as another area within the tourism domain and heritage places have started to implement the idea of augmented reality gamification into their visitor experience (Jung and Dieck 2017). Hence, Greenwich is also encouraged to create augmented reality gaming or treasure hunt content for the enhancement of the tourist flow experience. Tourists too could create their own treasure hunts within the museums to be solved by other tourists. By doing this, tourists are expected to have a personalised and unique experience. Creating an enjoyable heritage environment will ensure satisfaction and revisit intentions.

Finally, the use of social media could provide tourists with a new tool that allow them to respond and to share suggestions, opinions, questions and memories related to their journey. Social media enable tourists to co-create experiences by connecting, networking, interacting and exchanging travel resources. Greenwich should recognise the role of social media in creating superior travel experience through sharing tourism experiences. These sharing process will enlarge the role of tourists as experience co-creators (Buonincontri et al. 2017).

6.5 LIMITATIONS OF THE STUDY

Although a comprehensive conceptual model was proposed and empirically tested in this study, however, it was subject to several limitations which also provide possible avenues for future research.

The first limitation for this research and flow research in general appears to be the difficulty in establishing whether a tourist has experienced flow or not. Researchers in this field have varied in their opinions about whether all the flow characteristics need to be present in order for the experience to be labelled as flow, or whether certain aspects are more significant than others (Emerson 1998; Wright et al. 2007). The measurement of flow state or behaviour itself requires careful work, as suggested by Novak et al. (2000). This variation of interpretation has made comparison between studies difficult, hence making unclear whether the researchers are examining the same phenomenon. Thereby, it was a challenge for this study to comprehend the flow process accurately in terms of what happens during the flow experience, because the flow construct is still evolving in the field of heritage tourism. This research assumed that all the respondents could accurately report their experiences in the survey.

Secondly, although flow theory has been well researched in various fields and utilised during the last four decades, confusion persists regarding the dimensionality of the flow experience. For example, some studies portray flow as uni -dimensional (Hoffman and Novak 1996; Novak et al. 2000) while others consider it a multi-dimensional concept (Huang 2003; Lu et al. 2009; Wu and

Liang 2011). This study adopts a multi-dimensional view as various dimensions were linked to flow experience.

Next, the psychometric properties of the flow construct are unknown, making analysis more difficult. Most of the studies have reported only Cronbach's alpha as a measure of internal reliability (Magyarodi et al. 2013), while convergent and discriminant validity and other forms of instrument reliability are rarely examined. This study, however, incorporated Cronbach's alpha, composite reliability, convergent validity and discriminant validity. As this research followed the mainstream method of conducting flow research, it is acknowledged that there is incompleteness of the measures used to estimate flow and bias within the research.

Fourth, the hybrid theories did not fit in well into the modelling. The phenomenon of flow might too have been complicated by its relationship with experience economy. There seems to be a logical connection between flow and experience economy, as the relationship between flow and experience economy is intertwined in enjoyment, engagement, escapism, esthetics and telepresence. However, it was noted that antecedents of education, entertainment, time distortion and focused attention were combined as one after the results of EFA. Hence, drawing up a comprehensive conclusion of all these elements was challenging. Therefore, this research concluded that these theories overlap each other and work partially together under certain antecedents.

Fifth, the data collected using convenience sampling of tourists visiting a maritime heritage site in the UK in four locations and was conducted mostly in summer and autumn, thus findings were limited to these tourists. Due to some missing values, internal consistency for the four locations of the data collection were not executed. Therefore, the results could reflect some inbuilt biases as well. Aside from that, tourists who travel in different seasons may form different experiences of Greenwich, hence seasonality restricts generalisability too. As a result, the conclusions of this study may be limited with respect to theory and application.

Lastly, whilst, this study provides a good empirical base and derives the behavioural underpinnings of a tourist's experience at a heritage destination for planning, positioning and marketing purposes (Byrne 2010), a recent research conducted by Calver and Page (2013) suggested that for future research it would be good to understand the need for heritage experience by looking into media and mobile technology. Although there was a desire in this study to delve deeper into this area, only a small quantity was touched upon. Thus, future studies could research investigate this area, which may lead to the uncovering of additional antecedents and to refine the current framework.

Whereas, the methodological limitations associated with this study have been discussed in detail in Chapter 3. These limitations included sampling, time, money constraints and limited previous studies that used flow theory in tourism research.

6.6 SUGGESTIONS FOR FUTURE RESEARCH

There are a number of areas and offers a number of interesting avenues for further research that have materialised out of this study. Generally, future research could build upon this research model and examine factors that could not be included in it such as loyalty, information technology and destination image.

From a scholastic viewpoint, in this highly competitive market, being able to provide memorable experiences is crucial. Providing memorable experiences increases positive experiences and encourages tourists to revisit. By incorporating the concept of flow experience, future research could seek to identify factors that enhance one's memorability of heritage tourism experiences besides expanding the current findings on heritage flow experience. O' Dell (2005) stated that experiences are inherently personally. Thus, future research would help tourism businesses to design and develop programmes based on tourists' emotions and experiences.

Aside from that, as this research combined two theories into one hybrid model, it was observed that they were weakness in it. Therefore, it is recommended that future research collect data to test the associations between flow state and its outcomes.

Future studies can also adopt a comparative study of two heritage destinations, that would offer the ability to explore the tourists' flow experience in various point of view. These comparisons will provide abundant information and add to the body of knowledge of heritage experience.

In addition, to overcome the seasonality and generalisability issues, conducting surveys during different seasons and climate conditions in an effort to understand whether external environmental reasons affect tourists' experience would be of value. Therefore, a similar study could be conducted in the future across different seasons. The survey results could be compared to identify similarities and differences across all seasons. Doing so would increase the generalisability of these findings. Additionally, it is also suggested that future studies extend the sample to include different types of heritage sites, for example, cultural, natural and maritime heritage sites.

This study demonstrates the usefulness of conducting cross-sectional study and the wealth of knowledge it provides to discover flow experience, however, future research can adopt a longitudinal research design to examine and track the visitor experience to bring a clearer understanding of the flow experience. Besides that, this study used SEM technique that enabled the generation of empirical findings, as this study intended. Future research could use a different methodology such as a mixed or qualitative method to expand this dimension of flow and experience economy theory. Adopting an experimental approach to examine the relationships among the different variables is also recommended. Csikszentmihalyi (1997) used the Experience Sampling Method (ESM) to understand the rules of flow. ESM involves an individual writing down where they are, what they are doing, what they are thinking about and their state of consciousness. Future research could therefore also consider the ESM method.

As the literature on co-creation is expanding, it is recommended that future studies can focus the element of co-creation between heritage tourism and flow to study the impact of co-creation in the flow state. Understanding to what extent the tourists want to be involved in the destination will help to focus to creation specialised activities for them.

Finally, this research recommends that in order to create a flow state in heritage tourism, is by developing activities and events relating to the dimension of enjoyment which will ensure flow experience for tourists. As a result of this study, any heritage destination can now be in a better position to manage the different stages of tourist experiences. However, further research in this field will enable a deeper understanding of tourist experiences at heritage destinations. A comparison of heritage flow experience could provide valuable insights into the tourists' experience. Expanding the measurement scales that were developed for this study, which can serve as a platform for upcoming research applications for various tourism settings, especially heritage tourism is another attractive topic for future research.

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APPENDIX 3.1: QUESTIONNAIRE USED IN MAIN SURVEY

ID No

“MARITIME GREENWICH, A WORLD HERITAGE SITE SURVEY”

I am a post-graduate researcher at Bournemouth University conducting research about your experience of your visit here today. I would be grateful if you could complete this questionnaire which would really help my research. Please be assured that all information provided is anonymous and will be used for research and academic purposes only. Thank you for your time and cooperation in responding to my survey. If you have any questions regarding this research, please contact me, Gaya at gkanagasapathy@bournemouth.ac.uk

SECTION A: PREVIOUS EXPERIENCE

Q1 Is this your first visit to Maritime Greenwich?

- Yes (please go to Section B) No (please go to Q2)

**Q2 Excluding this visit, when was your last visit to Maritime Greenwich?
Select one only.**

- Within the past year 2-3 years ago
 1-2 years ago Over 3 years ago

Q3 How often do you usually visit Maritime Greenwich?

- Most days Once every 2 or 3 months
 About once a week 2 or 3 times a year
 At least once a month Less frequently

SECTION B: INFORMATION SOURCES

**Q4 What was your source of information for visiting this site today?
(Please tick all relevant boxes)**

- | | |
|--|--|
| <input type="checkbox"/> Past experience | <input type="checkbox"/> Newspaper or magazine |
| <input type="checkbox"/> Family or friends | <input type="checkbox"/> Internet |
| <input type="checkbox"/> Travel guidebook or brochure | <input type="checkbox"/> Television |
| <input type="checkbox"/> Radio | <input type="checkbox"/> Information centre |
| <input type="checkbox"/> Tour Operators | <input type="checkbox"/> Travel Fair |
| <input type="checkbox"/> Other (please specify in box) | <input type="checkbox"/> None of the above |

Other

Please turn over to page 2

Q5 How much did you know about Maritime Greenwich and its heritage and history before visiting this site? (Please circle one number only)

I knew little	I knew a lot			
←-----→				
1	2	3	4	5

SECTION C: YOUR VISIT TODAY

Q6 Which of the following best describes your trip to Maritime Greenwich today? (Please tick one box only)

- A holiday (4 nights or more)
- A weekend or short break (3 nights or less)
- A school trip
- Just passing through
- Day out
- Business trip
- Other (please specify in box)

Other

Q7 Why are you visiting today? (Please tick all relevant boxes)

- To visit the museum
- To visit a gallery
- To visit the Meridian Line
- To visit Greenwich Park
- To learn about maritime heritage
- To escape from daily routine
- To view the location that was featured in a movie/film of the site
- To attend an event (e.g. sports event, concert, festival etc.)
- An activity based break (e.g. hiking, sailing, golf, outdoor recreation etc.)
- Staying with friends or family
- Particular interest in history of this area
- To view the location that featured in an advertisement/travel feature on this area
- Read an article in a newspaper/magazine/online/book
- Particular interest in scenery/landscape of this area
- To attend a special occasion or celebration
- Touring around the country
- On Business
- Other (please specify in box)

Other

Please turn over to page 3

Q8 Are you visiting with:

- | | |
|--|---|
| <input type="checkbox"/> Spouse/Partner | <input type="checkbox"/> Other family members |
| <input type="checkbox"/> Child/children | <input type="checkbox"/> Friend(s) |
| <input type="checkbox"/> Parents | <input type="checkbox"/> I was on my own |
| <input type="checkbox"/> An organised group
(tour/school) | <input type="checkbox"/> Others (please specify)..... |

Q9 If you are visiting with your child(ren) today, how did they influence your decision to visit here?

- Considerable influence Medium influence Little influence

Q10 How did you travel here today? (Please tick all relevant boxes)

- | | |
|---|------------------------------------|
| <input type="checkbox"/> Own motorised transport (car, motorbike etc.) | <input type="checkbox"/> Taxi |
| <input type="checkbox"/> Public transport (underground, train, bus, etc.) | <input type="checkbox"/> Riverboat |
| <input type="checkbox"/> Coach (organised trip) | <input type="checkbox"/> Walk |
| <input type="checkbox"/> Bicycle | <input type="checkbox"/> Other |

SECTION D: YOUR EXPERIENCE

Q11 Looking at the image below of Maritime Greenwich during the Olympics in 2012, could you describe your thoughts? (Please write in the box)



Please turn over to page 4

**Q12 Looking at the statements below, please rate your experience here today.
(Please circle one number only)**

	Not at all				Very Much
It was relaxing	1	2	3	4	5
It was exhausting	1	2	3	4	5
It was stressful	1	2	3	4	5
It was fun	1	2	3	4	5
It was boring	1	2	3	4	5
It was a long trip because of the journey	1	2	3	4	5
It was exhilarating	1	2	3	4	5
I was thrilled about having a new experience	1	2	3	4	5
I was pleased during this experience	1	2	3	4	5
I was happy during this experience	1	2	3	4	5
I was sad during this experience	1	2	3	4	5
I was depressed during this experience	1	2	3	4	5
I was angry during this experience	1	2	3	4	5
I was revitalised through this experience	1	2	3	4	5
I enjoyed a sense of freedom	1	2	3	4	5
My activities were limited due to regulations	1	2	3	4	5
It was refreshing	1	2	3	4	5
I relieved stress through this experience	1	2	3	4	5
I met new people	1	2	3	4	5
I had a good impression about the local people	1	2	3	4	5
It was a unique experience	1	2	3	4	5

Please turn over to page 5

**Q13 Based on your responses to Q12, what is making you feel that way?
(Please tick all relevant boxes)**

- Learning something new
- Enjoying the peace and tranquillity
- Being able to relax
- Getting away from work / escape from daily routine
- Participating in many activities/events/festivals
- Getting closer to nature
- Getting closer to history
- The happy atmosphere throughout my visit
- My children are enjoying themselves
- Other (please specify in box)

Other

Q14 Thinking about the whole visit today, to what extent do you agree or disagree with the following statements?

1 – Strongly disagree

4 – Agree

2 – Disagree

5 – Strongly agree

3 – Neither agree nor disagree

	1	2	3	4	5
I enjoyed the learning experience during my visit	<input type="checkbox"/>				
The view from Maritime Greenwich is inspiring	<input type="checkbox"/>				
I find the history of Maritime Greenwich fascinating	<input type="checkbox"/>				
I really enjoyed my visit to this heritage destination	<input type="checkbox"/>				
I felt an emotional attachment to this site	<input type="checkbox"/>				
I feel a sense of belonging to this site	<input type="checkbox"/>				
I have been engaged with the interactive displays at the visitor centre	<input type="checkbox"/>				
During my visit, I have been completely absorbed with Maritime Greenwich	<input type="checkbox"/>				
Time seems to have passed quickly during my visit to Maritime Greenwich	<input type="checkbox"/>				
The historic background attracts me to visit this place	<input type="checkbox"/>				
This visit left me wanting to know more about the destination	<input type="checkbox"/>				
Maritime Greenwich created memorable experiences	<input type="checkbox"/>				

Please turn over to page 6

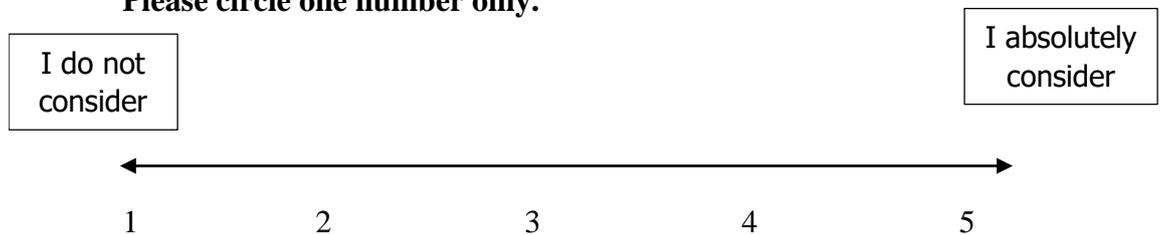
Q15 During or after your visit, will you (please tick all relevant boxes)

- Upload visit photos to the internet e.g. Flickr, Facebook, Instagram
- Update your Facebook status about your visit
- Tweet about your visit
- Blog about your visit
- Leave reviews on websites e.g. TripAdvisor
- Chat about your visit on instant messaging e.g. WhatsApp, Skype
- Upload video to the internet e.g. YouTube
- None of the above

Q16 Have you bought or do you intend to buy any souvenirs at Maritime Greenwich?

- Yes No

**Q17 To what extent do you consider this site as part of your personal heritage?
Please circle one number only.**



SECTION E: MARITIME GREENWICH

Q18 How would rate each of the following facilities/services at this site?

	Excellent	Very Good	Good	Fair	Poor
Signposting to site	<input type="checkbox"/>				
Interpretation/info boards	<input type="checkbox"/>				
Paths and tracks on site	<input type="checkbox"/>				
Information centre	<input type="checkbox"/>				
Cleanliness	<input type="checkbox"/>				
Cafes/Restaurant	<input type="checkbox"/>				
Entrance Fees (Cutty Sark & Royal Observatory)	<input type="checkbox"/>				
Opening Hours	<input type="checkbox"/>				
Friendly and helpful staff	<input type="checkbox"/>				
Brochures on site	<input type="checkbox"/>				

Please turn over to page 7

Q19 Thinking about the whole visit today, to what extent do you agree or disagree with the following statements?

1 – Strongly disagree

2 – Disagree

3 – Neither agree nor disagree

4 – Agree

5 – Strongly agree

	1	2	3	4	5
Maritime Greenwich provides an authentic experience	<input type="checkbox"/>				
Maritime Greenwich is exciting	<input type="checkbox"/>				
Maritime Greenwich stimulates my imagination	<input type="checkbox"/>				
Maritime Greenwich makes me feel adventurous	<input type="checkbox"/>				
Maritime Greenwich is educational	<input type="checkbox"/>				
Maritime Greenwich is a ‘value for money’ destination	<input type="checkbox"/>				
Maritime Greenwich enables me to impress others	<input type="checkbox"/>				
Maritime Greenwich has high quality standards	<input type="checkbox"/>				
Maritime Greenwich is well organised	<input type="checkbox"/>				
This visit exceeds my expectations	<input type="checkbox"/>				

Q20 Maritime Greenwich is ... (please tick all relevant boxes)

- | | |
|---|--------------------------------------|
| <input type="checkbox"/> Historic | <input type="checkbox"/> Spiritual |
| <input type="checkbox"/> Commercialised | <input type="checkbox"/> Relaxing |
| <input type="checkbox"/> Enriching | <input type="checkbox"/> “Touristy” |
| <input type="checkbox"/> Emotional | <input type="checkbox"/> Crowded |
| <input type="checkbox"/> Serene | <input type="checkbox"/> Run down |
| <input type="checkbox"/> Entertaining | <input type="checkbox"/> Interesting |

Q21 Which of the following sites were you interested in at Maritime Greenwich? (Please tick all relevant boxes)

- | | |
|--|--|
| <input type="checkbox"/> National Maritime Museum | <input type="checkbox"/> Meridian Line |
| <input type="checkbox"/> Cutty Sark | <input type="checkbox"/> The view of Greenwich from the Park |
| <input type="checkbox"/> Greenwich Park | <input type="checkbox"/> River Thames |
| <input type="checkbox"/> Old Royal Naval College | <input type="checkbox"/> Royal Observatory |
| <input type="checkbox"/> Other (please specify in box) | <input type="checkbox"/> Queen’s House |

Other

Please turn over to page 8

- Q22 I would definitely ... (please tick all relevant boxes)**
- Say positive things about Maritime Greenwich to others
 - Recommend Maritime Greenwich to others
 - Encourage family and friends to visit Maritime Greenwich
 - Visit Maritime Greenwich again myself

- Q23 If I have a question about Maritime Greenwich, I would seek an answer ... (please tick one box only)**
- At an information centre
 - From a member of staff
 - From my tour guide
 - Internet e.g. Tourist Board webpage
 - Travel guide, brochure or books
 - None of them above
 - Other (please specify in box)

Other

- Q24 If you were wanting to obtain information or updates on Maritime Greenwich in the future, how would you most likely to obtain that information?**

(Please tick one box only)

- | | |
|--|--|
| <input type="checkbox"/> Email | <input type="checkbox"/> Brochures/guide books |
| <input type="checkbox"/> Internet | <input type="checkbox"/> Text messages |
| <input type="checkbox"/> Other (please specify in box) | <input type="checkbox"/> Mail |

Other

- Q25 How would you rate Maritime Greenwich as a place to visit for a holiday or leisure break compared to other major destinations?**

- | | |
|------------------------------------|--|
| <input type="checkbox"/> Excellent | <input type="checkbox"/> Very good |
| <input type="checkbox"/> Good | <input type="checkbox"/> Fair |
| <input type="checkbox"/> Poor | <input type="checkbox"/> Don't know/haven't visited any others |

- Q26 Thinking about your visit today, how could your visit have been improved?(Please fill in the box)**

SECTION F: ABOUT YOU

- Q27 Where do you live?**

- | | |
|--|---|
| <input type="checkbox"/> Local (within Royal Borough of Greenwich) | <input type="checkbox"/> United Kingdom |
| <input type="checkbox"/> London | <input type="checkbox"/> Other (please specify which country) |

Other

Please turn over to page 9

Q28 Are you a member of any heritage organisation?

(Please tick all relevant boxes)

- | | |
|--|--|
| <input type="checkbox"/> National Trust | <input type="checkbox"/> English Heritage |
| <input type="checkbox"/> Royal Museums of Greenwich | <input type="checkbox"/> Historic Houses Association |
| <input type="checkbox"/> Other (please specify in box) | <input type="checkbox"/> None of the above |

Other

**Q29 When planning a day out, which of the following best describes you?
Please tick one box only.**

- I plan carefully – at least a few days beforehand
- I book ahead in advance – at least a month or more before
- I act spontaneously – based on mood, weather etc.
- I am influenced by the events and activities that will be held e.g. sports, concerts
- Days out are planned for me

Q30 Please indicate from the following list, which is the most important to you when planning a day out? (Please tick one box only)

- A relaxing, social day out with family or friends
- To learn something new
- To create memorable experiences
- Fun activities
- Places that inspire happiness
- To experience the rich culture and heritage activities
- To escape from reality and worries
- To enjoy a place which has a charming landscape
- Other (please specify in box)

Other

Q31 Excluding today, have you visited any other historic houses, heritage sites, castles, ruins, museums or galleries in the past month?

- Yes No

If yes, how many times?

- Once More than one visit

Q32 What is your age group? Please tick one box only.

- | | |
|--|--|
| <input type="checkbox"/> 18 – 24 years | <input type="checkbox"/> 45 – 54 years |
| <input type="checkbox"/> 25 – 34 years | <input type="checkbox"/> 55 – 64 years |
| <input type="checkbox"/> 35 – 44 years | <input type="checkbox"/> 65+ years |

Q33 Are you...

- Male Female

Please turn over to page 10

Q34 Do you have children under 18 living at home?

- Yes No

If yes, please indicate their age

- Under 11 years Aged 11 - 15 years Aged 16 - 18 years

Q35 To which of the following ethnic groups do you belong?

Please tick one box only.

- | | |
|--|--|
| <input type="checkbox"/> White | <input type="checkbox"/> Arab |
| <input type="checkbox"/> Mixed/Multiple Ethnic Groups | <input type="checkbox"/> Other (please specify in box) |
| <input type="checkbox"/> Asian/ Asian British | <i>Other</i> |
| <input type="checkbox"/> Black/African/Caribbean/Black British | <input type="text"/> |

Q36 Which is the highest-level qualification that you have achieved?

Please tick one box only.

- | | |
|--|---|
| <input type="checkbox"/> Secondary school | <input type="checkbox"/> Master's degree |
| <input type="checkbox"/> A-Levels or high school certificate | <input type="checkbox"/> Doctorate |
| <input type="checkbox"/> Bachelor's degree | <input type="checkbox"/> Professional qualification |

Q37 Is your current occupation (or former occupation) connected with heritage?

- Yes No

Thank you so much for your cooperation.

APPENDIX 3.2: IMPORTANCE OF GREENWICH

GREENWICH THE WORLD HERITAGE SITE

The name Greenwich is Anglo Saxon, meaning ‘green port’ or ‘trading place’. The United Nations, Educational, Scientific and Cultural Organisation (UNESCO) refer to this site as ‘Maritime Greenwich’ while the Royal Borough of Greenwich refers to it as ‘Royal Greenwich’. For the purpose of this study, it is referred to simply as ‘Greenwich’.

Since 1972, World Heritage Sites (WHSs) have been designated through the UNESCO World Heritage Convention because of their ‘outstanding universal significance’ to the international community. It is estimated that there are currently about 1007 cultural, natural and mixed heritage properties in the UK and its overseas territories. 29 of those sites have been inscribed on the World Heritage List: 16 in England, six in Scotland, three in Wales, one in Northern Ireland and three in the UK’s Overseas Territories and Crown Dependencies (UNESCO 2015). The latest inscription was The Forth Bridge in Scotland in the year 2015. This railway bridge, crossing the Forth estuary in Scotland, has the world’s largest spans (541 m) when it opened in 1890 (UNESCO 2015). 13 sites are in the tentative list of nomination for WHS.

The inclusion of Greenwich in UNESCO’s World Heritage List in December 1997 as the UK’s 15th WHS stands out because of the international significance and variety of its architecture, the high degree of authenticity of its buildings and landscape, and its maritime and royal history (English Heritage and Greenwich Council 1999).

The ‘Nomination for World Heritage Status’ document recognised Greenwich as having “an outstanding heritage of historic buildings, monuments and public spaces of international importance” (English Heritage 1996, p.8). Greenwich was described as fulfilling the following criteria (English Heritage and Greenwich Council 1999, p.section 2.2):

1. Represent a masterpiece of human creative genius;
2. 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;
3. Be an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history; and
4. Be directly or tangibly associated with events or living traditions, with ideas or with beliefs, with artistic or literary works of outstanding universal significance.

The boundary of Greenwich as a World Heritage Site was carefully drawn to include only the historic centre, which is considered to be of outstanding universal value because of its historical and architectural significance. The buffer zone includes the public park north of the WHS across the Thames River, from which the famous painting of the vista by Canaletto is noted (see Figure 1). Canaletto worked in England from 1746 to late 1755. His classic painting of Greenwich Hospital from the Isle of Dogs, River Thames may have been painted around 1752, perhaps to mark the Hospital's completion the previous year.

Greenwich is located close to the south bank of the River Thames, approximately six miles south – east of central London. During the times of the Roman Empire in Britain, Greenwich was a small fishing village, which was famous for serving whitebait. It was when King Alfred settled on the place for his daughter, Elstrudis in 899 that the history of Royal Greenwich began (Jennings 1999). For Clive Astlet, the author of ‘The Story of Greenwich’, Greenwich has been bestowed with “a symbolic identity” (Werner 2002, p.410) and it had been popular with England’s kings and queens until the Hanover dynasty (1714-1917).



Figure 1: A View of Greenwich from the River Painting by Canaletto (Tate Britain 2016)

Greenwich is ranked among the most famous and prestigious heritage sites in the world. The Royal Parks Review describes Greenwich as “the London equivalent of Versailles – a royal palace of classical beauty dominating the Thames, but offset, like some Italian painting, by the presence of the park, soft green hill, trees and astronomer’s castle” (English Heritage and Greenwich Council 1999, p.5).

Greenwich is one of the finest landscape ensembles in the British Isles which was designed by eminent architects, Sir Christopher Wren, Sir John Vanbrugh, Inigo Jones, John Webb and Nicholas Hawksmoor, it includes the historic

centre, the Royal Naval College, the National Maritime Museum, the Royal Observatory, Greenwich Park, and The Cutty Sark. It also encompasses the Georgian terraces of Crooms Hill, Cutty Sark Gardens, 17th century Queens House and the Royal Hospital. The strong historical association with shipbuilding, seafaring, the navy, royal, science, astronomy and the measurement of time and distance makes Greenwich outstanding.

THE PRINCIPAL ATTRACTIONS OF GREENWICH

The Royal Naval College

The Royal Naval College was the birthplace of King Henry VIII on 29th June 1491 (it was known as Greenwich Palace then) and also that of his daughter Queen Elizabeth I and Mary I. It makes up the bulk of the river vista and was the brainchild of Sir Christopher Wren. Four corresponding courts open onto a central courtyard connected by two towering, domed structures – the Chapel and the Painted Hall (see Figure 2). The magnificent Painted Hall is recognised as the greatest piece of decorative painting in England and has been described as “the Sistine Chapel of the UK” (Visit Greenwich 2015). Besides that, Sir Francis Drake, who circled the globe was knighted there (Jennings 1999). When this building was completed in 1728, it was described as “one of the most distinguished groups of buildings in England” (English Heritage and Greenwich Council 1999, p. section 2.2).

Greenwich is also known for the story of Sir Walter Raleigh laying down his cloak for Queen Elizabeth I so that Her Majesty would walk over a muddy puddle (Jennings 1999). Among the highlights in the Old Royal College is a Neoclassical Chapel and magnificent Painted Hall, which artist Sir James Thornhill took 19 years to complete between 1708 and 1727.



Figure 2 : The Royal Naval College (Visit Britain 2015)

The Royal Hospital

From 1705, the buildings were used as the Royal Hospital where it provided a residence for up to 2,710 pensioners (former Royal Navy seamen who were unable to maintain themselves). After the defeat at the Battle of Trafalgar in 1805, Lord Nelson's body was carried ashore to Greenwich Hospital on Christmas Eve to be given a three-day lying-in-state in the Painted Hall on 5th January 1806, prior to his state funeral (Aslet 1999; Jennings 1999). This ceremony took place during the peak of English's naval supremacy. The Hospital's use declined during the 19th century and it was closed in 1869, the same year the neighbouring Woolwich and Deptford naval dockyards were also closed. And from 1873 to 1998, this building became home to the Royal Naval College. Presently, the buildings are administrated by the Greenwich Foundation and occupied by the University of Greenwich and the Trinity College of Music.

The Queen's House

The Queen's House, designed by Inigo Jones, is one of the first classical Renaissance and Baroque buildings in England and was intended to be a private retreat for the Stuart Queens. When the Queen's House was completed in 1616, its setting was a landscape of river-valley fields and marshes. The Queen's House is of unique significance as the earliest English building in the Italian Renaissance manner, generally called Palladian. From its origins as a royal residence, to its use by the Royal Naval Asylum and Greenwich Hospital School (Visit Greenwich 2015), today, the House approaches its 400th anniversary (Merwe 2012). It forms part of the National Maritime Museum, with the Queen's House serving as an art gallery, featuring the Museum's fine art collection. The main highlights of the Queen's House are the Great Hall and Tulip Stairs.

The Great Hall is perfectly proportioned cube, measuring 12m x 12m (40ft x 40ft), reflecting Renaissance ideals of mathematical, classical proportion and harmony. Its striking marble floor, with its geometrically patterned black and white design was laid in 1635 (see Figure 3).

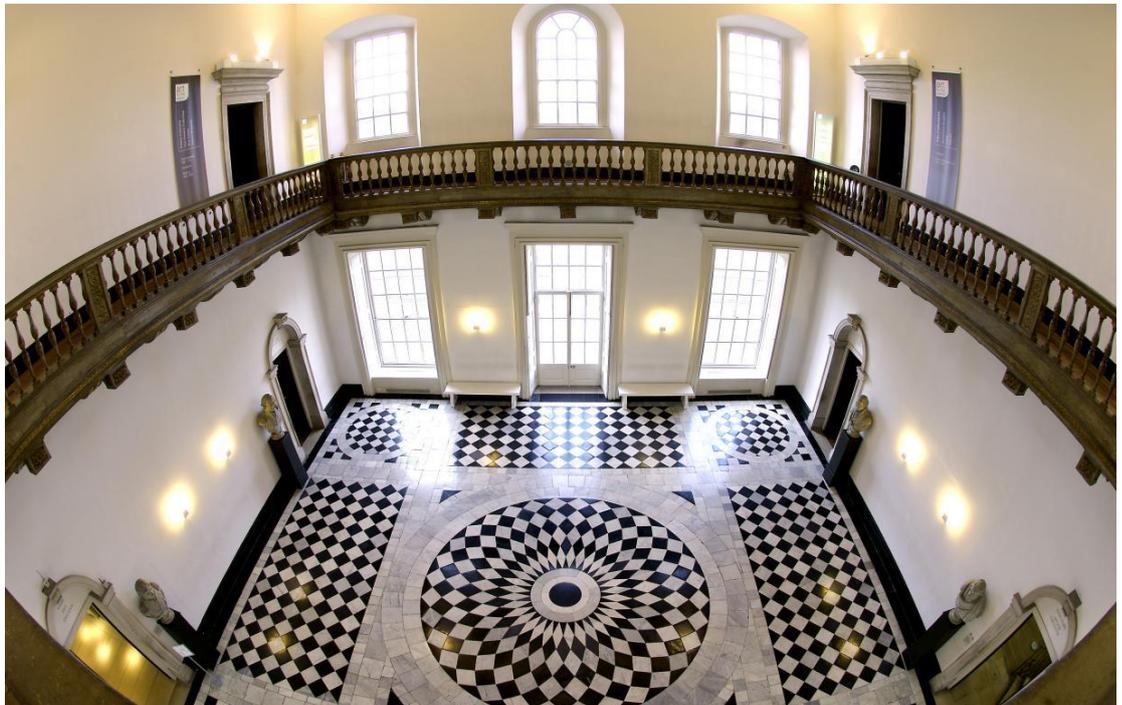


Figure 3 : The Great Hall in the Queen's House (Visit Britain 2015)

Meanwhile, the sweeping Tulip Stairs are one of the original features of the Queen's House. The Tulip Stairs was the first staircase of its kind in Britain, as seen in Figure 4. This ornate, wrought iron structure was the first geometric self-supporting spiral stair in Britain. It is also the location of Rev R. W. Hardy's famous 'ghost' photograph taken in 1966, which appears to show two or three shrouded figures on the staircase – a phenomenon that has never been explained logically to this day (Visit Greenwich 2015).



Figure 4 : The Tulip Stairs in the Queen's House (Visit Britain 2015)

The National Maritime Museum

From 1807 to 1816, the east and west wings of the museum were erected to the designs of Daniel Asher Alexander to accommodate the children and staff of the Royal Naval Asylum school. The outer west wing was built in 1862 to the designs of Philip Hardwick; now, this wing is known as Neptune Hall, designed

by Sir Andrew Clark RE. Meanwhile, the southwest wing was used as school dining room and was completed in 1876 by Colonel Charles Pasley RE. The National Maritime Museum took over the building in 1937, and it has been remodelled as a museum that specialises in the maritime history of the country (see Figure 5).

The museum houses well over two million items, including more than 4,000 oil paintings, 70,000 prints and drawings, 2,500 models, 3,300 instruments, 50,000 sea charts, 100,000 books, 750,000 ship plans, 25,000 antiquities, one million photographs and 1.5 miles of shelved manuscripts.



Figure 5 : The National Maritime Museum (Visit Britain 2015)

The Royal Observatory

The Old Royal Observatory was built on the western slope of the hill in Greenwich Park in 1675 by Charles II and designed by Sir Christopher Wren. In 1725, John Flamsteed and John Harrison developed an advanced form of sea clock which calculated how to find longitude at sea and improve navigation

(Jennings 1999). Flamsteed's work gave Britain great maritime advantages. Sir George Airy who installed the new Shepherd electric clock in 1852 first transmitted time signals from the Observatory. This regulated the time-ball and the public clock outside the 24-hour Observatory gate, which can be seen today. It was here that the prominence of Greenwich in maritime and scientific traditions became established, culminating in 1884 with the adoption of the Greenwich Meridian and Greenwich Mean Time as the world's standard for the measurement of a global time zone system and longitude. This continued until the end of the twenty first century when world time became regulated by atomic clocks coordinated through the Bureau International de l'Heure in Paris (Jennings 1999) (see Figure 6 and Figure 7).



Figure 6 : The Royal Observatory (Visit Britain 2015)



Figure 7 : The Greenwich Meridian Line (Visit Britain 2015)

The Greenwich Park

Greenwich Park, covering 183 acres, is the oldest Royal Park with a history dating back to 1433. The park is a Grade I landscape in the English Heritage Register of Parks and Gardens of Special Historic Interest (English Heritage and Greenwich Council 1999). The park has significant value because of its flora and fauna. King Henry VIII stocked the park with deer in 1515, and the descendants of those initial animals are still there (see Figure 8). The original planting of the park showed it largely comprised sweet chestnuts and elms, and many old sweet chestnuts still survive on the high land to the south. In 1993, it was estimated that about 4 million tourists visited Greenwich Park each year (University of North London 1993).



Figure 8 : The flora of Greenwich Park (Visit Britain 2015)

The Cutty Sark

The Cutty Sark, built on the Clyde in 1869, commemorates the Golden Age of Sail. Designed as a tea clipper, The Cutty Sark made its name with another commodity, wool, bringing it from Australia at the rate of up to 360 miles a day (see Figure 9). Messrs. Scott & Linton of Dumbarton built the Cutty Sark to the designs of Hercules Linton. Today, The Cutty Sark rests in a state of dry dock in Cutty Sark Gardens (Watson and Gregory 1988), the finest surviving 19th sailing ship in the world. Inside is a collection of ship's figureheads, which bears testimony to England's maritime past.



Figure 9 : The Cutty Sark (Visit Britain 2015)

1.3 Greenwich Today

Greenwich today is part of urban waterfront regeneration. The areas have been influenced by the London Dockland regeneration process and are close to one of Europe's largest financial hubs – Canary Wharf. Greenwich Old Town is contained within the World Heritage Site boundary and consists of a central crafts market, retail outlets, pubs, restaurants and cafes.

Greenwich is easily accessible to tourists. It is 20 minutes from Central London in Zone 2 of London's travel network. There are various modes of public transport in and out of Greenwich; including riverboats, the Docklands Light Railway (DLR), underground, mainline trains, and buses. The Docklands Light Railway goes to Greenwich (Cutty Sark for Maritime Greenwich and Greenwich Stations) from Bank station via Canary Wharf, which is also on the Jubilee line. Travelling by mainline trains brings tourist to Greenwich and Maze Hill stations. Thames Clippers (river boat) service leaves from Embankment Pier and Woolwich Arsenal Pier every 20 minutes. There is also an underground train

running to North Greenwich (Jubilee line), site of the O2 and a short bus ride from the Town Centre. Adventurous tourists can also travel from Royal Docks to North Greenwich by Emirates Air Line cable car. A new International Cruise Liner Terminal at Enderby Wharf was approved and is due to be completed by 2017. This terminal will accommodate cruise liners with up to 1,500 passengers and overlooks the Old Royal Naval College. Besides public transport, Greenwich can also be reached by road. The principal route remains on the A2, which passes through Blackheath to the south. This route is used by an estimated 40% of tourists (Smith 2002).

In the year 2002, the WHS Marketing Group has invested a sum of £760,000 cash and more than £500,000 in-kind assistance for marketing Greenwich as a destination. The WHS Marketing Group investment includes the National Maritime Museum, Docklands Light Railway, Greenwich Council, University of Greenwich, Greenwich Hospital, Old Royal Naval College, Greenwich Novotel, Devonport House Hotel, Greenwich Theatre, St. Alfege, Church Fan Museum, and AEG (O2 and Thames Clippers). Today, the WHS Marketing Group has become a part of the Greenwich Council.

In 2012, the London Borough of Greenwich became the Royal Borough of Greenwich and was host to six Olympic and three Paralympic sports. Among the highlights were Equestrian activities and the Modern Pentathlon (Visit Greenwich 2015).

1.4 Administration of Greenwich

Greenwich is located wholly within conservation areas in the Royal Borough of Greenwich. Greenwich is administered by a Steering Group (Visit Greenwich 2015). There a number of statutory bodies and agencies work together under the Steering Group; these are as follows:

1. World Heritage Executive Members

Royal Borough of Greenwich

Old Royal Naval College

Greenwich Hospital

Royal Museums Greenwich

University of Greenwich

The Royal Parks

Trinity Laban Conservatoire of Music and Dance

2. Other Greenwich Organisations

Visit Greenwich

St Alfege Church

3. Statutory and Advisory Bodies

Department for Culture, Media and Sport

Historic England

Greater London Authority

International Council on Monuments and Sites – National Committee
(ICOMOS-UK)

4. Transport Organisations

London River Authority

Transport for London

Table 1 below shows a SWOT analysis for Greenwich from the researcher's point of view, and Table.2 shows the summary of the main points of Greenwich.

Table 1: SWOT Analysis of Greenwich

<p><u>Strengths</u></p> <ul style="list-style-type: none"> • Well-known image as the ‘Home of Time’ or ‘Maritime Greenwich’ • Close proximity to Central London • Improved transport access • Diverse range of heritage attractions • World Heritage Status • An icon for Olympics 2012 • Millennium Dome Exhibition • Combination of historic attractions and world-class contemporary experiences (e.g. The O2) • Increased hotel capacity, particularly at higher quality levels (4-star) and budget-mid range 	<p><u>Weakness</u></p> <ul style="list-style-type: none"> • Lack of retail and entertainment facilities • More day visits rather than staying over • Transport congestion and lack of parking • High volatility of tourist arrivals (see Table 1) • Night-time economy is limited – in terms of places to eat and entertainment • Lack of a clear sense of place and limited legibility: poor welcome, directional and interpretive signage.
<p><u>Opportunities</u></p> <ul style="list-style-type: none"> • Developing more accommodation facilities in the local area • Creating more activities over the weekend and bank holidays • Developing a Cruise Ship Terminal and retail complex 	<p><u>Threats</u></p> <ul style="list-style-type: none"> • Increased tourism could pose a threat to the World Heritage Site • Diminished tourist experience because of inadequate facilities • Over-concentration of tourists in certain areas • Greenwich remains perceived to short ‘whistle-stop’ in a day/half-day tour

Table. 2: Overview of Greenwich

	GREENWICH
<i>No of tourists to UK in 2015</i>	36.115 million (Visit Britain 2015)
<i>No of tourists to Greenwich in 2015 (% increase compared to 2014)</i>	Old Royal Naval College - 1,676,055 (-4.2%) National Maritime Museum – 1,375,663 (+10.6%) Royal Observatory – 778,941 (-0.9%) Cutty Sark – 248,043 (-6.5%) The Queen’s House – 70,941 (-51.8%) (Association of Leading Visitor Attractions 2016)
<i>Principal Focus</i>	Maritime heritage
<i>Tagline</i>	“Maritime Greenwich, A World Heritage Site” (Visit Greenwich 2013)
<i>Highlights</i>	Royal Observatory, Old Royal Naval College, National Maritime Museum, Cutty Sark, University of Greenwich, Greenwich Park
<i>Administrated by</i>	Maritime Greenwich Steering Group

Note: Cutty Sark was closed to the public in November 2006 and re-opened on 26 April 2012 after a period of extensive conservation work. Also, Royal Observatory and The Queen’s House were closed during the Olympics 2012.

APPENDIX 3.3: INTERNAL CONSISTENCY FOR DATA COLLECTED

To make sure the data collected were internal consistent, Mann Whitney U test was conducted. The Mann Whitney U Test is used to test for differences between two independent groups in order to overcome the underlying assumption of normality in parametric tests (Field 2013). Therefore, the test was conducted between online and on-site method of data collection.

Table 1: Mann Whitney Test Between Online and On-Site Data Collection Method

Hypothesis Test Summary				
	Null Hypothesis	Test	Sig.	Decision
1	The distribution of Online is the same across categories of On-site.	Independent-Samples Mann-Whitney U Test	.220	Retain the null hypothesis.
Asymptotic significances are displayed. The significance level is .05.				

Hence, from this result, this is concluded that online data collection method did not differ significantly from on-site data collection where $U = 21594$, $z = -1.227$ and $p = .220$.

APPENDIX 3.4: FIRST PHASE TESTING RESULTS

Table 1: First Phase Testing Results

ITEMS	FREQUENCY	PERCENT (%)
Gender		
Male	56	45.2
Female	68	54.8
Age Group		
18-24 years	16	13
25-34 years	56	45
35-44 years	32	26
45-54 years	16	13
55-64 years	4	3
Country of Residence		
Local (within Royal Borough of Greenwich)	4	3.2
London	28	22.6
UK	48	38.7
Others	44	35.5
Occupation Related with Heritage		
Yes	24	19
No	100	81
Ethnic Group		
White	84	67.7
Mixed/Multiple Ethnic Groups	12	9.7
Asian/Asian British	12	9.7
Black/African/Caribbean/Black British	16	12.9
Education Qualification		
Secondary School	4	3.2
A-Levels or high school certificate	40	32.3
Bachelor's degree	60	48.4

Master's degree	16	12.9
Doctorate	4	3.2
First Visit to Greenwich		
Yes	64	51.6
No	60	48.4
Visit Type		
A holiday (4 nights or more)	36	29
A weekend or short break (3 nights or less)	20	16.1
A school trip	8	6.5
Just passing through	8	6.5
Day out	44	35.5
Business trip	8	6.5
Travel Companion		
Spouse/Partner	32	25.8
Child/children	12	9.7
Parents	8	6.5
An organised school trip	12	9.7
Other family members	2	6.5
Friends	24	19.4
I was on my own	28	22.6

APPENDIX 3.5: BU ETHICS CHECKLIST



Initial Research Ethics Checklist

Note: *All researchers* must complete this brief checklist to identify any ethical issues associated with their research. Before completing, please refer to the BU *Research Ethics Code of Practice* which can be found at www.bournemouth.ac.uk/researchethics. Project Supervisors or School Research Ethics Representatives can advise on appropriate professional judgement in this review. A list of Representatives can be found at the aforementioned webpage. **Sections 1-5 must be completed by the researcher and Section 6 by the Project Supervisor or School Ethics Representative prior to the commencement of any research.** Approved ethics checklists should be submitted in accordance with the school-specific ethics process and will be stored for audit purposes. Students should also retain a copy for inclusion in their dissertation, which will be checked to ensure that it complies with any ethical constraints identified on the ethics checklist. Please refer to erss.bournemouth.ac.uk/researchsupport/bids/writing/processes.html for school-specific processes.

1 RESEARCHER DETAILS						
Name	Gayathri Daisy Kanagasapathy					
Email	gkanagasapathy@bournemouth.ac.uk					
Status	<input type="checkbox"/> Undergraduate	<input checked="" type="checkbox"/> Postgraduate		<input type="checkbox"/> Staff		
School	<input type="checkbox"/> BS	<input type="checkbox"/> AS	<input type="checkbox"/> DEC	<input type="checkbox"/> HSC	<input type="checkbox"/> MS	<input checked="" type="checkbox"/> ST
Degree Framework & Programme	PhD					
2 PROJECT DETAILS						
Project Title	Heritage tourism: an experiential perspective – A comparative case studies on Jamestown settlement and Greenwich					
Project Summary <i>Sufficient detail is needed; include methodology, sample, outcomes etc</i>	<p>This study will rely on secondary data analysis and quantitative methods approach for data collection. Adopting deductive research methods.</p> <p>A designed questionnaire will be distributed to the visitors at the selected sites.</p>					
Proposed Start & End Dates	JULY 2012 - January 2013					
Project Supervisor	Dr. Dorothy Fox Prof. Alan Fyall Steve Calver					
Framework Project Co-ordinator						

3 ETHICS REVIEW CHECKLIST – PART A			
I	Is approval from an external Research Ethics Committee (e.g. Local Research Ethics Committee (REC), NHS REC) required/sought?	<input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No
II	Is the research solely literature-based?	<input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No
III	Does the research involve the use of any dangerous substances, including radioactive materials?	<input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No
IV	Does the research involve the use of any potentially dangerous equipment?	<input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No
V	Could conflicts of interest arise between the source of funding and the potential outcomes of the research? (see section 8 of BU Research Ethics Code of Practice).	<input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No
VI	Is it likely that the research will put any of the following at risk:	Living creatures? <input type="checkbox"/> Yes Stakeholders? <input type="checkbox"/> Yes Researchers? <input type="checkbox"/> Yes Participants? <input type="checkbox"/> Yes The environment? <input type="checkbox"/> Yes The economy? <input type="checkbox"/> Yes <input type="checkbox"/> Yes <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input checked="" type="checkbox"/> No
VII	Does the research involve experimentation on any of the following:	Animals? <input type="checkbox"/> Yes Animal tissues? <input type="checkbox"/> Yes Human tissues (including blood, fluid, skin, cell lines)? <input type="checkbox"/> Yes Genetically modified organisms? <input type="checkbox"/> Yes <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input checked="" type="checkbox"/> No <input checked="" type="checkbox"/> No <input checked="" type="checkbox"/> No
VIII	Will the research involve prolonged or repetitive testing?	<input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No
IX	Will the research involve the collection of audio, photographic or video materials?	<input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No
X	Could the research induce psychological stress or anxiety, cause harm or have negative consequences for the participants or researcher (beyond the risks encountered in normal life)?	<input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No

XI	Will the study involve discussion of sensitive topics (e.g. sexual activity, drug use, criminal activity)?	<input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No
XII	Will financial inducements be offered (other than reasonable expenses/ compensation for time)?	<input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No
XIII	Will it be necessary for the participants to take part in the study without their knowledge / consent at the time?	<input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No
XIV	Are there problems with the participant's right to remain anonymous?	<input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No
XV	Does the research <i>specifically</i> involve participants who may be vulnerable?	<input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No
XVI	Might the research involve participants who may lack the capacity to decide or to give informed consent to their involvement?	<input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No

4 ETHICS REVIEW CHECKLIST – PART B

Please give a summary of the ethical issues and any action that will be taken to address these.

Ethical Issue:

Action:

5 RESEARCHER STATEMENT

I believe the information I have given is correct. I have read and understood the BU Research Ethics Code of Practice, discussed relevant insurance issues, performed a health & safety evaluation/ risk assessment and discussed any issues/ concerns with the Project Supervisor / School Ethics Representative. I understand that if any substantial changes are made to the research (including methodology, sample etc), then I must notify the Project Supervisor / School Research Ethics Representative and may need to submit a revised Initial Research Ethics Checklist. By submitting this form electronically, I am confirming the information is accurate to my best knowledge.

Signed



Date

30/1/2013

6 AFFIRMATION BY PROJECT SUPERVISOR OR SCHOOL RESEARCH ETHICS REPRESENTATIVE

Where there is a potential conflict of interest seek advice from the School Ethics Representative.

Satisfied with the accuracy of the research project ethical statement, I believe that the appropriate action is:

The research project proceeds in its present form	<input checked="" type="checkbox"/> Yes	<input type="checkbox"/> No
The research project proposal needs further assessment under the School Ethics procedure*	<input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No

The research project needs to be returned to the applicant for modification prior to further action*		<input type="checkbox"/>	<input checked="" type="checkbox"/>
		Yes	No
* <i>The School is reminded that it is their responsibility to ensure that no project proceeds without appropriate assessment of ethical issues, which is a stipulated requirement of the University's insurers. In extreme cases, this can require processing by the School or University's Research Ethics Committee or by relevant external bodies.</i>			
Reviewer Signature		Date	31 01 2013
Additional Comments <i>Identify any project specific ethical constraints that need to be monitored and observed throughout the project.</i>			

**APPENDIX 4.1: ICPBM CONFERENCE PAPER - KANAGASAPATHY
(2015A)**

Heritage Tourism, Visitor Experience and Greenwich

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ABSTRACT

No two tourists receive the same experience (Lounsburya and Polik 1992) and therefore, understanding experiences from the perspective of tourists has become an arena of growing interest to researchers. Tourists are moving from passively gazing at built heritage and landscapes to wanting to participate in and engage with the destination (Urry 2002). Engaging in tourism is considered to be a “potential source of happiness and well-being” (Sharpley and Stone 2012: 1). The best experiences are when a tourist takes an active part and is completely immersed in the situation that they are experiencing (Csikszentmihalyi 1992).

The existing literature in the fields of heritage tourism and tourist experience demonstrates that although heritage experiences have been analysed, there is still a lack of research incorporating the flow experience perspective. The term *flow* refers to a state of consciousness that is sometimes experienced by individuals who are deeply involved in an enjoyable activity. Therefore, this study explores the field of heritage tourism and centres on experiences from the perspective of flow with the four realms of the experience economy (Pine and Gilmore 1998).

A quantitative research approach is adopted, using a tourist survey at Maritime Greenwich, London, United Kingdom (UK) due to its rich maritime heritage and all year-round appeal to tourists. A total of 648 respondents was analysed and

fitted into the theories and indicated the strong presence of flow experience was linked with these realms.

This research makes a contribution to knowledge by providing an understanding of the important factors that contribute in creating a unique and personalised experience for tourists and, as a result, informing destination management and marketing. Additionally, from the scale of heritage tourism, these findings benefit the academic world as well as an industry.

INTRODUCTION

The proliferation of heritage sites and attractions in a destination over recent years is notable and indicates the resurgence of interest in heritage (Goulding 2000). Experience has served a key construct in travel and tourism research as well as destination positioning and marketing while heritage tourism plays a role in providing tourists with memorable and unique experiences by enabling them to explore, educate and enjoy their interest in heritage and history. The eagerness for experience has engaged all the senses of tourists. Tourists want to be touched by sights, sounds, smells, tastes and the feel of a heritage product (Richardson 2001). Understanding how tourists' experience at a heritage destination enables better marketing and promotion planning and creation of new heritage products and activities.

The demand for heritage experiences has increased rapidly (Ashworth and Tunbridge 2000) and at the same time; heritage tourism is becoming a developing segment (Swarbrooke 1994; Poria et al. 2004; Bonn et al. 2007). It is acknowledged that heritage tourism is "one of the growing trump cards for the tourism industry of the future" (Goh 2010:257). An increase in the number of tourists to heritage sites in many countries has resulted such as in the United Kingdom (UK).

Heritage tourism has been one of the growth industries in the UK. According to Taking Part, the national survey of culture, leisure and sport run by the Department for Culture, Media and Sport (DCMS), in 2013, there were at least 58.6 million visits to historic properties in England, a number greater than the population of England (53.5 million) ¹, representing a gross revenue of £14.0 billion (English.Heritage 2014).

While, 73% of adults visited a heritage site in the UK within the previous 12 months, which indicated an increase of 3% from the past year (English.Heritage 2014).

MARITIME GREENWICH

Visit Britain's research in 35 countries around the world indicates that the country's core strengths as a tourist destination are heritage, history, pageantry and culture (Heritage Lottery Fund 2010). Heritage is the main strength of British tourism (Urry 1990). "The number of sites and monuments in Britain makes it a leader in the international heritage tourism craze" (Moulin 1990:6). English castles, country houses cathedrals, archaeological sites and scenic landscapes have a strong market appeal for visitors (English.Heritage 2014).

The UK Government confirmed plans to restructure English Heritage, investing nearly £90 million over the next few years. English Heritage is the body to manage and promote the properties and sites in the National Heritage Collection, numbering more than 400 sites and an additional of £1.6 billion being invested through the Heritage Lottery Fund (Department for Culture Media and Sport 2014). This shows the importance of the heritage industry in the UK.

¹ BDRG Continental (2014) Survey of Visits to Tourist Attractions, Visit England and Partners

Maritime Greenwich is notable for its maritime history and for giving its name to the Greenwich Meridian (0° longitude) and Greenwich Mean Time and is situated alongside the River Thames in South East London. Greenwich was a favourite seat of kings and queens until the Hanover dynasty (1714 -1917). The name Greenwich is Anglo Saxon meaning ‘green port’ or ‘trading place.

Greenwich has a number of important heritage attractions that are interesting to tourists. As stated by Jennings (1999:11) :

“Greenwich has remained a tourist locale of unparalleled historical, scientific and architectural interest; a suburb with such an embarrassment of cultural artefacts that even when you know how they all got there, it’s sometimes hard to believe that so much is concentrated in one small space”

United Nations, Educational, Scientific and Cultural Organisation (UNESCO) refer this site as ‘Maritime Greenwich’ while the Royal Borough of Greenwich refers it as ‘Royal Greenwich’. In conjunction with the London Olympics 2012, the London Borough of Greenwich became the Royal Borough of Greenwich when they became host to six Olympic and three Paralympic sports. Among the highlights were Equestrian activities and the Modern Pentathlon (Visit Greenwich 2015).

Greenwich received 9.6 million tourists in the year 2010. There has been an increase in tourists staying overnight in Greenwich and is estimated to be over 600,000. However, day tourists remain dominant at 94% of the total market (UK Parliament 2011).

One of the main concerns for Greenwich would be how to promote the benefits of the site to both a local and international audience. Besides that, it is believed that the full potential of the designation status has not yet been tapped (Leask et al. 2000; Smith 2002). The National Maritime Museum had a highly successful marketing strategy while Cutty Sark, the Royal Observatory has managed to attract a high number of tourists (Smith 2002).

Due to the rich heritage and history background of Maritime Greenwich, UK and the need for further research, this study is conducted here.

LITERATURE REVIEW

Heritage Tourism

Many people travel to heritage sites in order to experience life in a different time or place. Heritage is a “continuum” that holds a present and future dimension (Swarbrooke 1994:229). Recent research has recommended that people visit heritage places to enhance learning, satisfy curiosity and feelings of nostalgia, grow spiritually, relax, get away from home, spend time with loved ones, or discover themselves (Prentice et al. 1998; Kerstetter et al. 2001; Poria et al. 2004; Timothy 2007; Biran et al. 2011). However, Uriely (2005) and Sharpley and Stone (2011a) acknowledge that there is a need to understand further the connection and relationship that a tourist has a heritage.

Researchers have suggested that it is a personal connection to the objects or places being visited which defines heritage tourism. Heritage tourism “... is also an experiential tourism in the sense of seeking an encounter with nature or feeling part of the history of a place” (Hall and Zeppel 1990:87).

Heritage tourism has crucially contributed to national and global knowledge by furnishing an opportunity for cultural, historical and human interactions (Wang et al. 2009). Robinson et al. (2000) mention that it would be difficult to visualise tourism without heritage. Heritage has become ubiquitous in these days in urban and rural landscapes, and visiting and experiencing the past by way of heritage sites and museums has become a regular practice (Harrison 2013).

Heritage tourism offers a unique tourist experience and has emerged as a part of new tourist practices for a destination. Heritage is a new mode of product creation in the present that has recourse in the past (Gimblett-Kirshenblatt 1995). Visiting specific heritage attractions can be an inherent part of a particular trip and a major motivator for selecting a destination, or might be an optional or additional activity engaged in while at a destination. A destination that is

marked by an extensive and rich history and heritage that leaves an impression upon the mind of the tourist. “Destination lies at the very heart of the travel and tourism system, representing as it does an amalgam of products that collectively provide a tourism experience to consumers” (Fyall et al. 2006:75).

Visitor Experiences

The new demand for unique and memorable experiences for tourists requires the destination to develop distinct value-added products and services that are engaging (Oh et al. 2007; Schmitt 2010; Sharpley and Stone 2011b). According to Gilmore and Pine (2002), in the experience economy, tourists seek unique experiences beyond merely consuming products and services. An experience is a constant flow of thoughts and feelings that occur during the moment of consciousness (Carlson 1997) and is developed inside a tourist depending on how their specific mood and state of mind, reacts to the destination (Csikszentmihalyi 1990; Pine and Gilmore 2011).

As tourists want to be connected with the destination by participating, learning and experiencing as it believed that experiencing tourism is noticed as a route for experiencing happiness (Hall 2011). Therefore, it is important for heritage destinations and tourism operators to look into incorporating strategies that will heighten unexpected experiences into their plans. Knowing the right strategies on how to excite tourists at a heritage destination in order to create enjoyable, engaging and memorable heritage experiences for tourists will put the destination at an advantage. Understanding what a memorable experience is in the mind of the tourists is crucial as memories of the past experiences affect a visitor’s decision of whether or not to revisit the destination in the future (Lehto et al. 2004). Pizam (2010:343) states “creating memorable experiences is the essence and the *raison d’etre* of the hospitality industry”.

For this research, experience is defined as “a steady flow of fantasies, feelings and fun” (Holbrook and Hirschman 1982:132) “that triggers simulations to the senses, the heart and the mind” (Schmitt 1999:25) that keeps them motivated

and absorbed (Csikszentmihalyi 1992) and “engages individuals in a personal way to create memorable experiences” (Pine and Gilmore 1999:12), “a result of encountering, undergoing or living through situations” (Schmitt 1999:25).

Flow Experiences

With experience economy, the heritage destinations are positioning themselves as ‘experiences’ (Oh et al. 2007). Csikszentmihalyi (1992) also focused his research on engaging experiences in order to maximize its impact (flow). Flow is defined as the “state in which people so involved in an activity that nothing else seems to matter; the experience itself is so enjoyable that people will do it at great cost, for the sheer sake of doing it” (Csikszentmihalyi 1992:4).

Visiting a heritage destination is believed to create a flow of experiences that sparks a flow of varied emotions. Tourists are seeking for a “steady flow of fantasies, feelings and fun” (Holbrook and Hirschman 1982:132). Csikszentmihalyi (1975a:36) describes the flow experience as “holistic sensation that people feel when they act with total involvement”. Flow experience are those moments when a person is totally absorbed in an activity. As such, every other thing surrounding the person will be forgotten. The person will have total concentration on the activity in which they are engaged. Vitterso et al. (2001:150) mentioned that “when people are involved in the flow state, their attention is attracted by the activities and activity goals, and the tools required to accomplish them will not be sensed by the participants”. While, Byrne et al. (2003) argued that the flow experience calls for people’s involvement in attractive and interesting daily-life activities.

The concept of flow refers to those optimal, extremely **enjoyable** experiences when an individual **engages** in an activity with **total involvement**, concentration and enjoyment, and experiences an intrinsic interest as well as a sense of **time distortion** during their engagement. As a result, when an activity produces such an enjoyable experience, even without any extrinsic motivation or material rewards, individuals are willing to duplicate their experience whenever possible

because of internal motivations (Chen et al. 1999; Csikszentmihalyi 2000).

Flow happens when (1) one's focused attention, (2) curiosity aroused during the interaction, (3) one's perceives a sense of control over their activity, and (4) one finds the interaction intrinsically interesting (Webster et al. 1993:413). For this, the tourist is away from the normal routine and be able to select an activity voluntarily, and must consider that activity as leisure (Csikszentmihalyi 1991). Most tourists enjoy the flow experience at a state of playfulness. They tend to concentrate their attention and interests on the heritage destination. In this way, they also maximise their flow experience.

Therefore, it is summarised that flow constructs is reflected in these five elements: **(1) enjoyment, (2) telepresence, (3) focused attention, (4) engagement, and (5) time distortion** (Hoffman and Novak 1996; Shin 2006).

Playfulness

Flow theory has been used as a framework for studying engagement, a construct that is conceptually similar to the state of playfulness. Engagement has been described as a sense of initiative, involvement and adequate response to stimuli, participating in social activities and interacting with others or alone (Achterberg et al. 2003). Higgins and Scholer (2009:102) state engagement as “a state of being involved, occupied, fully absorbed, or engrossed in something with sustained attention”. Engagement requires more than the use of cognition, it requires satisfying both experiential value and instrumental value – that is, involvement (Mollen and Wilson 2010). The engagement here refers to the level of and type of interaction and involvement tourists undertake in their visit. If a tourist is visiting a museum, the level of engagement will be associated with the nature of exhibits and the physical context in which the experience is created (Falk and Dierking 1992).

Engagement is the main part of a valuable experience and a sense of being in the scene (Higgins and Scholer 2009) which is focused on the consumption of the stages of service encounter that individuals' experience (Carù and Cova 2003). And it also creates enjoyment. Given the element of enjoyment, play becomes an element. Lieberman (1977:25) defined the general trait of playfulness in terms of five distinct factors: physical spontaneity, manifest joy, sense of humour, social spontaneity and cognitive spontaneity.

Play is linked with flow experience. The type of play that requires deeper levels of engagement involves moments of flow experience (Csikszentmihalyi 1975a). The flow experience brings moments of enjoyment and satisfaction. It is said to that enjoyment is the focal drive of the flow experience. In flow experience, mind and heart can be reconciled; that is, one is engaged with the task at hand both mentally and emotionally (Csikszentmihalyi 1990). This experience can be intrinsically enjoyable as any rewards received will be relative to the knowledge achieved. Tourists at a heritage destination would engage themselves by immersing in the act of engagement to an extent that they don't feel the passage of time and experience pleasure.

Play involves fun. Through playful engagement, it creates feelings of satisfaction for them and at the same time, they have fun with others in this process. Playful engagement also enables creativity and imagination besides acting as a medium for learning and skill development (Csikszentmihalyi 1992).

Experience Economy

Pine and Gilmore (1998) set out the vision for a new economic era: the experience economy in which consumers are in search for extraordinary and memorable experiences. In this fast-growing experience economy, consumers look for affective memories, sensation and symbolism which combine to create a holistic and long-lasting personal experience. In the process of creating experiences, a number of elements would play an important role: the physical attributes and qualities of the destination; the activities the tourist engages in;

interactions with people and places. Economists (Pine and Gilmore 1998) suggested experience as an economic concept differs from service in that whereas services are intangible, experiences are memorable.

Pine and Gilmore considered that experience is divided into four categories (entertainment, educational, escapist, esthetic - *sic*), depending upon where they lie on the spectra of two dimensions, absorption/immersion and passive/active participation (Pine and Gilmore 1998).

Pine & Gilmore then also suggest that the ideal combination of four realms leads to the optimal experience. In this state of intensive involvement, when a person let go of their consciousness and of the passage of time, one can say tourist experiences complete *immersion* into the activity. Active participation is “*where tourists personally affect the performance or event*”, and passive participation is “*where tourists do not directly affect or influence the performance*” (Pine and Gilmore 1999:30). While immersion is described as becoming physically or virtually enveloped by the event, performance or environment and absorption involves engaging the consumer’s mind (Pine and Gilmore 2011).

Absorption is defined as “*occupying a person’s attention by bringing the experience into the mind*” and immersion as “*becoming physically (or virtually) as a part of the experience itself*” (Pine and Gilmore 1999:31) . Applying these four realms onto tourism context, it can explain as follows: The tourist who passively participates in destination activities does not directly affect or influence the performance of the destination, while an active participant might personally affect the performance or event that becomes part of his or her experience. Along the absorption-immersion axis, the tourist typically “absorbs” entertaining and educational offerings of a destination and “immerses” in the destination environment resulting in esthetics or escapist experiences.

Hence, the research aim is to examine critically the tourist flow experience at a heritage destination. Set within the broader concept of heritage tourism, tourist experience and flow experience and experience economy. The study seeks to shed light on those forces driving tourist behaviour at a heritage destination to

accommodate the paradigm shift in heritage visitation and consumption. An increased viewpoint on the experiential relationship between tourist and destination is fundamental to product development, marketing and promotion. It is also crucial in determining long-term viability and success of the heritage destination.

METHOD

A quantitative method has been adopted for this study, based on a survey research using questionnaires (Creswell 2014; Bryman 2012; Saunders and Lewis 2012). Quantitative research is the systematic scientific investigation of resources and phenomena and their relationship (Zouni and Kouremenos 2008).

This research combining these two theories to measure the tourist experiences. The five main flow constructs are **enjoyment, telepresence, focused attention, engagement and time distortion** and the four main constructs for experience economy are **education, esthetics, entertainment and escapist**. Another construct from flow experience that was fitted into this framework is **playfulness**.

The questionnaire was organised into six sections:

- Section A contained questions relating to the visit experience of respondents had taken in the previous years
- Section B contained questions relating to the information sources that the respondents used for this visit
- Section C investigated the respondent's visit generally
- Section D investigated thoughts of the respondent's and their opinions on their experience at Greenwich
- Section E contained questions relating with to Greenwich itself
- Section F contained socio-demographic questions

Section D (Question 12 and 14) and Section E (Question 19) consisted of a number of statements where respondents were asked to state their level of agreements to rate attributes of experiences. It consisted of multiple-item scales using a five point Likert-type format (1 = Strongly Disagree to 5= Strongly Agree).

The questionnaire distributed were public areas, especially focusing on the exit, entrance of The Old Royal Naval College, The National Maritime Museum, The Royal Observatory, and the Cutty Sark. The tourists were approached as they exited the site and invited to participate in the study by completing a questionnaire either using the iPad or printed ones.

From this, 743 surveys collected and only those that were fully completed were incorporated into the analysis, resulting in 648 useable surveys. As a result, an 87% response rate was obtained.

RESULTS

Profile of Respondents

The questionnaire was completed by 648 respondents. A majority of the participants were female (54.8%). In previous heritage studies, have reported that women greatly influence the holiday travel decision process (Mottiar and Quinn 2004) and in addition to that, Taking Part studies conducted by DCMS for the period July 2013 to June 2014 also indicated as women with a higher heritage participation. Their involvement with travel decisions and heritage participation may help explain with the higher response rate by women (Department for Culture Media and Sport 2015).

Most respondents had some form of college or university education (64.3%) with bachelor degree being the most frequent educational level (48.1%). The age of the sample varied from each group and the highest respondent came from 25 -34 years age group (45.1%). While, 43.1% reported to have children under 18 living at home with most of them under 11 years old (22.1%).

64.6% of the respondents were living in United Kingdom. While, the remaining 35.3% respondents were from all over the world with highest with Italy (6.6%), Netherlands (6.3%), France (6.2%), Australia (3.5%), Germany (3.2%) and USA (2.9%). According to report published by Euromonitor in August 2014, Europe has been an important market for UK inbound tourism with France and Germany being the leading source UK's arrivals. And it was noticed that double-digit growth from arrivals from Netherlands (Euromonitor.International 2014). The respondents' country of residence from this study supports this report. Meanwhile, about 1.7% of respondents were from China. The effort of DCMS to welcome Chinese tourists to UK with their campaign "China Welcome" by simplifying their visa application and the launch of Chinese Tour Guide Accreditation Scheme in UK would have encourage their visit to UK. In 2011, 54% of overseas tourists to the UK visited historic buildings and in the Nation Brand Index, Britain ranked 5 out of 50 countries in terms of being rich in historic buildings and monuments (English Heritage 2014).

Tripographics of Respondents

The largest group of respondents were first-time tourists with 51.5% while, those who have visited Greenwich before were returning after 1- 2 years ago after their last visit (48%) with a frequency of 2 or 3 times a year visit (35.5%).

The majority of tourists were on day out (39.2%) followed with a holiday of 4 nights or more (30.1) and a weekend or short break which is 3 days or less (16.2%). Greenwich hosts school trips especially The Royal Observatory where free workshops, immersive planetarium shows and interactive space galleries are offered. 3.9% of the respondents were on school trip. These respondents included teacher leading a school group and university students.

Most of the respondents travelled with their spouse or partner (25.9%) followed by with friends (21.8%) and on their own (19.9%).

Looking from the point of source of information, it is noted that the preferred choice of obtaining information for their visit were Internet (83.8%), travel guide

or brochures (64.8%), newspaper or magazines (54.9%), past experience (48.5%) and information centre (25.8%). These were top five ways of the sample gathering information. It showed that travel fairs (16.2%) and tour operators (12.7%) weren't in their main sources. Social media, particularly Twitter played an important role for tourists as it provides information on exhibition and events that are on-going (Euromonitor.International 2014). Besides that, real-time updates help them plan their visit and at the same time, it allows tourists to engage themselves before and after the visit. It is also a way to create a connection with their tourists. The importance of social media was verified in this study too. The sample responded to tweeting about the visit (87%) followed by updating a Facebook status about their visit (45.1%). This certainly shows that social media will be another way to move forward with tourists. The demand for answering this questionnaire via online also so showed an indirect need for online information on heritage.

The purpose of visit for the sample were to visit Greenwich Park (67.9%) followed with to visit the meridian line (67.7%) and to visit the museum (66.7%). About 61.3% came to Greenwich as they had interest in history of this area and 51.4% were they to learn more about maritime heritage. Besides that, 48.1% stated that they visited Greenwich to see the location that was featured in a movie/film. Among the big-screen blockbuster movies shot in Greenwich include *Pirates of the Caribbean on Stranger Tides* (2010), *The King's Speech* (2011), *Sherlock Holmes: A Game of Shadows* (2011), *Skyfall* (2012) and *Les Misérables* (2012), *Dark Knight Rises* (2012), *Thor: The Dark World* (2013), *Muppets: Most Wanted* (2014) and coming soon *Cinderella* in 2015. Old Royal Naval College is a unique location for movie filming that has attracted tourists. Greenwich is weather-dependent site though it can be visited all-year round. Thus, it is important to develop all-weather facilities at certain areas in order to maintain the constant flow of tourists into Greenwich. Table 1 and 2 summarises these findings.

Table 1: Tripographics & Visit Characteristics of the Tourist Sample

Tripographics & Visit Characteristics (<i>n</i> = 648)		Frequency	Percentage
First Time Visit	Yes	334	51.5%
	No	314	48.5%
Last Visit	Within the past year	157	24.2%
	1- 2 years ago	311	48.0%
	2-3 years ago	131	20.2%
	Over 3 years ago	49	7.6%
Frequency of Visit	Most days	23	3.5%
	About once a week	28	4.3%
	At least once a month	34	5.2%
	Once every 2 or 3 months	204	31.5%
	2 or 3 times a year	230	35.5%
	Less frequently	129	19.9%
Trip purpose	A holidays (4 nights or more)	195	30.1%
	A weekend or short break (3 days or less)	105	16.2%
	A school trip	25	3.9%
	Just passing through	38	5.9%
	Day Out	254	39.2%
	Business Trip	31	4.8%
Source of Information	Internet	543	83.8%
	Travel guidebook or brochure	420	64.8%
	Newspaper or magazine	356	54.9%
	Past experience	314	48.5%
	Information centre	167	25.8%
	Family and friends	147	22.7%
	Travel fair	105	16.2%
	Television	105	16.2%
	Tour operators	82	12.7%
	Radio	21	3.2%
	8	1.2%	

	Others – Outdoor advertisement	7	1.1%
	Others- Bus advertisement	1	0.2%
	Others – Taxi Advertisement		
Social Media Influence	Tweet about the visit	564	87.0%
	Update Facebook status about the visit	480	74.1%
	Upload visit photos to other platform (Instagram, Flickr, Pinterest etc.)	292	45.1%
	Blog about the visit	103	15.9%
	Chat on instant messaging about the visit	83	12.8%
	Leave reviews on websites (i.e. TripAdvisor)	42	6.5%
	Upload video on websites	21	3.2%

Table 2: Visit motive of the Tourist Sample

Tripographics & Visit Characteristics		Frequency	Percentage
Visit motive (n= 648)	To visit Greenwich Park	440	67.9%
	To visit the Meridian Line	439	67.7%
	To visit the museum	432	66.7%
	Particular interest in history of this area	397	61.3%
	To visit a gallery	336	51.9%
	To learn about maritime heritage	333	51.4%
	To view the location that was featured in a movie/film of the site	312	48.1%
	Particular interest in scenery/landscape of this area	230	35.5%

	To escape from daily routine	209	32.3%
	Touring around the country	126	19.4%
	An activity based break (i.e. golf, cruise etc.)	126	19.4%
	To attend an event (i.e. concert etc.)	84	13.0%
	Read an article in newspaper/online/magazine/book	83	12.8%
	Staying with family or friends	63	9.7%
	To attend a special occasion or celebration	42	6.5%
	On Business	42	6.5%
	To view the location featured in an advertisement/travel feature on this area	41	6.3%

Factor Analysis

A factor analysis using principal components analysis (PCA) with varimax rotation was performed to identify underlying factors. First, the Barlett's Test of Sphericity was 25568.313 ($p < .001$), indicating that the factor analysis was appropriate.

The PCA was conducted with 28 variables and the Kaiser-Meyer-Olkin measure confirmed the sampling adequacy for the analysis, $KMO = 0.861$. Barlett's test of sphericity $\chi^2 = 19855.160$, $p < 0.001$, indicated that correlations between items were sufficiently large for PCA (Field 2013). The seven factors explained in 76% of the variance.

And, an alpha of .909 was obtained from this analysis which shows a good indication of reliability (Nunnally and Bernstein 1994; Hair et al. 2010; Hinton et al. 2014). The results from this reliability analysis gives a high reliability.

Table 3 shows the rotated factor loadings for the seven factors where the statements are loaded in.

Table 3: Rotated factor matrix (loadings <.40 suppressed)

	Factor						
	1	2	3	4	5	6	7
Maritime Greenwich created memorable experience	.904						
During my visit, I have been completely absorbed with Maritime Greenwich	.903						
The historic background attracts me to visit this place	.816						
Time seems to have passed quickly during my visit to Maritime Greenwich	.816						
I have been engaged with the interactive displays at the visitor centre	.707						
I enjoyed the learning experience during my visit	.693						
Maritime Greenwich is exciting	.672						
This visit left me wanting to know more about the destination	.668						
I find the history of Maritime Greenwich fascinating	.608						
I was happy during this experience		.899					
I was thrilled about having a new experience		.781					
I was pleased during this experience		.738					
It was fun		.629					
I really enjoyed my visit to this heritage destination		.450					
Maritime Greenwich provides an authentic experience			.778				
Maritime Greenwich is well organised			.773				
Maritime Greenwich has high quality standards			.754				
This visit exceeds my expectations			.658				
I felt an emotional attachment to this site				.811			
I feel a sense of belonging to this site				.795			
I relieved stress through this experience					.786		
I enjoyed a sense of freedom					.751		
I was revitalised through this experience					.698		
Maritime Greenwich makes me feel adventurous						.867	
Maritime Greenwich stimulates my imagination						.798	
My activities were limited due to regulations						.477	
I was sad during this experience							.696
It was a unique experience							.599

The statements loading on Factor 1 represent the largest share of variability in the data. The 10 construct that were identified from the literature review have been reduced to seven latent variables in factor analysis.

Factor 1 (32% of variability) has high loadings on items related to **entertainment, education, time distortion and focused attention**. Therefore, due to similarity in all these constructs, they were grouped them under **entertainment**, as the measurement items indicated that the respondents were engaged with activities surrounding Greenwich. **Factor 2** (12% of variability) has high loadings on items related to **enjoyment**. **Factor 3** (12% of variability) has high loadings on items related to **engagement**. **Factor 4** (6% of variability) has high loadings on items related to **playfulness**. **Factor 5** (5% of variability) has high loadings on items related to **escapism**. **Factor 6** (4% of variability) has high loadings on items related to **telepresence**. **Factor 7** (3% of variability) has high loadings on items related to **esthetics**.

As a conclusion, it is observed that there was strong presence of flow experience linked with these realms. Tourists were able to enjoy the destination when they are entertained with the feeling of happiness that they experience when their consciousness is in state of perfect harmony with activities that they perform not because of external rewards but, because of internal motivations (Csikszentmihalyi 2000). This feeling enabled to achieve flow experience.

CONTRIBUTION OF THE STUDY

From a theoretical standpoint, this research advances the body of knowledge in the field of tourist experience at a heritage destination by delineating the major elements, namely, cognitive and affective outcomes and enhance understanding of the tourists' experience. This study contributes by offering findings to practitioners, national governing bodies, tourism scholars, marketers, business planners and managers for the development of new tourism offerings, which are capable of generating unique and memorable experiences.

The outcome of the study is an experiential framework that defines, identifies and articulates the elements of tourists' experiences and offers a pragmatic 'how' *that* provides understanding and guidance of the tourist experience process. A better understanding of the flow experiences for tourists visiting a heritage destination is gained. Practitioners have the opportunity to use this study to create experience opportunities, which reinforce personal values and facilitate a range of emotional outcomes based on an understanding of tourists' deeper and emotional needs. Hence, a heritage destination has the chance to cater to tourist's needs and wants by designing and offering activities that encourage tourist interaction and active participation to create personally experiences. This also enables service providers to enhance the effectiveness of the site's promotional strategies.

Besides that, the level of interaction and participation between tourists and the destination significantly influences the level of experience gained by tourists. Simultaneously, it can determine whether a certain experience can remain in the memory of the tourists or not. Thereby, this study aims to bring out these elements in the findings. Prentice (1993) in his study of future planning strategies for heritage sites revealed that different age groups of tourists seek different experiences and benefits when visiting heritage sites, and as a result practitioners should provide activities and events according to the experiences that tourists seek.

Finally, this study provides a good empirical base and also derive the behavioural underpinnings of a tourist's experience at a heritage destination for planning, positioning and marketing purposes (Byrne 2010).

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APPENDIX 4.2: SPSS CODING FOR EACH STATEMENTS USED IN EFA, CFA AND SEM

<i>Construct</i>	<i>Measurement Items</i>	<i>SPSS Code</i>
Enjoyment	I was thrilled about having a new experience (Q12h)	Thrilled
	I was pleased during this experience (Q12i)	Pleased
	I was happy during this experience (Q12j)	Happy
	I relieved stress through this experience (Q12r)	Stress
Telepresence	My activities were limited due to regulations (Q12p)	Limited
	I have been engaged with the interactive displays at the tourist centre (Q14g)	Interactive
	Maritime Greenwich stimulates my imagination (Q19c)	Imagination
Focused Attention	During my visit, I have been completely absorbed with Maritime Greenwich (Q14h)	Absorbed
	This visit left me wanting to know more about the destination (Q14k)	Want
Time Distortion	The view from Maritime Greenwich is inspiring (Q14a)	View
	Time seems to have passed quickly during my visit to Maritime Greenwich (Q14i)	Time
Engagement	I felt an emotional attachment to this site (Q14e)	Emotional
	I feel a sense of belonging to this site (Q14f)	Belonging
	It was a unique experience (Q12u)	Unique
Entertainment	It was fun (Q12d)	Fun
	Maritime Greenwich created memorable experiences (Q14l)	Memorable
Esthetics	It was refreshing (Q12q)	Refreshing
	Maritime Greenwich is exciting (Q19b)	Exciting

Education	<p>I enjoyed the learning experience during my visit (Q14a)</p> <p>I find the history of Maritime Greenwich fascinating (Q14c)</p> <p>The historic background attracts me to visit this place (Q14j)</p> <p>Maritime Greenwich is educational (Q19e)</p>	<p>Learning</p> <p>History</p> <p>Historic</p> <p>Educational</p>
Escapism	<p>I enjoyed a sense of freedom (Q12o)</p> <p>I was revitalised through this experience (Q12n)</p> <p>Maritime Greenwich makes me feel adventurous (Q19d)</p>	<p>Freedom</p> <p>Revitalised</p> <p>Adventurous</p>
Playfulness	<p>It was relaxing (Q12a)</p> <p>It was exhausting (Q12b)</p> <p>I was sad during this experience (Q12k)</p> <p>I really enjoyed my visit to this heritage destination (Q14d)</p> <p>Maritime Greenwich provides an authentic experience (Q19a)</p> <p>Maritime Greenwich enables me to impress others (Q19g)</p> <p>Maritime Greenwich is well organised (Q19i)</p>	<p>Relaxing</p> <p>Exhausting</p> <p>Sad</p> <p>Refreshing</p> <p>Enjoyed</p> <p>Authentic</p> <p>Impress</p> <p>Organised</p>
Satisfaction	<p>Maritime Greenwich is a ‘value for money’ destination (Q19f)</p> <p>Maritime Greenwich has quality standards (Q19h)</p> <p>This visit exceeds my expectation (Q19j)</p>	<p>Value</p> <p>Standards</p> <p>Expectations</p>

APPENDIX 4.3: SKEWNESS AND KURTOSIS

SKEWNESS AND KURTOSIS

Since structural equation modelling was utilized for testing the hypotheses in this study, a violation of the univariate or multivariate normality could invalidate statistical hypothesis testing (Byrne 2010; Hair et al. 2010; Kline 2016). This is because a lack of normality can inflate the Chi-square statistic and produce upward bias in critical values for determining coefficient significance. It is suggested that, depending upon the degree of violation of normality, different estimation methods be applied to test the hypotheses in structural equation modelling.

Generally, the normality of variables can be tested by skewness and kurtosis (Byrne 2010; Field 2013; Kline 2016). Skew is the degree of symmetry of a distribution. A symmetrical distribution, like the normal distribution, has a skew of zero. “The skew is negative if the scores pile to the right of the mean and positive if they pile to the left” (Hinton et al. 2014, p.367). As Hinton et al. (2014) states, skewness can be categorized in two areas: positive skewness indicates a distribution with an asymmetric tail extending toward more a positive value, and negative skewness shows a distribution with an asymmetric tail extending toward more negative values.

Kurtosis, on the other hand, shows the degree to which a distribution differs from the bell-shaped normal distribution in terms of peakness. “A sharper peak with narrow shoulders is called leptokurtic and a flatter peak with wider shoulders is called platykurtic” (Hinton et al. 2014, p. 364). A positive kurtosis indicates a relative peak, and negative kurtosis indicates a relative flat.

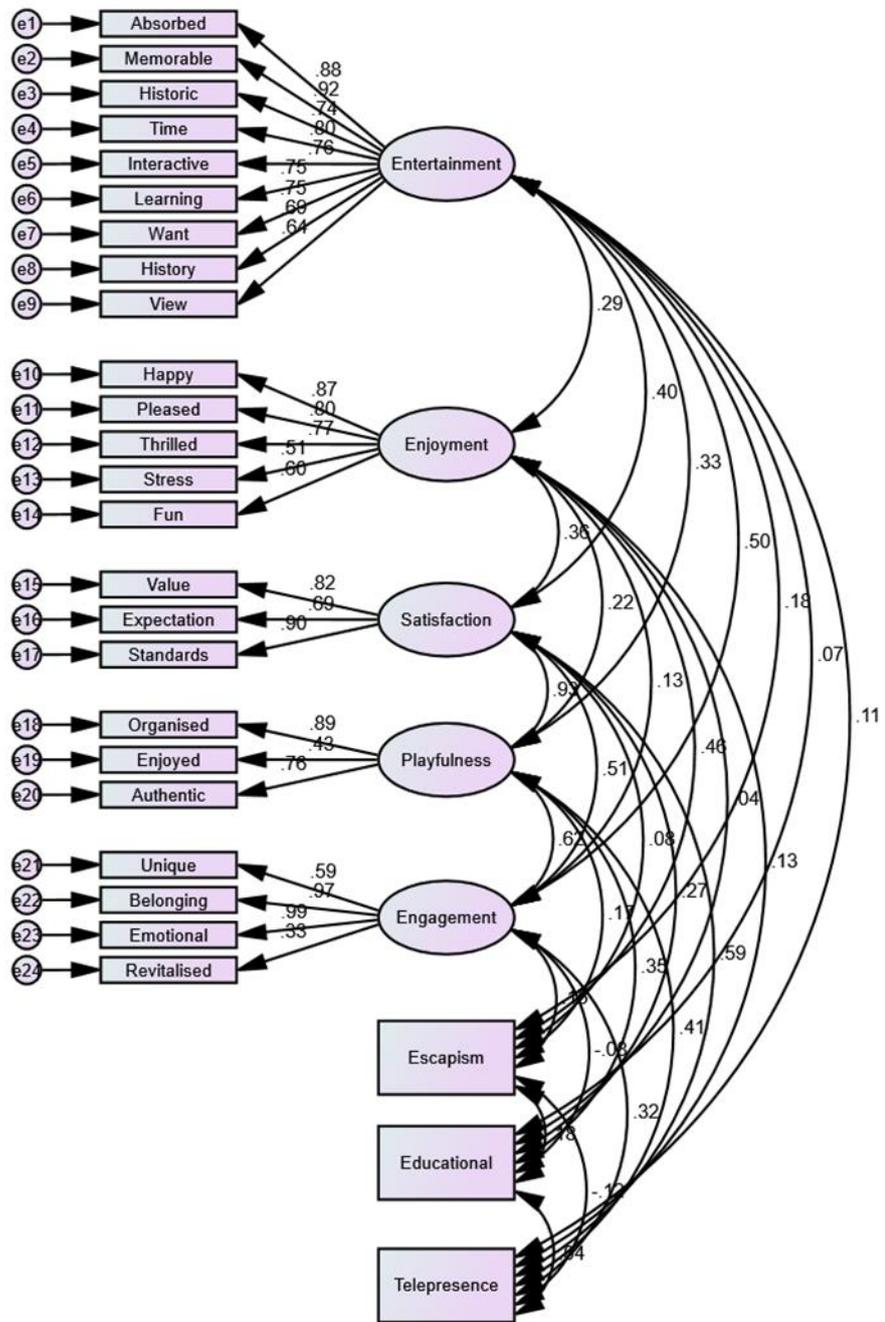
As a rule of thumb, Byrne (2010) suggested that the variables can be considered as moderately non-normal if they indicate skewness values ranging from 2.00 to 3.00 and kurtosis values from 7.00 to 21.00; extreme normality is defined by

skewness values greater than 3.00 and kurtosis values greater than 21. Skewness and kurtosis values less than 2 are considered normally distributed.

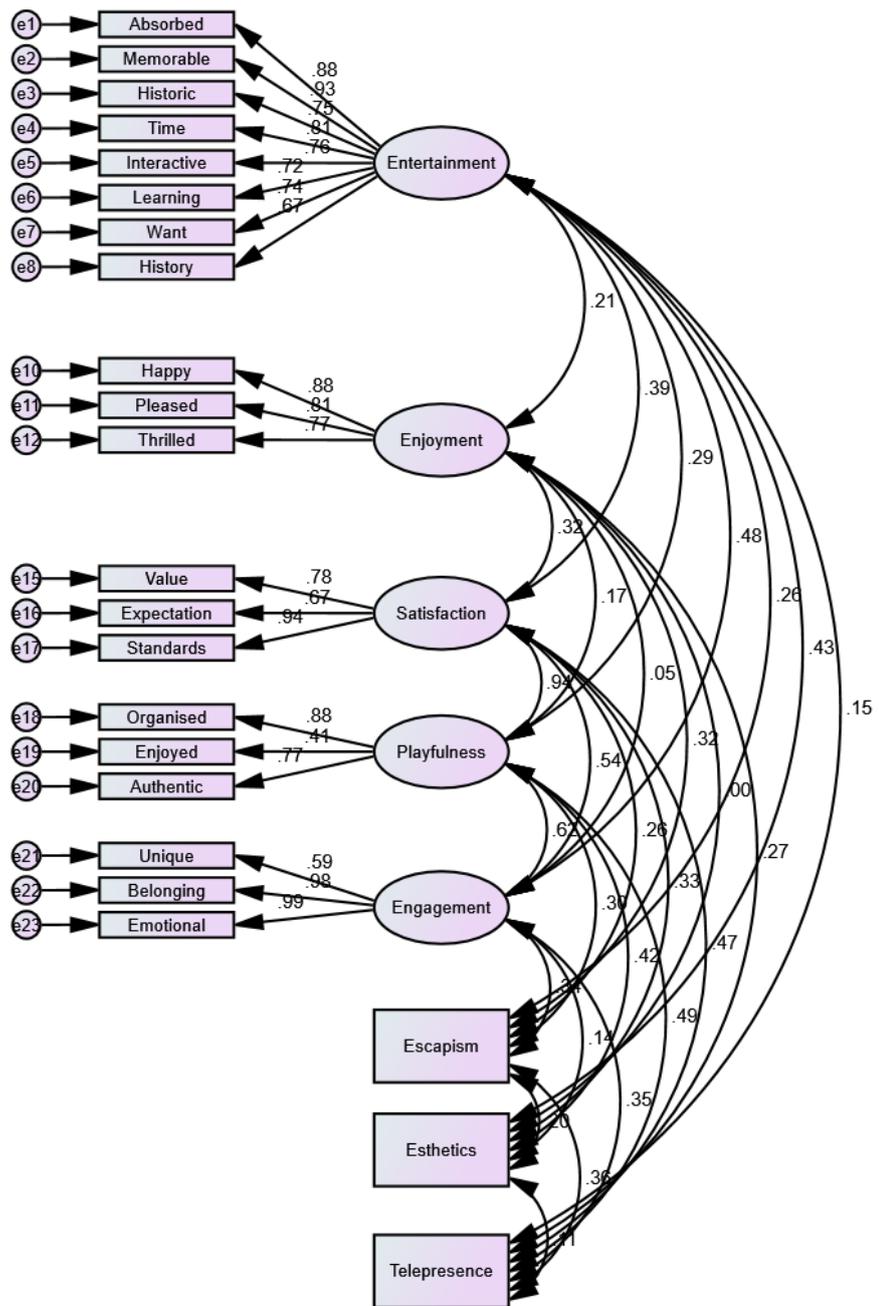
With a reasonably large sample, Tabachnick and Fidell (2013, p.80) state that “skewness will not make a substantive difference in the analysis” while “kurtosis can result in underestimate of the variance” because they are too sensitive with large samples.

Despite that, in this study, the normality of data in terms of skewness and kurtosis was examined by SPSS 22 (Jöreskog and Sörbom 1999) for an overview. The results of skewness and kurtosis on each measurement scale for the constructs were examined and supported the normality and demonstrated that 95% of variables fell within -1 to +1 range for acceptable skewness, and 87% fell within the normal distribution parameters for kurtosis (-3/+3).

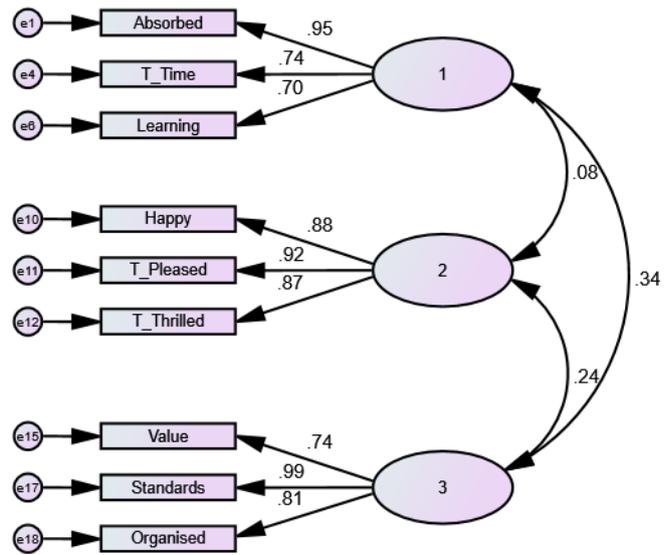
APPENDIX 5.1: MODELS THAT WERE CREATED BEFORE ARRIVING TO THE PROPOSED STRUCTURAL MODEL



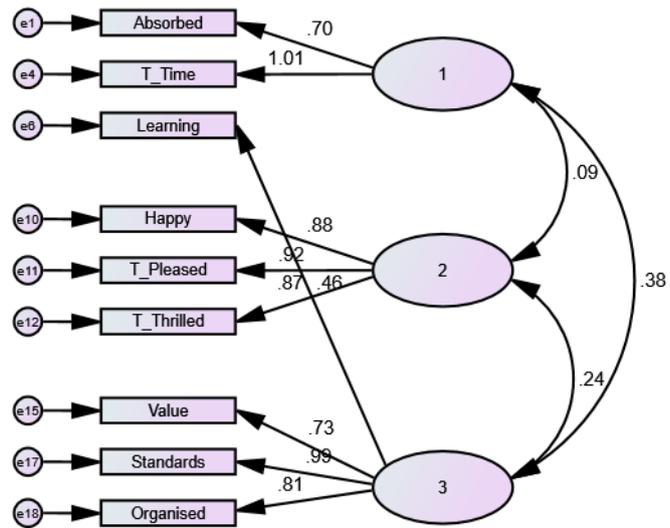
Model 1 was modified using the EFA model.



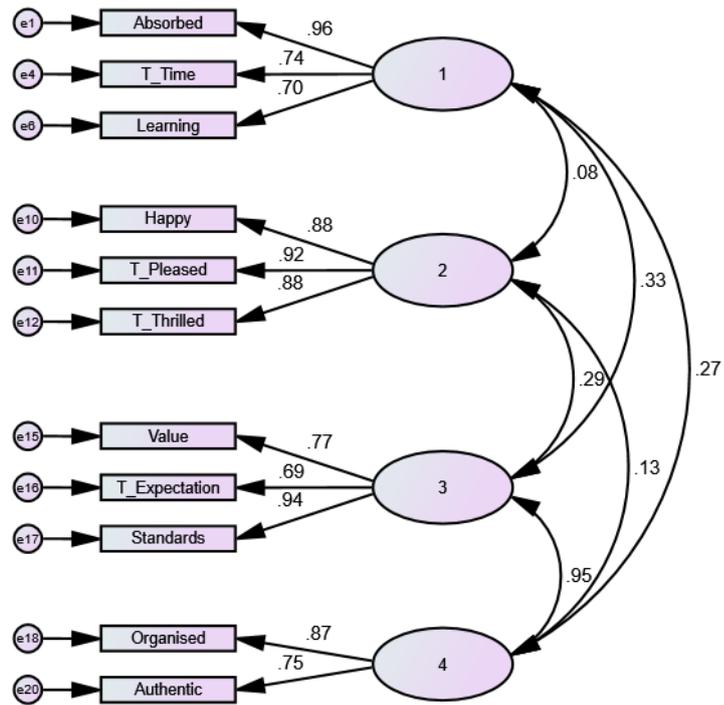
Model 2 was explored and modified using the EFA model.



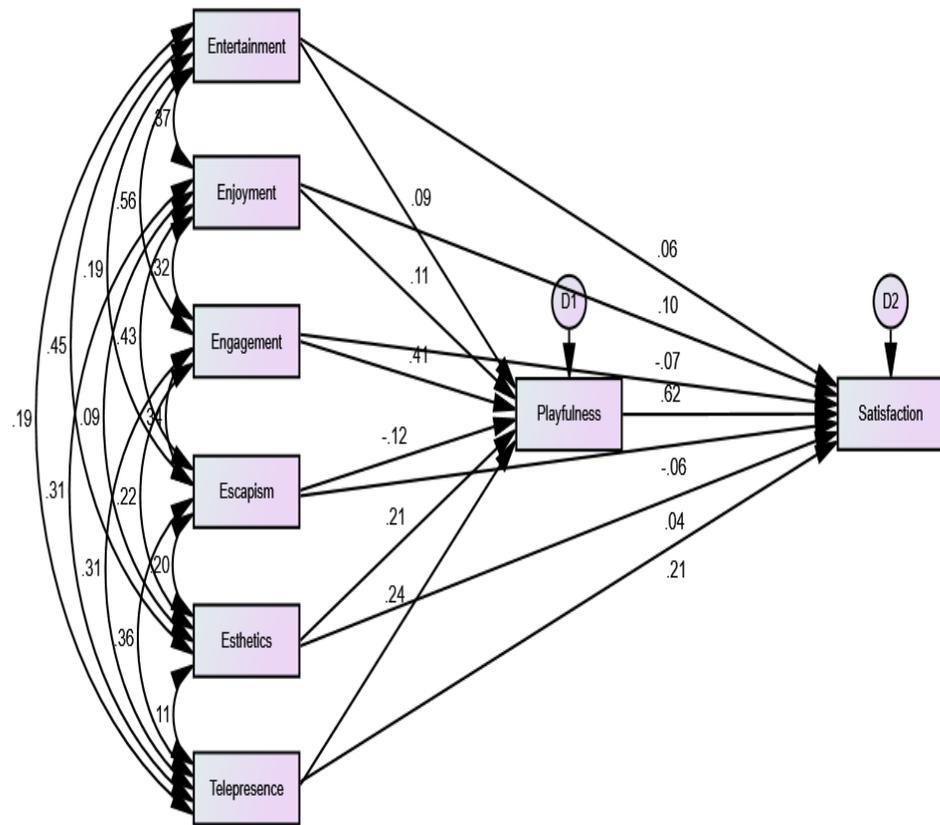
Model 3 was explored using path analysis method.



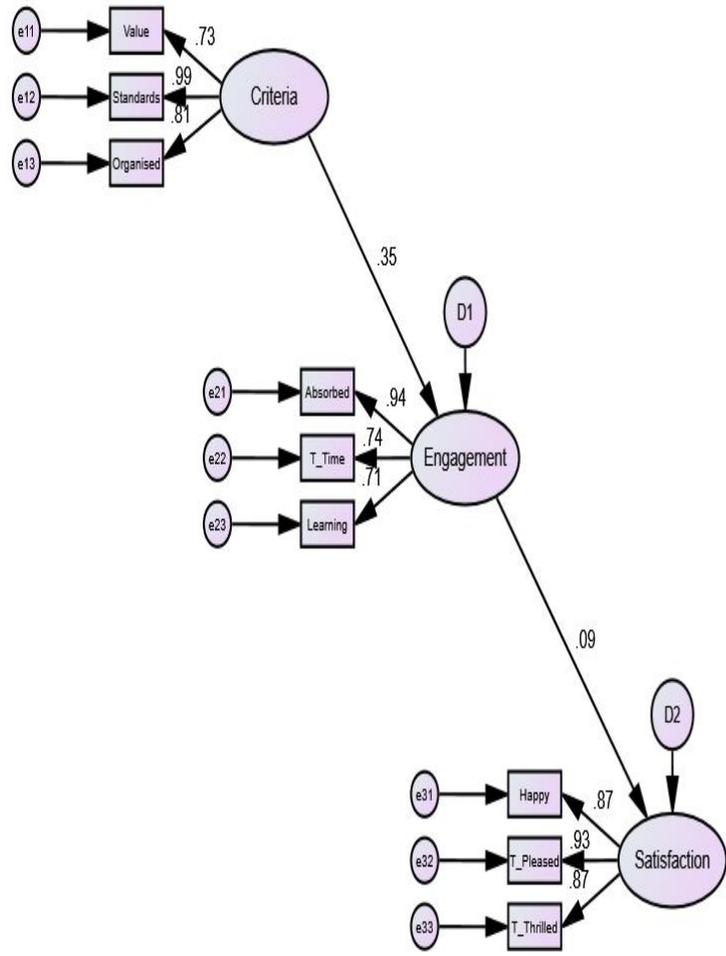
Model 4 was explored again using path analysis method.



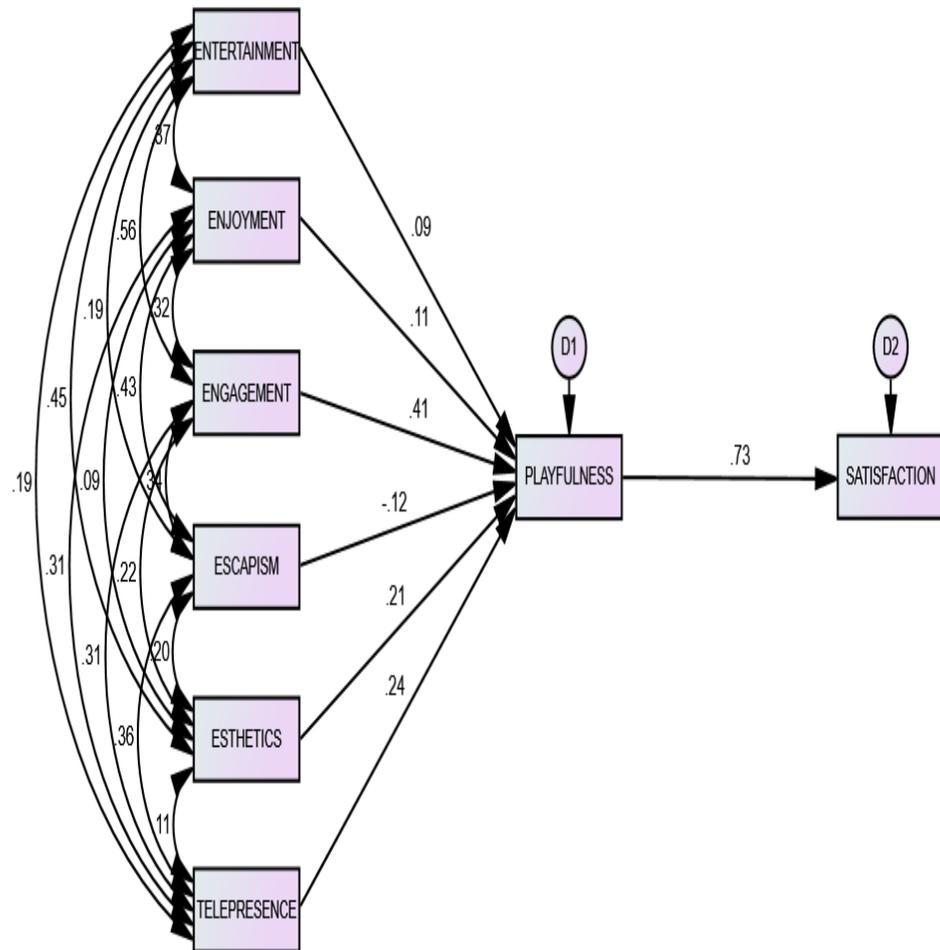
Model 5 was explored further using path analysis method.



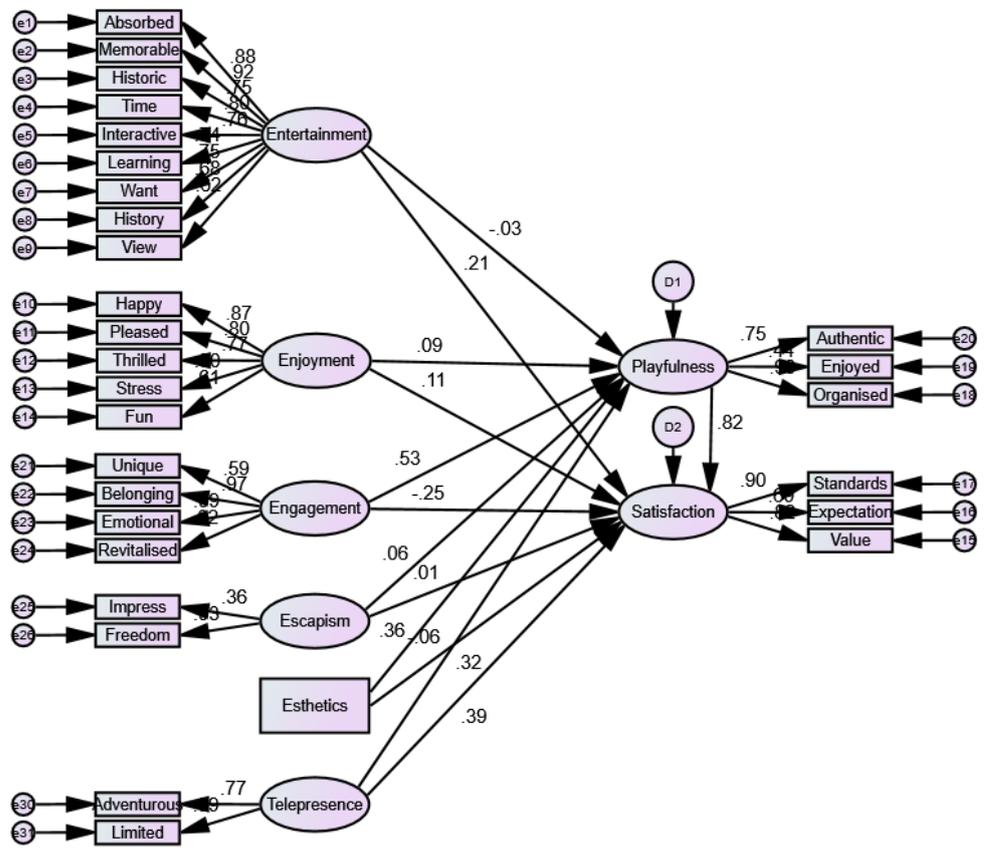
Model 6



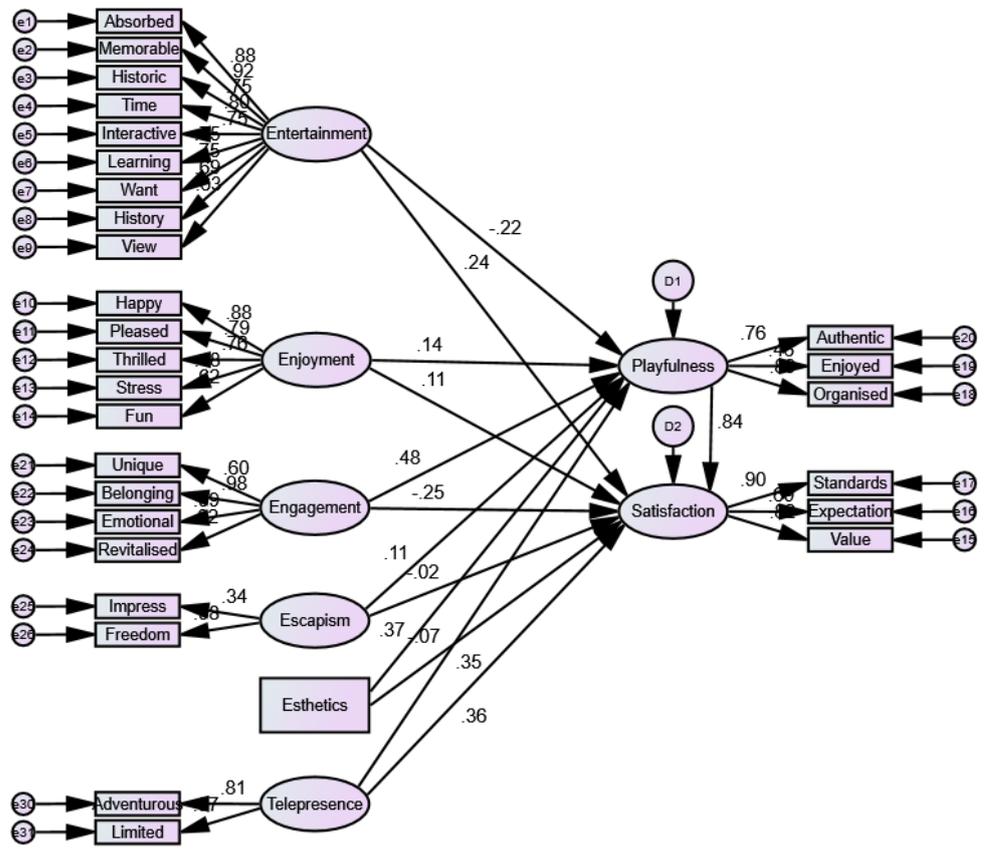
Model 7



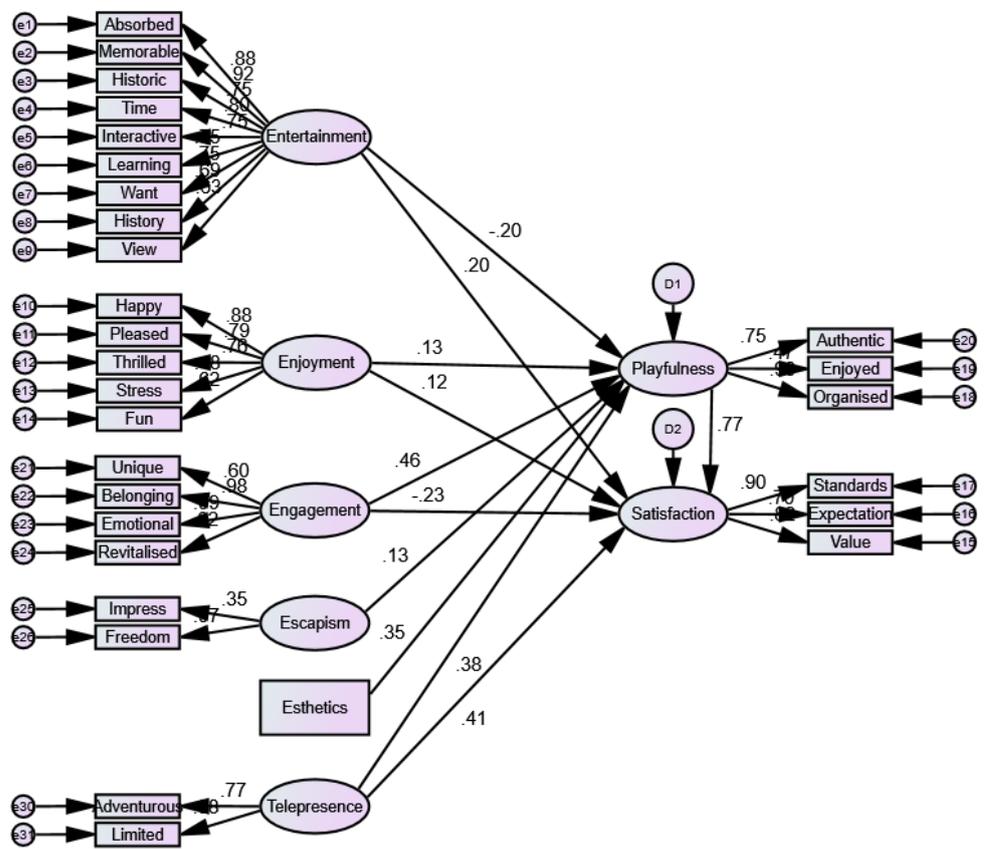
Model 8



Model 9 investigates by creation structural model



Model 10



Model 11