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TITLE: A Visitor Understanding of the Managed Visitor Attraction Site Product; Does the MVA Site Product Capture the Visitor Experience?

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Abstract

One of the mainstays of tourist activities are visitor attractions and there would not be much to visit for tourist without these visitor attractions. Many researchers have acknowledged the importance of visitor attractions for tourism destinations (Prideaux, 2002; Sharpley, 2007; Swarbrooke & Page, 2002; Wilson et al., 2001). However, little research has been conducted on how visitor attractions need to be managed to extract a site's intrinsic value for the creation of visitor experiences (Jensen, 2020). This current study focused on a newly developed Managed Visitor Attraction site product by Jensen (2020, still in progress) and examines how the MVA site product captures the essential aspects of the visitor's experience of the site product. The MVA site product has been developed from a managerial perspective. This study is focused on the other perspective of the MVA site product; the visitor perspective.

The findings of the interviews of 15 participants who visited the Anne Frank House in the Netherlands, the single-case study, show that at this specific attraction site the MVA site product captures all the essential elements of the visitor's experience. It demonstrated several connections between the pre-defined differentiation criteria set up by the management and the visitors' experience at the site. The results also show some similarities with other research conducted on visitor experience. Some implications and future suggestions are also presented in this study.

Key words: *Visitor experience, MVA site product, Visitor perspective*

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Foreword

This Master Thesis will be the highest and last achievement of my academic life. A lot of time and effort has been put into this master's program and especially in the conducting and finalizing of this Master Thesis study. This would not have been possible without the help of various people.

First of all, I would like to thank Øystein Jensen as my supervisor for providing me this research topic. It has been some very interesting few months reading his papers and helping him to conduct more information and research within the visitor experience field. I have learned a lot from his papers and studies.

Secondly, I would like to thank the Anne Frank House, for allowing me to conduct the interviews there and to use the Anne Frank House as the single-case study for this Master Thesis. It has provided me with a lot of knowledge and insight within the story of Anne Frank and how the museum is managed.

Finally, I would like to thank my family, boyfriend and friends for the endless support and motivation for finalizing this Master Thesis. Without all of you I would have never finished this Master Thesis. Especially a big thank you to my boyfriend, who has taken care of me the last few months of this process, which allowed me to proceed and finalize this Master Thesis without too much stress. You are the best! Next to him I would like to thank my dear friends, Lino, Lucelia and Lene for their support throughout the two years of this Master Thesis. I could not have asked for better co-workers and friends.

INTRODUCTION

Note: This Master Thesis study is developed in agreement with Øystein Jensen in relation to the paper (in progress) concerning the Managed Visitor Attraction site product of Jensen (2020) to be submitted to the Journal of Hospitality and Tourism Management. For more information about the paper of Jensen, please contact him directly. Because the paper has not been published yet, it is referred to as Jensen (2020) for this research study.

The importance of visitor attractions for tourism destinations has been acknowledged by many researchers (Prideaux, 2002; Sharpley, 2007; Swarbrooke & Page, 2012; Wilson et al., 2001). All agree that there would not be much to visit for tourists without visitor attractions as it is one of the mainstays of tourist activities. However, little research has been conducted about how visitor attractions need to be managed to extract a site's intrinsic value for the creation of visitor experiences (Jensen, 2020). Therefore, Jensen (2020) has attempted to develop a broader conceptual multi-level framework, Managed Visitor Attraction (MVA) site product, for analyzing attraction products to facilitate visitor experiences in accordance with management and other stakeholder goals.

It demonstrates the management and visitor perspective through different views concerning the main attraction product elements. The visitors have a goal of maximizing the visit experience to fulfill their goals as consumers. At the same time, the management will try to maximize its goals, such as profit and educative purposes, by offering and facilitating visitor experiences that contribute to fulfilling these goals and utilizing the element introduction for that purpose. It is of importance that the MVA site product will accomplish both management and visitors' goals.

Jensen (2020) has brought to light the management-oriented side. However, there is also a need to know how the product can be perceived from a visitor's perspective and the

visitor's roles in the realization of the attraction product. One of the limitations of the research conducted by Jensen (2020) is that the visitor perspective has not been brought to light yet. A knowledge gap exists as to what the visitor perspective is in relation to the developed MVA site product. Further research in this area is needed to uncover the visitor's perspective of this MVA site product. Therefore, this Master Thesis will focus on the visitor's experience and visitors' perspective of the MVA site product, as little research has been done on this specific perspective within the MVA site product.

This Master Thesis aims to examine if the MVA site product captures the essential aspects of the visitor experience at a Managed Visitor Attraction. Several research objectives have been developed that the researcher will take to achieve the research aim:

- To examine the visitor experience of the MVA site product
- To study the visitor perception of the attraction elements and differentiation criteria
- To analyze the outcomes of the conducted visitor interviews
- To compare the visitor experience of the MVA site product to the management perspective of the case study

This study will be an explorative extension of the conducted research by Jensen (2020) to provide more information about the visitor experience in relation to the MVA site product. A single-case study has been chosen for this study, and therefore The Anne Frank House will be the case study. The Anne Frank House was one of the 37 case studies by Jensen for the development of the MVA site product. It was used by Jensen to provide additional information on the MVA site product about the management perspective.

Two research questions have been developed to break down this explorative study, which will provide more insight into the visitor's perception:

(RQ1); *How do the differentiation criteria work in order to capture the essential aspects of the visitor's experience of the site product?*

(RQ2): *How do the differentiation criteria (developed from a management perspective) embrace the performance process of the Anne Frank House?*

The first research question will focus on how the specific differentiation criteria work to capture the essential aspects of the visitor's experiences of the site product. The differentiation criteria will be evaluated by the visitors by the use of in-depth interviews and evaluated by a thematical analysis. The findings of this research question will provide information on the differentiation criteria set-up before the visit and how they capture the visitor's experience. Are some of the differentiation criteria more important than others?

The second question will reveal how the visitors of the Anne Frank House have experienced the visit during the performance process related to the differentiation criteria, which has been developed from a management perspective prior to the performance process. This question will provide more insight into the two perspectives, management and visitor, in relation to the Anne Frank House. As a result of this, a completed MVA site product can be evaluated. Moreover, this will give insight into how the Anne Frank House is managing its visitor experience.

The results of this study can provide the first insight into the visitor perspective of the newly developed MVA site product. They can be beneficial for researchers who are researching within the Managed Visitor Attraction or visitor experience field. Moreover, the result of this study can be used to further develop the MVA site product from a visitor perspective in the future. This study may help organizations in general, adding knowledge to build a more comprehensive attraction, which fulfills both management and visitor goals.

LITERATURE REVIEW

The goal of this literature review is to summarize the literature about the Managed Visitor Attractions, the visitor perspective and several visitor experience elements. The literature review covers several elements essential for this research. First, the managed visitor attraction term, will be discussed to establish a clear definition of the term, followed by literature about the visitor perspective of the managed visitor attraction. Then, some visitor experience elements will be discussed based on previous literature. Lastly, a comprehensive review of the study of Jensen (2020) will be given, providing the basis and background information for this research.

Managed Visitor Attractions

Even though the Managed Visitor Attraction has gained more recognition and research, there is still no universally accepted definition of visitor attractions. Many researchers state that there is a lack of information available concerning Managed Visitor Attractions (Connell et al., 2015; Leask, 2010; Leask & Fyall, 2006; Richards, 2002; Weidenfeld et al., 2010a, 2010b). Early work in the area (Gunn, 1988a; Leiper, 1990; Philip L. Pearce, 1991) attempted to define what managed visitor attractions are. However, this ended up not being too successful. This indicates the difficulty of defining and establishing a clear definition of Managed Visitor Attractions.

Pearce (1991) described an attraction as a ‘named site with a specific human or natural feature, which is the focus of visitor and management attention.’ Gunn and Leiper had a more theoretical and systematic view, while others are more applied and have a focus on tangible elements that attract visitors. Leiper’s (1990, p. 371) definition was as following ‘a

system compromising three elements, first a tourist or a human element, secondly a nucleus or a central element, and lastly, a marker or an informative element. A tourist attraction comes into existence when the three elements are connected'. This view indicates that three elements are needed, the human element referring to visitors, a nucleus such as the phenomenon of the attraction and the third element the marker, such as the attraction.

Gunn and Var (2002) define that Managed Visitor Attractions involve a short stay or visit and are frequently patronized by tourists on an individual or organized roundtrip or by destination visitors who like supplementary attraction experiences of a temporary nature. Which is a more functional perspective to look at it, Gunn and Var describe it as 'those developed locations that are planned and managed for visitor interest, activity and enjoyment' (2002, p. 41). Hu and Wall (2005) state that a visitor attraction is a 'permanent resource, either natural or human-made, which is developed and managed for the primary purpose of attracting visitors'. Besides defining the definition, there are also different typologies and methods to try and classify the visitor attraction where Wall (1997) focuses on spatial characteristics such as points, lines, and areas, while Swarbrooke (2001) focuses on physical and tangible features of the attraction to classify visitor attractions.

Moreover, Leask (2008) shifts the focus towards a more market classification, where market features, type of owner, nature of resources, cost for visitors, and resultant products (catering, retailing, events, etc.) become more important to classify it. Leask (2016) concluded that research focused on visitor attractions have increased and have switches more from qualitative studies towards quantitative studies to investigate and analyze data gathered concerning management issues and experiences at sites. Interestingly that even though the visitor attraction plays a crucial role in the success of tourism destination, a clear and well-defined definition has not yet been established. The visitor attraction plays a pivotal role as a critical motivator for visits and is a resource for local communities too (Leask, 2010). The

importance of visitor attractions for tourism destinations and also for tourism more broadly has been discussed by many researchers (Prideaux, 2002; Sharpley, 2007; Swarbrooke & Page, 2002; Wilson et al., 2001).

The appropriate way of classifying visitors' attraction will thus be both on the context as well as the discipline adopted for the conducted study. All of the researchers agree that without visitor attractions, there would not be much for visitors to visit as it is the number one mainstay of tourist activities. Indicating the importance of Managed Visitor Attractions for the tourism industry.

Visitor Perspective of Managed Visitor Attractions

Attractions depend very heavily on their experience offerings to attract tourists or locals to visit them (Leiper, 1990). It is generally understood that a leading factor responsible for the success of visitor attractions is the satisfaction of visitors (Prentice, 1993; J. Swarbrooke, 1995). However, empirical studies do not support this thesis explicitly (Nowacki, 2009). Several researchers have attempted to establish a framework or measurement scale to identify what the visitor perspective is of the Managed Visitor Attractions. E.g., what is necessary from or by the visitor (satisfaction/motivation/previous experiences/on-site experience) to manage a successful visitor attraction?

Jensen (2015) presented a framework for the analysis of visitor attractions. The framework expresses the visitor experience as visitors interact with the main elements of managed attractions, as presented by the phenomenon/theme within the environmental context. Several years later, Jensen et al. (2017) state that little is known about how visitors evaluate the same presentation approach at different attractions. In other words, similar attributes and amenities can be shared by various attractions. However, they can express

different themes and create different experiential value for visitors. Therefore it is of importance to establish for each attraction what is needed and not utilize the results of one attraction to be applied to another attraction without evaluating if these platforms will work to extract the visitor experience at the site. A fundamental question emerged from Leask (2010) whether and to what extent it is possible to identify some distinct sub-categories of on-site factors with juridical effects on visitor's perceptions and evaluation of the site? While also taking into consideration the impact of the attraction type (the individual characteristics of attraction sites) and visitor type (needs) as well, which influence visitor satisfaction.

Despite the popularity of the concept, there is little empirical research on tourists' experiences. A particular gap is the lack of a measurement scale to measure the dimensions of this construct. Hoffer and Smith (2015) attempted to fill this gap by empirically examine the tourist's experiences, specifically at historic sites and museums, by developing a scale to measure tourist experiences. (Swarbrooke, 2002) finds it is surprising that not more frameworks and models have emerged that directly address the relationship between the visitor experiences and the pivotal role of attractions. Both Leask (2010) and Ritchie et al. (2011) note that more work needs to be devoted to the 'development of models and theoretical knowledge' in these areas (Leask, 2010, p. 163).

Visitor Experience Elements

The visitor experience has proved a problematic construct to both define and measure (Packer & Ballantyne, 2016). Researchers have not been able to agree on a universal definition or agreement on what tourism experiences are and what they consist of (Oh et al., 2007; Tung & Ritchie, 2011; Volo, 2009). There have not been universal boundaries set of what the term visitor experience includes. For instance, the visitor's response can be in one study of the

entire process of planning, making, and remembering a visit. In another, it may refer to their response to a single exhibitor service encounter (Packer & Ballantyne, 2016). Making it difficult to evaluate the visitor experience as one single clearly defined term, as there are several views on it. This is perhaps a reflection of the 'complexity of tourism experiences' (Volo, 2009, p. 114) and 'visitor experiences' and the subjectivity that characterizes their formation and ongoing impact among visitors. The effect the attraction had on visitors is depending on the visitor themselves, meaning it is based on the personal nature of experiences. This can be explained as 'no two people can have the same experience, because each experience derived from the interaction between the staged event and the individuals' state of mind' (Pine & Gilmore, 1998, p. 99).

While some researchers state that it is a combination of what the Managed Visitor Attraction provides and on the other hand, what the visitor themselves 'brings' to the attraction which has an impact on the visitor experience. Packer and Ballantyne (2016) classifies the provision of the institutes as activities, events, and environments and expressed that the visitor brings previous experiences, interests, expectations, and motivations. Leiper (1990, p. 371) took a more theoretical view, who stated that tourist' are not passively 'pulled' towards an attraction, but that tourists are active participants who are involved in the process and is pushed towards an attraction based on their motivation to satisfy internal needs and wants.

It can be said that tourists or visitors are an active part of how to manage an attraction and are pushed towards it by their motivations. Selstad (2007a, p. 27) also expressed that visitors are actively involved in the experience and are not just passive recipients of impressions. Visitors are involved in narrating, interpreting, and transforming their impressions; thus, the experience becomes an event mediated by perceptions. Therefore, a

single product can elicit a diverse range of visitor experiences based on the visitors' motivations and needs and wants (Ooi, 2004).

Nowacki (2009) suggested that segmentation of the visitor market should be based on benefits to the visitor rather than on their motivations. Therefore, it established a framework for the determination of the relationship between the quality of visitor attraction, satisfaction, benefits, and behavioral intentions, whereby willingness to revisit attractions is deemed to be more critical than visitor satisfaction. Volo (2009) described that understanding of two approaches is needed to understand the visitor experience as an experience. One is the experience essence (which happens in the mind of the visitor) and the experience as an offering (which tourism and leisure providers create and market). Both of the approaches accept that the external and objective elements offered by providers influence visitors' internal and subjective responses.

While many of the researchers focus on the satisfaction and the motivation of the visitor, Weaver (2007) highlights the importance of considering the holistic visitor experience. To evaluate the whole process from the point of invitation (marketing and including visitor's responses to advertising) through the entire experience up to the finale (the impressions and mementos they take away with them). As a result of this, the whole experience from beginning to end and even after is considered as the visitor experience. Falk and Dierking (2013, p. 23) also mentioned this holistic visitor experience, but refer to it as the totality of the experience, including both anticipated and remembered aspects as part of the visitor experience. Some academics have stated a need for further quantitative studies, research on the user rather than the operator, and investigation into the motivations and experience of the visitor or indeed the non-visitors (Apostolakis & Jaffry, 2005; Hu & Wall, 2005; Phelps, 2002).

Gunn (1979) is the only researcher who has combined a landscape architectural and visitor management perspective, arguing that attraction sites can be understood as ‘physical place settings for experiences’ (Gunn, 1979, p. 67). Gunn (1988b) expresses the importance of the core phenomenon or the nucleus for triggering the visitor to experience the attractions. Besides the phenomenon or the nucleus, it is important that these ‘place settings’ or sites also need complementary service-offerings for visitors for a satisfactory stay (Gunn & Var, 2002).

Review on Jensen (2020) Study

The Managed Visitor Attraction Site Product. Several researchers have contributed with definitions and interpretations (Cohen, 1995; Middleton & Clarke, 2001; Pearce, 1991; Swarbrooke & Page, 2012), however, there have not been any, except Gunn (1988b) systematic attempts of developing an integrating, conceptual attraction product framework with the focus on functional aspects. Which also defines the sub-elements and how they work (Jensen, 2014; Jensen et al., 2017). There is a need for developing conceptual frameworks that entail insights into and guidelines for how the MVA site product functions in accordance with the management’s intentions and objectives.

The MVA site product by Jensen (2020) has been developed to be an integrated broader conceptual framework for the management of attractions to extract a site’s intrinsic value for the creation of visitor experiences. The MVA site product can be distinguished between, on the one hand, 1) a designed set of structural elements. Where the product is based on the potentials and management intentions of contributing to consumer benefits meeting visitors’ goals and hence creating rewarding experiences of various intensities. Furthermore, on the other hand, 2) a performance aspect that includes the visitor as an active part in the consumption process. The performance aspect focus is on the way the realization

of the potentials occurs between the management, the visitors and the structural elements during the on-site consumption- production process, to capture the attention of the visitor, elicit emotions, leading to memories and fulfilling both management and visitor goals.

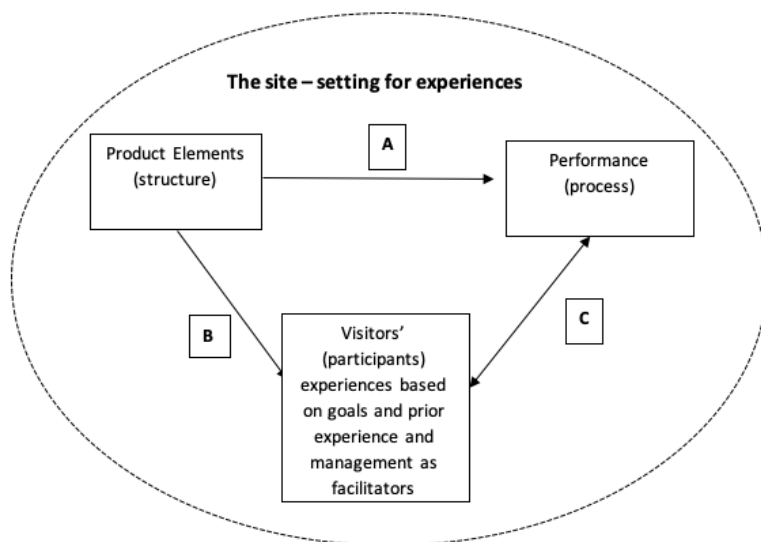


Figure 1. MVA site product as a set of structural elements and performance (Jensen, 2020)

Legend: B – as perception, C- as experience

There are three elements involved in the setting of the visitor experience based on the MVA site product (Figure 1). The first element is the product elements (structure), which is based on the potentials and management intentions of contributing to consumer benefits meeting visitor goals and hence creating rewarding experiences of various intensities. The main elements and differentiation criteria are developed from a management perspective. The second element is the performance (process). The performance process is the 'place' where the visitor experience takes place at the site, and the visitor is an active part within the consumption process. The last element is the visitor's experiences based on goals and prior experiences and managements as facilitators of the experience. Relation C expresses the experience part between the visitor and the performance. While relation B expresses the

management product elements as perceived of the visitors. So what the management's perception is of how the product elements need to be constructed based on the visitor.

Definition MVA Site Product. The phenomena and theme are the founding elements of the MVA, where the phenomenon is referred to as the generic MVA site product. The MVA site product is based on the product levels of Kotler's product model. The structural definition of a generic MVA site product can be referred to as:

“A managed visitor attraction product is a phenomenon and/or theme in a presented form exposed on a particular spacial and social arena based on the objective of creating specific types of experiences for the visitor. In addition, it has supplementary services and systems which support and expand the total visitor experience.”

The main elements and relationships within the phenomenon/theme based managed visitor site product are shown in Figure 2. The phenomenon and theme are the founding elements of the MVA site product, with experience platforms, convenience platforms and social platforms as components of the approaches and tools applied by the management to express the phenomenon and theme. The social platforms and convenience platforms are described as modifiers for the experience platforms. The following paragraphs will explain the specific main elements in detail.

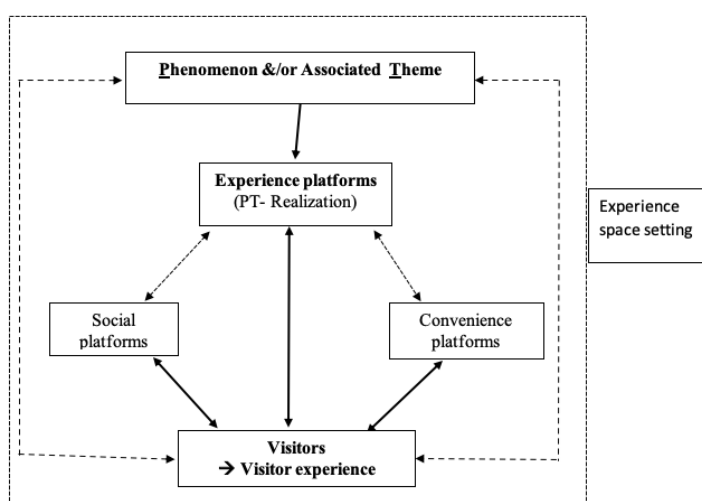


Figure 2. Main elements and relationships within the phenomenon/theme based managed visitor site product (Jensen, 2020)

Main Elements Specific. The phenomenon is referred to as ‘an appearance or immediate object of awareness in an experience’ in other words, it is that what people have come to experience. Moreover, the phenomenon is expressed ‘by the way it appears to us as individuals’ (relative way), which can be different every time even by the same person. The phenomenon is linked to specific time and space conditions. In Jensen’s (2020) research, the phenomenon is referred to as:

“A phenomenon can be understood as a specific appearance or immediate object of awareness brought to our attention in our immediate or past consciousness and with its perceived existence being linked to specific time and space conditions. It is not just limited to physical, but also to socially, culturally and metaphysically perceived appearances.”

In contrast to a phenomenon, the theme deals with what represents a broader level of meaning for actual or potential visitors. The theme deals with principles and abstractions and can be ‘a type of idea, though, or the content of cognition’. Themes are universal, and they do not correspond to time and space conditions in the real world. ‘Theming’ in the tourism industry context is associated with endeavors of suppliers to link themes and phenomena in a creative way to enrich the consumer or visitor experience (Mossberg, 2007; Pearce & Wu, 2014)

The experience platforms are a distinct product element of MVA site product and function (with use of different approaches/designs/tools) to produce or facilitate the phenomena/theme visitor experience associated with the main reason for visiting the attraction. Its core functional attribute is the way it generates, forms, enforces, or induces or facilitates the on-site visitor experience of the phenomena and themes through specific presentation tools and approaches denoted as “experience platforms” (Jensen et al., 2017). Experience platforms are transformational tools for the phenomenon/theme specific visitor

experience and are designed to obtain intended visitor effects, such as increased excitements, joy, and interest.

Followed by the two modifiers of the experience platform. The convenience platform, first of all, generates visitor convenience at the site through the provisions of services, facilities and systems, such as logistics for the handling of queues. These services and systems contribute to the well-being of visitors and prevent unpleasant stress, diversion, and fatigue as expressed by Moscardo (1996).

The last element of the MVA site product is the social platform, which is based on the acknowledgment that the site functions as a particular social environment for visitors. It is about the interaction between people present at the site (visitors and staff) and for nurturing social relationships to encourage particular types of social behavior linked to characters of the phenomenon/theme presented. The social platform is subject to management influences through the socially-oriented design developed and set of rules of regimes for social behavior that are established, for instance, types of restrictions on social interactions at the site—for example, not being allowed to take pictures at the site. The social restrictions are heavily dependent on the particular core phenomena and the way it is accessed at the site. As a result of this there can be an induced limited or less extensive social contract formed with other people at the site.

METHOD

This chapter introduces the research methodology for this qualitative single case study regarding how the differentiation criteria work to capture the essential aspects of the visitor's experience of the site product. First, the study design will be justified, followed by an explanation of the sample and the related measurement technique. Then the data collection method and analysis will be explained. Lastly, some ethical concerns will be discussed.

Design

This study conducted an exploratory research design, as there was limited information available about the topic of research and no research has been done about the visitor perspective of the MVA site product. The focus has been on becoming familiar with the basic facts, settings and concerns in relation to the Managed Visitor Attraction site product from a visitor perspective. This study has conducted a qualitative research approach, as it has the ability of discovering new concepts during the data gathering (Neuman, 2014, p. 17). In this case, there were not yet any logical statements of the way an indicator corresponds to an abstract construct (hypothesis testing). Therefore a quantitative research approach would not work. The data collection has been based on words and sentences, which dictate as a qualitative research strategy as well.

Moreover, a single case-study has been conducted, whereas one case has been discussed regarding the visitor perspective and visitor experience. This design enables a more in-depth exploration of the case context. The case discussed is the Anne Frank House in Amsterdam (Netherlands), which which was one of the 37 cases analysed by Jensen (2020) from the management perspective. The Anne Frank House is a museum which can be

categorized as a dark tourism attraction. For two years during the Second World War, the Secret Annex, served as a hiding place for Anne Frank, her family and some others until they were found and were deported to concentration camps. The Anne Frank House was established in 1957 and its primary purpose is the preservation of the place where Anne Frank went into hiding and wrote her diary during the Second World War. The organization brings attention to the life story and the work of Anne Frank, raise awareness of dangers of antisemitism, racism and discrimination and the importance of freedom, equal rights and democracy (Anne Frank House, 2018).

Jensen (2020) chose the Anne Frank House, a dark tourism attraction, as one of the four cases to be discussed more in-depth within his study. Resulting in the MVA site product being applied to the management of the Anne Frank House and only needed to be applied on the visitors as well. Therefore, for this study the Anne Frank House had been selected as the single case-study to explore the MVA site product from a visitor perspective to provide a complete MVA site product.

Sample

Interview sample size is often justified based on interviewing participants until 'data saturation' is reached. However, there is no agreed method of establishing when data saturation has been reached and so there is no precise sample size. Guest et al. (2006) noted that data saturation may be attained by as little as six interviews depending on the sample size of the population. For this study the data has been reviewed in terms of 'richness' and 'thickness' (Dibley, 2011) rather than the size of the sample (Burmeister & Aitken, 2012). One way of differentiating between rich and thick data is to think of rich as quality and thick

as quantity. Whereas rich data contains many-layered, intricate, detailed and nuanced data, and thick data as a lot of data. Both must be achieved (Dibley, 2011).

The initial plan was to conduct 15 interviews, transcribe them, code them and then review if 'thickness' and 'richness' was achieved. In case this was achieved the data collection was accomplished, however in case one of the two elements was not wholly achieved more interviews would be conducted. The initial data collection has taken place on February 27th (week 9), March 2nd and March 3rd (week 10) and in total 13 interviews have taken place, another 2 interviews would have taken place on March 7th however due to personal circumstances these interviews could not be conducted.

The interviewer decided to review the 13 interviews conducted to measure how 'thick' and 'rich' the collected data was, in order to see if further data collection was necessary, which if this would be the case would be collected in week 12. However, due to the coronavirus (COVID-19) the Anne Frank House was closed from March 12th (week 11) up until at least May 31st of 2020. Therefore, the researcher is restricted to base the analyses of this research on the initial 13 interviews collected.

The location where the interviews have taken place is the café of the Anne Frank House. This café is located at the end of the museum. The interviews have taken place between 10.00 am and 5.00 pm on the days of the interviews. The interviews were conducted directly after the visit had ended, which allowed the researcher to interview participants while the experience was still fresh in their memory and without interfering with their experience during the visit.

In order to be part of the interviews some inclusion criteria were developed. Inclusion criteria were age 18-99 year, being able to articulate in English, being present in the café at the time of the interview collection, and provision of verbal consent to participate in the research. There are some exclusion criteria as well; not able to articulate in English, age

group below 18, and not located in café after museum visit. Excluded from this interview sample are people who are not able to articulate in English, since the interview would take place in English.

Moreover, people who are younger than 18 years old were excluded as well, since consent is needed from a guardian in order to participate and this age group is not included in this research. Excluded from this research are also the visitors who are present at the museum during the interview days, but who are not located in the café after their museum visit. This exclusion criteria is in alignment with the management of the Anne Frank House in order to disturb the visitors the least while visiting the museum, mainly because the museum could have significant emotional value for visitors. Therefore, the decision has been made to only interview the visitors who decide to go to the café after their museum visit.

Due to the emotional leverage of the museum a personal and discrete manner were necessary to reach out to the participants. In order to do so, the interviewer had set-up a table in the café of the museum, where the interviews could take place. During the initial contact the interviewer reached out to the potential participants and asked if they spoke English and in case they did, if the interviewer could ask a question. The interviewer then would ask if they had 10-15 minutes to spare to participate in an interview, if the answer were no, the interviewer would thank the person. If the answer were yes, the interviewer would explain the participants the purpose of the study and explain the consent form and the confidentiality and anonymity. If the person then agreed on participating, the interview started.

Before the interview could start the interviewer always explained the confidentiality and anonymity of the participation, by explaining how and where it will be stored and that no names will be included in the study. Moreover, the interviewer then would ask the participant if consent would be given to record the interview as well, all 15 participants have given consent to be recorded. However, of three of the participants this consent is not recorded on

audio, the interviewer became aware of this flaw after the interviews had been distributed. Furthermore, has decided to continue with the analyses including those interviews without the recorder consent.

Measurement

The method for conducting this research has been through interviews, as it provides researchers with detailed and comprehensive qualitative data for understanding participants experiences, how the experiences are described and what the meaning is of those experiences (Rubin & Rubin, 2012, as cited in Castillo-Montoya, 2016, p. 811). Due to the context and the setting of the site a semi-structured interview design has been conducted. This design is well suited for the exploration of the perceptions and opinions of participants regarding complex and sensitive issues, such as the experience visitors have at the Anne Frank House. The Anne Frank House is categorized as a dark tourism site, because of the historical value it has regarding the Second World War. Therefore, a semi-structured interview setting fitted better with the situation, where the researcher could change the wording of some of the questions to make the participants feel more comfortable.

Moreover, since the sample varied in professional, educational and personal histories precluded the use of standardized interview schedule (Barriball & While, 1994). Participants who had been alive during the Second World War could respond increasingly different than younger generation who had not been alive during this time, therefore, it was of importance to be able to adjust the wording of the questions depending on the respondent in order for every respondent to feel comfortable with the interview conducted.

Moreover, a semi-structured interview design gave the interviewer the possibility to use probes. Probe questions allowed the interviewer to explore sensitive issues, and elicit

valuable and complete information and enabled the interviewer to explore and clarify inconsistencies within the participants answers (Barriball & While, 1994). Due to the use of semi-structured interviews for this study an interview guide has been developed. The interview guide is attached in Appendix A.

The interview guide includes specific questions related to the topics to be discussed, which has been asked in the order they were given in. Next to the specific interview questions, the researcher also included some probe questions to elicit information from the participants further. The finalized interview guide has been established after several drafts and revisions of fellow Master students, the researcher's supervisor and the communication manager of the Anne Frank House. The interview guide has been pre-tested on a fellow Master research student, who had recently visited the Anne Frank House. This pre-test has been used to evaluate if the interview is constructed in the right manner and if the person understood the questions. After the pre-test the researcher has adjusted some of the questions to fit the participants of the research better.

Data Collection

In order to secure the confidentiality and anonymity of the participants a consent form was developed and distributed to the participants of the study. The Letter of Consent can be found in Appendix B. After consent had been given the interviews could be conducted. The interviews have been recorded by a mobile phone and directly after the interview had taken place, stored on a private Dropbox. The interviews are transcribed with the help of an online tool, HappyScribe, which made the process of transcribing the interviews significantly more efficient and effective. HappyScribe is an automatic transcription tools, where the audio recording it uploaded and the tool will automatically transcribe the audio to text.

A limitation of the location, the café, was that occasionally the background noise was significantly loud, whereby when transcribing the interviews, it was more challenging to transcribe some parts of the interviews. However, most of the context and sentences have been restored and in case a word or sentence was not understood well, this has been left out and this can be seen in the transcribed interviews with: to indicate that this is not well recorded.

Data Analysis

The data analysis has been done by thematic coding and thematic analysis after all the interviews had been conducted. Thematic analysis is a 'data reduction and analysis strategy by which qualitative data are segmented, categorized, summarized and reconstructed in a way that captures the important concepts within the data set' (Given, 2008, p. 868). Thematic analysis facilitates the search for patterns of experience within a qualitative data set. With this, existing or new themes are categorized and linked to the essential concepts of the study. This is done by thematic coding (Given, 2008). For this study the researcher started with a list of themes known to be possibly found in the data. These themes are originating from the management perspective of the applied MVA site product at the site and were further investigated. Next to the themes known new themes were extracted from the data gathered and categorized to the respective theme. The coded themes have been reconceptualized, renamed, merged and separated as the analysis progressed until the themes were clear enough to be linked to the specific differentiation criteria.

A computer assisted qualitative data analysis, NVivo, was utilized to aid in the data management and analysis process. NVivo helps to discover more precious insights in qualitative and mixed methods research. NVivo provided the researcher with tools to

reorganize the codes and categories extracted from the data quickly. As a result of this, the researcher could work more efficiently to rename categories and link them to other themes with the consideration of the relevance of each theme to the research questions and the data set as a whole. The result of the thematic analysis for this research is that the researcher established essential concepts and processes within the study and found relationships between the themes which can be found in the code book extracted from NVivo (Appendix C).

Ethical Concerns

The researcher ensured that ethics remained a priority throughout the study. Before the study could be conducted, the researcher had to submit a Notification Form to the NSD. The Norwegian Centre for Research Data assesses if personal data can be collected and how it should be processed and stored throughout the study (NSD, 2018). This to ensure the confidentiality and anonymity of the research participants. After the approval of the NSD was given, the Letter of Consent was developed and followed the NSD outline. The Letter of Consent can be found in Appendix B. By explaining the Letter of Consent, the research participants were informed about their anonymity and how the personal data was going to be processed and stored. Additionally, all recorded material will be erased after 5 years, following final approval by the NSD committee, minimizing any future risks related to confidentiality.

Moreover, following the method as outlined in this chapter was paramount in ensuring the validity and reliability of the study. The researcher ensured that the choice of methodology is appropriate for answering the research questions, that the design is valid for the methodology and the sampling and data analysis is appropriate. By developing an

interview guide the researcher reduced the interviewer bias and attempted to develop clear and understandable interview questions.

The researcher has attempted to enhance the reliability on processes and results. As data were extracted from the original sources, the researcher has verified the accuracy in terms of form and context with constant comparison. Multiple analysis has been conducted to ensure that the final terms and themes extracted from the research data are in line with the themes mentioned by the participants.

RESULTS

This chapter will describe and justify the results analyzed of the data collected through interviews. The data has been reviewed by employing thematic coding, with this, the common themes or ideas could be linked to the respective main element and the differentiation criteria of the MVA site product. The data of each differentiation criterion will be revealed according to the thematical coding and in terms of differences and similarities between the demographics of the participants. Included in the chapter are quotes from the interviews used to emphasize key themes.

Sample

Seven general questions have been asked at the beginning of the interview in order to acquire some background information on the participants and gather some insight into their pre-knowledge of the museum. The first four questions were about the demographics of the participants, such as gender, nationality, age, and educational level. The last three questions related more to their motivation and their pre-knowledge of the Anne Frank House before visiting the museum. In total, there have been 13 interviews conducted, 11 individual interviews, and two group interviews were held. Both group interviews consisted of two people, which makes a total of 15 participants. See Table 1 for the demographic information of the participants.

Table 1.

Demographic Characteristics of Participants

Interview	Participant	Gender	Nationality	Age-group	Educational level	Visitation	Main reason for visit	Read diary?
1.	1	Woman	British	50-59	-	First time	History	Unknown
2.	2	Woman	Italian	18-29	High School Degree	First time	Attraction	Yes
3.	3	Woman	Australian	18-29	Bachelor's Degree	First time	Attraction	Yes
4.	4	Woman	British	40-49	High School Degree	First time	Attraction	Yes
	5	Woman	British	40-49	High School Degree	First time	Attraction	Yes
5.	6	Men	Australian	18-29	High School Degree	First time	Particular story	No
6.	7	Men	American	30-39	-	First time	Attraction	Yes
7.	8	Woman	Canadian	18-29	High School Degree	First time	Attraction	No
8.	9	Men	Australian	18-29	Bachelor's Degree	Second time	Particular story	Yes
	10	Men	Australian	18-29	Bachelor's Degree	First time	Attraction	Unknown
9.	11	Woman	Irish	60-69	-	First time	Particular story	Yes
10.	12	Man	Puerto Rican	30-39	Bachelor's Degree	First time	History	Yes
11.	13	Man	American	18-29	Bachelor's Degree	First time	Attraction	No
12.	14	Man	British	60-69	-	First time	Particular story	Unknown
13.	15	Woman	Dutch	30-39	Bachelor's Degree	First time	Attraction	No

Participant Findings. Three broad themes emerged from the analysis about the motivation and reasons for visiting the Anne Frank house. The three broad themes are; 1) Attraction, 2) history, and 3) particular story. For this study, only the prominent main reason for visiting the Anne Frank House of each participant is displayed. However, approximately half of the participants described more than one reason for visiting the museum, often a combination of the three themes established. The theme that was mentioned most was related to the Anne Frank House being an attraction, more precisely because it is one of the main attractions of Amsterdam. Words to describe the reason for a visit were ‘‘iconic landmark’’ (Participant 10, personal communication, 02/03/2020) and ‘‘one of those things’’ (Participant

4, personal communication, 02/03/2020). These words indicate that many of the participants' motivation came from the fact that the Anne Frank House is a well-known attraction in the world and is located in Amsterdam.

The results also demonstrated that some participants came because of the second theme the history and the fact that it is a significant part of the Second World War as one participant said: '*Because it is part of our history*' (Participant 1, personal communication, 02/03/2020). Another participant came because of the meaning the Anne Frank House has for the Second World War; '*And this was the first thing that we knew that we wanted to come to because of the meaning and the history behind it*' (Participant 12, personal communication, 03/03/2020). These quotes relate to the 'history' theme that emerged from the data.

The third theme that emerged from the data was a particular story. Some of the participants described their reason for visiting because the Anne Frank House expresses a particular story. Anne Frank House is known for expressing a unique story including three elements; the unique and personal story of Anne Frank, her diaries written during the Second World war, and the hiding place still being in original conditions. Due to these circumstances being present at the Anne Frank House participants described a deeper personal connection to the story and the museum. As one participant said: '*And I'm very fascinated with World War two, especially given the current climate in the world, just. Relations between people give these views, that sort of thing. So, it's interesting to get one from someone who's so, what's the word. That's kind of ... Inspiring*' (Participant 6, personal communication, 02/03/2020). This participant describes that because of personal interest in the Second World War and relations, in general, he wanted to visit the museum.

The analysis of this question did not reveal any distinct differences between the motivation for the participants regarding their gender or age-group. Not one age- or gender-group expressed a specific preference for one of the themes, as there was an equal mix

between the groups. Moreover, the analysis did not identify a specific preference between the gender groups either. It depended on the intrinsic motivation, previous experiences and goals of the participants why they came to visit the site.

Phenomenon

Identification. Before the interviews could go more in-depth, a universal understanding of the phenomenon needed to be established. The phenomenon has a genuine assumed effect on the visitors and can be tangible or intangible. A statement of Anne Frank's house has been developed during the research of Jensen (2020), together with the communication manager of the Anne Frank House. The statement is as following: ‘‘The Anne Frank House is a museum with a story, it is about the true story of Anne Frank and her family, the house where they were hiding during the Second World War and the diary she wrote during that time’’. When asked about this phenomenon, the participants expressed that they agreed with the statement in a unanimous matter. In one case, the participant thought it captures the general phenomenon, but felt that there is more to it: ‘... *That’s a lot more to it, but that’s probably the general summation*’ (Participant 6, personal communication, 02/03/2020). The analysis shows an likeness between the participants concerning this differentiation criterion. It indicates that the phenomenon has been explained clearly and understandably for different age-groups.

Mediating Body. The mediating body is the main form in which the core phenomenon is manifested on-site, which is expressed at the Anne Frank House as the actual house where Anne Frank and the others were hiding during the Second World War set-up as a museum. One broad theme, ‘realness’, was identified after analyzing the results of this question. Realness relates in this case to the actual hiding place being an actual thing; it is

having objective existence and not imaginary. Therefore, it relates to the fact that people can visit and see the hiding place, so this 'hiding place' having actual objective existence is what participants found important. As described by participant 6;

“ I think being in a place you get more of a sense of what it was like for the person we're hearing the story about. And I can look at a wall and look at a room. You hear the story that someone there and you sort of piece together in your mind what that might have felt like. Rather than sitting somewhere else and listening to the same story.” (Personal interview, 02/03/2020).

For participant 6, it has meaning and value to be able to be physically present at the actual house and to experience the story through being there.

Within the central theme of this differentiation criteria, some sub-themes could be identified. Several participants described that they felt 1) a better connection to the site and several others felt 2) an emotional connection to the site, which they would not have experienced if the house was not in its original conditions. As one participant commented as well that it contributed to delivering the story in a more personal way; *“... Just getting the feeling of being where, where that happened. This helps give... No push the story through a more personal and real level.”* (Participant 12, personal communication, 02/03/2020). This participant indicates that being at the site makes it more real and people feel more connected with the house on a personal level.

No significant difference within the demographics has been identified in this differentiation criteria. However, there is a connection between the participants who have read the diary and what they have experienced at the site; they have experienced a more profound feeling or connection with the mediating body of the phenomenon. This could be because of having read the diary and the experiences and stories described in the diaries have come to life. As a result of this, they express a deeper emotional connection with the site.

On-Site Visitor Effects. This differentiation criterion relates to the on-site visitor effects, so the dominant nature of intended effects on visitors (such as physical, mental, spiritual, and psychological). The participants were asked how the Anne Frank story and the way it is expressed affected them. The effects surfaced mainly in relation to psychological effects, expressed through emotions and feelings. Participants described the effects in several different ways, several emotions and feelings were identified, such as anger, overwhelming, reflection, sadness, sorrow, and tearfulness. Participants 15 described the effect of the story and how it is presented as a deep feeling and an intense experience; *‘‘It was intense, I think, because you read the feelings of the people. And for me, I feel it.’’* (Personal communication, 02/03/2020).

Another way described was through emotions such as heavy and overwhelming as felt by participant 3; *‘‘Heavy I guess, to read about it or and to see pictures of people that, you know, didn't survive and hearing about these stories and stuff ... so that's kind overwhelming, to see all that and that actually happened.’’* (Personal communication, 02/03/2020). Whereas participants 6 experienced several emotions, some negative such as sorrow and anger, but also positive feelings such as inspiration; *‘‘Emotions... Sorrow, inspiration, anger. People that cause all of this...’’* (Personal communication, 02/03/2020).

One significant observation out of this analysis is the fact that all participants experienced some sort of feelings or emotions. The analysis did not show one specific theme (feeling or emotion) that stood out, many different emotions and feelings mentioned while answering this question.

Significance & Appeal. This question relates to the degree and form of recognition, appeal, and symbolic meaning of the museum among visitors and in society. Three broad themes emerged from the analysis to explain why the museum is almost sold out every day. The three themes are; 1) attraction, 2) history, and 3) particular story. The first theme is

attraction, which relates to the Anne Frank House being an attraction. It is something that makes people want to go to or do a particular thing. As reported by participant 14; *‘I guess a lot come because it's on the top ten things to do... ’* (Personal communication, 02/03/2020). Participant 14 felt that the museum is sold out as a result of the museum being in the top ten things to do in Amsterdam, this was also mentioned by participant 15;

‘ I think Amsterdam is a very touristic place all over the world it is known. And when you're in Amsterdam, if you look up for a museum, I think this is maybe it's first place ... at least it's in the top five. So that's for people. What are we going to do? ’ (Personal communication, 27/02/2020)

Participant 15 believed that it is based on two facts, one as mentioned before, the Anne Frank House is located in Amsterdam, and Amsterdam is a highly touristic place. The second fact relating to the Anne Frank House being part of the top five things to do in Amsterdam.

The second theme emerged is history. The occasions of the Second World War, including the story of Anne Frank, being part of world history. Because it is part of world history, many of the participants have known about the story from history classes or stories. Therefore, many people feel attracted to visit a place where they can learn about this history. As described by participant 1 as well, the Anne Frank House is highly visited because the phenomenon and theme are related to an essential part of history; *‘Because it is a very important part of history. ’* (Personal communication, 02/03/2020). Moreover, the fact that Amsterdam is full of history attracts people to visit the museum as well; *‘Oh, it's history. I think it is. I mean, Amsterdam is full of history. ’* (Participant 4, personal communication, 02/03/2020).

The third theme, particular story, is related to the two previous themes. The Anne Frank House expresses a particular story. The theme of the museum is related to the occasions and history of the Second World War and is categorized as an attraction as well.

Participant 9 felt that the high demand for the museum is related to the diaries being translated in seventeen languages and people feel more familiar with the story because of this and that results in people being more motivated to come to the Anne Frank House;

‘Well I think it is because the book is the diary has been translated into 17 languages. It's really widely available ... I think people have a huge exposure to what it is so it's more like when they come here and make this like a key visiting point. And at least it was for me.’ (Participant 9, personal communication, 02/03/2020).

There were some significant differences found during the analysis. One of these differences is that mainly the age-groups above 30-39 up to 60-69 expressed an opinion related to the ‘history’ theme. While on the other hand, the younger generation categorized as the 18-29 age group express mainly the ‘attraction’ theme. This indicates that the age-groups who are closer to the occasions of the Second World War have a more personal connection to it than the younger generation who are born later and thus are further away from those occasions. There was no significant difference between the other demographic information related to the participants and this differentiation criterion.

Uniqueness. When asked about the uniqueness of the museum, the participants were almost unanimous in the view that the Anne Frank House is a unique museum. The reasoning for this view, however, differed significantly and is based on the personal views of the participants. Four discrete reasons emerged from this. First, two-thirds of the participants said that they find it a unique museum because of the phenomenon. Which includes a combination of three elements; the story of Anne Frank and her family, the original house, and the diaries written.

Participant 4 described the museum as comprehensive. The original house and diaries have made it through the Second World War. Therefore, it includes everything necessary to be a unique museum.

‘I think it is in the fact that it still standing. Yeah, that's what I said you can't imagine mean everything else that went, how her house and her books, actually made it through the war when so much didn't and what you said probably, she wasn't the only one who wrote a diary. She wasn't the only child that was sent to concentration camps, but it's more that there's the physical evidence, the whole story.’ (Personal communication, 02/03/2020)

Second, the original physical evidence still existing and being present at the site is one of the reasons mentioned by the participants. The original physical evidence and the original house is an enormous part of the diaries and this remaining makes it unique, as described by participant 2; *‘You can read the book and you can see the rooms that she's actually wrote about is the physical evidence of the book.’* (Personal communication, 02/03/2020).

A third reason is that the Anne Frank House only contains artifacts from the original site, which is in general rare for a museum, as explained by participant 10; *‘I think it is pretty unique because normally museum contains artifacts from much different places. But all of this story was kind of contained in those walls and all happened there. That's pretty rare.’* (Personal communication, 02/03/2020). Often museums contain artifacts from several places, while all the artifacts related to the Anne Frank House are originated from that site.

The last reason used to describe the uniqueness was utilizing the original house. The house still being original and almost untouched, makes it a unique site to visit. Mainly related to the stories from Anne Frank's diaries, where the stories are based on the occasions and thoughts, she experienced at the house during the Second World War.

‘However, the experience of walking into this house and reflecting on everything and feeling what it might have been like to be there is completely unique. You can't compare the museum because a museum might have the same articles. For example, one pile of shoes, but they are not behind a glass wall. You can't actually be there and feel and

imagine yourself in those actual shoes, like you can imagine yourself in this house that Anne Frank lived in, because you are there.'' (Participant 13, personal communication, 03/03/2020).

The analysis of the demographic information concerning this differentiation criterion did not demonstrate a significant difference between the age groups and the reasons for finding it a unique museum. However, there is a connection between the participants who have read the diary and the way their perception of the uniqueness of the museum is expressed. A more profound connection with the stories from the diaries is established for participants who have read the diary. This could be a result of the stories being brought to life at the museum for the participants who have read the diaries.

Theme

Categorization & Labeling. The key function of associating the theme in connection with the phenomenon is for recognition, cognitive positioning and appeal in visitor markets. Therefore, general topics, issues, or types of a story the theme is about or associated with the phenomenon needed to be identified from the visitor perspective. A variety of perspectives and themes were expressed concerning the theme of the Anne Frank House. However, the majority of the participants mentioned the occasions of the Second World War as the main theme. For example, participant 2 said; *''Yes, the holocaust. Second world war. And then like, the difficulties of being a Jewish person during the Second World War.*'' (Personal communication, 02/03/2020). Other keywords to describe the occasions of the theme Second World War were 'Holocaust', 'Jewish', 'Nazi', and 'concentration camps'.

Then there were several other separate themes expressed, which were commented in general only once or twice. Alternatively, multiple keywords were given to describe several

themes. Such as by participants 13, who comments that the theme is related to injustice, racism, and suppression of identity; *‘Injustice, racism and suppression of your own identity and dignity, I mean, this family had to live in close quarters and discriminate.’* (Personal communication, 03/03/2020). This indicates a different perspective on the theme than the majority who commented in terms of the Second World War theme. Another perspective on the theme is from participant 7, who commented more in terms of human relationships, with keywords such as perseverance, trinity, inclusions, and community. As can be seen in this comment;

‘A little bit of a broad term, I guess, just. I know perseverance. Trinity was a big thing; I would say that. ... But it was very much a communal like team sort of thing. So, in that sense, there's a sense of inclusion and getting each other's back. So, I I think I think in that sense it may resonate with people while they're more. Just because, you know, if you don't have a background on Anne Frank specifically, everyone can identify with community and families and loved ones.’ (Participant 7, personal communication, 03/03/2020)

Participants 7 felt that throughout the visit he did not only learned about Anne Frank’s story but also the stories of the other people who were in the house.

The overall response to this question was surprisingly very varied, with different perspectives on the theme. There is not a significant difference between the age or gender of the participants, but this is more related to the participants values, views and goals. This indicates as well that it depends on the participants themselves how they perceive the site and interpret the experience.

Recognition & Appeal. The participants commented in terms of two interrelated themes when asked about the importance of preserving the Anne Frank House. The first theme emerging from the results is the educational purpose of the site. This theme captures all the responses related to ‘learning’, ‘history’, and ‘Second World War’. Of the 15

participants, more than half of the participants commented on the keywords for educational purposes. As described by participant 13; *‘I do think so yes. Especially I am not mocking younger generations. But they really got no idea. As older generations have disappeared, died. Then that's gone isn't, that history is gone apart from the textbooks, so this brings it back.’* (Participant 1, personal communication, 02/03/2020). Participants 13 described the importance of preserving the museum in the way of physical history disappearing if not preserved. Another participant described in the way of teaching the next generation about history. As said by participant 15;

‘I think our generation is still a little bit connected to the war, but that will disappear slowly. So maybe in 50 years we'll be different. But I think it's a very good museum to have. And I think I can say it's bad. It's a bad thing. My parents never took care me here. I think it's going to be nice or nice when your kids are an amount of age. They could understand. And when they learn about the world war that this is and that it adds something to your education as well.’ (Participant 15, personal communication, 27/02/2020).

Participant 15 described it as a way of keeping the generation to become aware of the history that happened in a way of showing them by visiting the museum (physical way of teaching) instead of learning about the history from textbooks (non-active way of teaching).

The second theme that emerged from the data is ‘remembrance of the story and history’. Participants described this theme by words as ‘remember’, ‘never to happen again’, ‘keep reminding people of what has happened’ and ‘importance of the story’. The majority of the participants also commented in terms of this theme. Participants felt that it is of importance to remember what has happened and that it should never happen again. As commented by participants 12;

‘‘Like I mentioned earlier, like the legacy that she has and the legacy of, you know, of all the people who suffered during the World Wars, where I think it's very important to us to remember and carry forward, because it's very impactful to I think to humans, to the earth, to us, to me.’’ (Personal communication, 03/03/2020)

But also indicated by participants 2 who felt that it is crucial to keep reminding people of what had happened and that that is one of the reasons to preserve the museum; *‘‘Because like they need to keep reminding people, what happened during those years and because we should not forget it like, we need to learn from the mistakes that happened.’’* (Participant 2, personal communication, 02/03/2020).

There was a sense of collective alignment amongst participants regarding the results of this differentiation criteria. It needs to be preserved for the generation to come and therefore indicates an alignment between the different age-groups included in this research. No significant difference was found between the genders of the participants concerning this differentiation criteria. This indicates the importance of the phenomenon and theme for society.

Experience Platforms

Framing. Framing is about the specific ‘version’ of the phenomenon and theme that is highlighted and presented. To evaluate if the phenomenon was covered at the site, the phenomenon was repeated and then asked if all the points were expressed at the museum. Eleven participants felt that all the elements of the phenomenon were present at the museum. Another two participants mentioned that the main points were covered. However, they missed some additional information about some particular parts of the phenomenon. Such as described by participant 13, who missed information of the intrusion;

‘‘I think that a lot of the story, a lot of emotion in the story comes from the fact that someone outed them out of the family. They called the Nazis, said, hey, this family living here, that wasn't touched upon at all.’’ (Personal communication, 03/03/2020)

Participant 13 would have liked to have some additional information on the intrusion but understood why there was not a lot of information available.

Additionally, participant 11 felt like the everyday lives were not touched upon enough during the visit, how Anne Frank and her family were able to live in the place for two years. *‘‘Yes, I felt that, maybe I didn't get how they actually physically managed to live day by day. How did they bring in the food and the wash...? The part which was there was very limited ...’’* (Personal communication, 03/03/2020). For this participant, it was not clear how the Anne Frank family and the other could survive every day and would have liked to have some more information about this as well as some additional information on the furniture of the house itself. From two participants, it is not clear what their thoughts are on this topic because this was not touched upon during the interviews. No significant difference has been identified between the participants' demographic information concerning this differentiation criteria.

Experience Platforms. The experience and performance platforms are the arrays, design, and profile of approaches and tools applied for inducing and facilitating the phenomenon/theme specific site experience for visitors. The Anne Frank House uses several dynamic, active, and interactive tools to facilitate the on-site visitor experience. The museum uses tools such as videos, interview material, sound, and artifacts. The tools have been divided into three types of learning elements based on the participants' thoughts. The three learning types are; 1) auditory-, 2) visual- and 3) kinetic- learning.

Mainly the combination of the three types of learning, in general, has been valued by the participants as described by participant 12;

‘... I think, you know, we were just talking about, you know, there's three types of learning, visual, kinetic and auditory. And they did a very good job, I think, with all the visual, like the interviews and the videos and just a kinetic, just like. Like I said, like the actual bookcase. The actual staircase. Yeah. The pictures on the wall and the posters. So. Yeah. And then the auditorium obviously with the audio guide. Yeah. Yeah. So, I think they did a really good job of letting all those three things together. ‘ (Personal communication, 03/03/2020)

Participant 12 immediately recognized the three learning types at the museum and expressed that the site has done a good job in expressing these learning types. Participant 13 mentioned the three types immediately as well; *‘There was a really great mix of visual with the movie's audio, with the listening and then the kinesthetic like being present. Learning. You couldn't touch anything, but you were there and that's enough. ‘* (Participant 13, personal communication, 03/03/2020). Even without being able to touch certain artifacts, the fact of being there was already enough for participant 13. Both participants express their thoughts on the tools and platforms and mention the three types of learning, having meaning for them.

The first tool is the auditory tool, which relates to learning by listening and, in this case, to the audio guide, which provides the audio for the video's and interviews showed throughout the museum. When asked about the experience and performance platforms, predominantly all participants said that the auditory tools had the most effect on them while visiting the museum. The audio tool provided this extra dimension for the visitors by providing the voice-over of the videos. The room was voiced over and could be started by pointing the audio guide towards the QR-code. It allowed them to decide on their own pace for moving throughout the museum. As commented by participant 3;

‘I thought so and like the audio headsets that we had that we're really good cause you could listen to it with your ear and listen it different times. You were not one step behind

when you kind of came in late. The whole room was voiced over. " (Personal communication, 02/03/2020)

Participant 3 expressed her appreciation towards the audio tool, which made her feel she could control her own pace, and this made her experience more enhanced.

The second type of learning used by the Anne Frank House is by visual tools. This learning type was significant for the participants as well, by means of the videos being linked with the audio from the auditory learning made the experience more comprehensive and more touching. As commented by participant 8;

"I thought it was great. I thought it was a great mix of, you know, video, a little bit more interactive elements and then a lot of like the original parts of the house there for you to see. I thought it was really well done. And the audio tour I really liked, I liked... It was so easy. Just like scan in the room you're in and then you're just hearing everything that took place in that room or, you know, I thought it was great." (Personal communication, 02/03/2020).

Participant 8 felt that the videos gave the experience a more interactive element, mainly because it was linked with the audio, so those two elements mixed made it more comprehensive.

The third type of learning, the kinetic learning, was meaningful as well, there were artifacts present and also the possibility for participants to touch some of the elements at the site made it an authentic and emotional experience. As described by participant 9 as well;

"Absolutely. I feel like you could just kind of made that, like, pinch my stomach, you know, because you're like, wow, like this is where it all happened. And, you know, like you're listening to the audio tour. You're seeing, you know, things on the walls, like the marks where they were like the marks of how tall they were growing, you know, over the years."

Like, it just made it way more of an emotional connection, being in the space, knowing what happened there.” (Personal communication, 02/03/2020).

When analyzing the differences between the age groups and gender, there was no significant difference found concerning the three types of learning. All the participants mentioned the auditory tools having the most effect on them. When analyzing the differences and similarities between the kinetic and visual tools, there was an equal mix between the older and younger age groups on how often the visual and kinetic tools are mentioned. No significant difference was found concerning gender or reason for the visit.

Desired Visitor Effect. After questioning the perceptions of the participants regarding the platforms and tools being present at the museum, the researcher wanted to evaluate how the experience platforms affected the visit. This question has not been asked in depth to all of the participants. One of the effects mentioned was the creation of an enhanced understanding of the story. As indicated by participant 2; *“Yeah, it definitely helped to understand better.”* (Personal communication, 02/03/2020). Participant 8 felt that the tools helped to better maneuver through the house and helped to an enhanced understanding of the story;

“All of the above it was very easy to navigate through the house. It was easy to get the audio cue. And it was like I said I didn't know all the details about the story. So, it was very like knowledgeable. You know, like helping me understand the whole story.”

(Personal communication, 02/03/2020)

Convenience Platforms

Convenience-Specific Platforms & Convenience Level + Profile. The convenience platforms are contributing to well-being among visitors and prevent unpleasant stress, diversion, and fatigue related to the visit at the site. The participants were asked how they perceived the design of the whole museum. Therefore, not related to specific areas but in general. Three broad themes emerged from the analysis. The first theme commented on is convenience. Which refers to the state of being able to proceed with something without difficulty, as indicated by participant 12 as well;’ ... *Yes, things very simple in the way they also they give you a diagram of the house and which place you are. Yeah. And so, it gives you ... helps you orientate yourself since from the beginning.*’ (Personal communication, 03/03/2020). Participant 12 felt that visitors knew where they were and how to continue the visit without getting lost.

The second theme commented on is easy; which is referring to needing little effort. As described by participant 1, who felt that it was easy to move around without needing much effort; *’No, I think it just, you knew exactly where you were going. There is no wrong way to go to be honest.*’ (Personal communication, 02/03/2020).

The third theme commented on by the participants as ‘good flow’. With good flow, it is referring to a good movement towards one direction, in this the movement throughout the museum. As participant 5 said;

’ Is very good, you know, even when you were going you knew which way to go now. You go in the right direction. ... And you can go at your own pace. You are not pushed along. It's not like right at this room and you have to go to the next room.’ (Personal communication, 02/03/2020).

Participant 5 is referring to visitors knowing which direction to follow and to be able to this at a person's own pace. No significant differences between age or gender groups could be identified within this differentiation criteria. This could be a result of the site being presented in a convenient way; therefore, the participants have not experienced any negative feelings or emotions with the site.

Social Platforms

Arrangement & Regimes. This differentiation criterion is about specific communication rules, intrinsic norms, and physical facilitators and constrains of visitor's social sites. The word 'rules' are not meant literally, but more in a figuratively way. Rules are not made in a real sense, but in a way that is expressed through figures of speech. When the participants were asked about specific communication rules or norms of the museum, the majority commented that it all went in a natural manner, where no specific rules or norms were set. For instance, when the audio tour temporarily stopped for visitors to go into the Annex, people knew that that was for a reason, so they did not interrupt this silence as mentioned by participant 13;

'It all came naturally. I think the queue that when that said that this is the end of the audio, people just knew that there's a reason that there's no more... Nothing more to hear. And so, we shouldn't interrupt that. Keep the silence, keep the intensity of the situation for not speaking out.' (Personal communication, 03/03/2020).

Moreover, participants described that they used common sense, for instance for lining up after each other to see some of the artifacts or not pushing in front of other visitors. Without any personnel being present to tell them how to behave at the site;

‘‘ Nobody said, you know, you have to. Nobody said it. That was the start... You can go through now and you can do the tour now. Nobody said, you know, don't spend too long. Don't do this. Don't make any sudden noises. Yeah, you just left to your own the way you wanted to do it yourself. I think everybody just followed the same pattern. It's just something that everybody did, isn't it? You just you don't want to break the spell. ’’

(Participant 4, personal communication, 02/03/2020)

The participants answered similarly, therefore, no differences have been found between age or gender groups.

Nature of Intended & Emergent Interactions. This differentiation criterion is about the intended and emergent social behavior or interactions and the ‘social atmosphere’ among visitors and between visitors and staff. Therefore, two questions have been asked, the first one was focused on the atmosphere the participants experienced during the visit, and the second one was about the interactions among the participants and other visitors at the site. The participants were asked to describe the atmosphere they experienced at the site during the visit, and two broad themes emerged; respectful and serene atmosphere.

The majority of the participants described the atmosphere as ‘respectful’. Which in this case, is summarized as visitors behaving ethically and politely, with taking other visitors in mind as well. As described by participant 12;

‘‘... People were very reflective. So, you know, not a lot of people were talking, and people were just kind of taking it easy as well. Trying to take it in. I like the atmosphere where, you know, just you can sense that kind of like the respect and, you know, like people have. ’’ (Personal communication, 03/03/2020)

The second theme that emerged was a serene atmosphere, and this was a result of the word ‘quiet’ mentioned multiple times. Visitors acted peacefully and calmly and did not

interact or communicate much with each other. As commented by participant 14; *‘People were very quiet, respectful.’* (Personal communication, 03/03/2020).

The second question was focused on the interaction between the visitors at the site. Since participants mentioned before that there was a respectful and serene atmosphere, most participants were surprised that there could have been some interaction between visitors. They mentioned immediately when asked that there had not been any interaction between them and other visitors, also not with the people they went with. Participant 6 said that this was a result of people wanting to take the whole experience in; *‘Yeah, I looked around ... just from what I saw, everyone was just, myself included, just went along while you tried to take it all in this way very personally.’* (Personal communication, 02/03/2020)

Just a small number of participants indicated that they had some interaction with others, but that in case of some interaction, this happened in a very respectful way to not disturb other visitors. As indicated by participant 4; *‘There was a couple of you, a couple of comments that we made to each other. But it was obviously in whispers...’* (Personal communication, 02/03/2020). All participants described the atmosphere in the same way, either as being respectful or serene. Also, the majority of the participants said that there had not been any interaction or very little interaction at the site during the visit. This is in line with each other if there would not have been a respectful serene atmosphere, the visitors might have interacted more with each other, as the situation was different.

Closing Questions

There was a unanimous reaction to the question if the participants would revisit the museum. All participants commented that they would revisit the museum, but only if it was in a different setting. With ‘different setting’ it is referred to as the social setting of the visit.

Participants meant that they would revisit the museum if it were to be with someone else than they were with this time. As participant 12 said; *“I would... I would... I would bring somebody who, you know, a friend or family member who has maybe I've shown an interest to come and I would come with them again, for sure”* (Personal communication, 03/03/2020). Additionally, all the participants commented that they would recommend the museum to others. Words to describe the enthusiasm were; *“Definitely. I think it's a must-do, to be honest.”* (Participant 1, personal communication, 02/03/2020) and; *“Absolutely.”* (Participant 6, personal communication, 02/03/2020). When participants were asked about additional comments, the majority commented on not having any additional comments or comments which are not related to this research.

DISCUSSION

The purpose of this study was to explore the MVA site product and the related differentiation criteria (developed from a management perspective) from a visitor perspective to evaluate whether the differentiation criteria capture the essential aspects of the visitor's experience. This chapter includes a discussion of the major findings as related to the MVA site product elements from a management and visitor perspective. Also included is a discussion on the findings of this study in relation to studies on visitor experiences of Jensen, (2020), Jensen et al. (2017) and Mossberg (2007). The chapter concludes with a discussion of the limitations of the study and areas for future research.

This chapter contains discussion and future research possibilities to help answers the research questions:

(RQ1): *How do the differentiation criteria work in order to capture the essential aspects of the visitor's experience of the site product?*

(RQ2): *How do the differentiation criteria (developed from a management perspective) embrace the performance process of the Anne Frank House?*

The MVA site product applied to the Anne Frank House demonstrates that the main elements and related differentiation criteria capture the essential aspects of the visitor experience at this specific attraction. This study shows that when applied to visitors the visitors express multiple connections between the experience at the site and the intended differentiation criteria set-up by the management, as well as within the differentiation criteria itself. It could imply that the management perspective understands and can capture the essential aspects of the visitor experience at this specific site. The following paragraphs will discuss the specific main elements and related differentiation criteria from the visitor's

experience compared to the management perspective based on the empirical data gathered and it will discuss how the differentiation criteria capture the visitor experience.

Interpretation of the Findings

The following sections will focus on the five main elements of the MVA site product and the related differentiation criteria for each main element. Each of these five elements showed prominent factors of how the MVA site product captures the visitor experience at this site. Each main element is discussed in the following sections. The sections will finish with an overall observation of how the five main elements are connected and the relations established between them.

Phenomenon. The phenomenon is the founding element of the MVA site product and therefore will be discussed first. The phenomenon is a difficult element for the management to define and express because it heavily depends on the visitor's previous experiences and goals, how they perceive and experience the phenomenon. This study indicates that the visitors perceive the phenomenon as described by the management of the Anne Frank House. An interesting finding of the phenomena experienced by the visitors is that they mention different and more appeal and on-site effects related to it compared to the management. Indicating as well that different visitors have diverse previous experiences and goals and based on that, they connect feelings and emotions to the phenomena. This also confirms the view of Pine and Gilmore that ‘No two people can have the same experience because each experience derived from the interaction between the staged event and the individuals’ state of mind’’ (1998, p. 99).

Another interesting finding was found about the significance and appeal of the phenomena. The management intentions are on providing a site that is a symbol for the

Holocaust and provide information on strong but sensible topics. While the visitor's motivation shows a contradicting appeal. The visitors, however, express mainly that they are visiting because it is an attraction, one of the main attractions of Amsterdam precisely and then because of the history and the fact that it is a particular story. This finding confirms the research of Leiper (1990, p. 371) that visitors are active participants who are involved in the process and are pushed towards an attraction based on their motivation to satisfy internal needs and wants. Therefore, it is hard to categorize them based on specific themes, as there can be many different motivational factors for visitors to visit the museum.

Concerning the uniqueness of the phenomenon, it was not surprising that the visitors mentioned the same keywords as the management. This is all related to the way the phenomenon is expressed and presented at the museum. Visitors recognized and expressed the same keywords for the differentiation criteria as the management. The management has set-up the site in such a way that the visitors understand and express the same points as intended by the management

Differentiation criteria point F 'accessibility' (Table 2) is not included in this study. However, even though it is not included in this study, it has still been mentioned by the visitors. The visitors expressed their interest in the museum because it is one of the main attractions in Amsterdam. The Anne Frank House located in Amsterdam, is for many visitors of value and one of the motivational factors of the visit. It is quite a surprising finding as this element was not included in the study, however, still the visitors mention it. Therefore, further research should focus more on this specific differentiation criteria and evaluate how this differentiation criterion captures a part of the visitors' experience.

Table 2.

MVA site product - Phenomenon applied to Management and Visitor perspective

Main site product element	Differentiation criteria	Application to Anne Frank House (Management perspective)	Application to Anne Frank House (Visitor perspective)	
Phenomenon	a. Identification	The Anne Frank House is a museum with a story, it is about the true story of Anne Frank and her family, the house where they were hiding during the Second World War and the diary which she wrote during that time	The Anne Frank House is a museum with a story, it is about the true story of Anne Frank and her family, the house where they were hiding during the Second World War and the diary which she wrote during that time	
	b. Mediation body	The house set up as a museum.	The house set up as a museum provides: - Feeling of realness (the actual hiding place being an actual thing it is having objective existence and not imaginary) - Better connection to the site and emotional connection (because of the house existing in original conditions)	
	c. On-site (and anticipated) visitor effects	Primarily psychological effects such as shock, abhorrence, reflection, guilt, empathy, grief, curiosity.	Psychological effects, such as anger, overwhelming, reflection, sadness, deep feeling, intense experience, heavy and inspiration	
	d. Significance and appeal	It means a lot for many a symbol of the Holocaust.	Strong but sensible. Wide range in Western World + +	Attraction (top attraction of the Netherlands / Amsterdam is a highly touristic place) History (the occasions of the Second World War / part of World history) Particular story (The story of Anne Frank being a particularly unique story known around the whole world)
	e. Uniqueness	The combination of the story, the intact authentic site and the diary.	Phenomenon (the combination of three elements; the story of Anne Frank and her family, the original house, and the diaries were written) Physical evidence present at the site (described in diaries, comes to life at the museum) Artifacts from the original site (only artifacts from the site) The original house (Site being original and almost untouched)	
f. Accessibility	House located in the center of a major European city and so very accessible.	Not related to this research		

Theme. When comparing the results of the visitor experience with the management perspective, there were some differences and common themes mentioned, see Table 3 for the applied MVA site product. The main themes mentioned by the visitors were about the occasions of the Second World War, as indicated by the management perspective as well. However, many more themes were mentioned by the visitors concerning more general human topics, such as injustice, racism, suppression of identity and inclusion, and community. Showing again how significant the phenomenon and theme are for managed attractions and how much they depend on the intrinsic motivation and wants and needs of the visitors themselves (Leiper, 1990; Pine & Gilmore, 1998, p. 99). The results for this differentiation criteria could also be an opportunity for the management to see what visitors relate to the general theme and to generate new opportunities at the site. For instance, by developing new exhibitions at a museum concerning the themes mentioned by the visitors.

Moreover, the recognition and appeal were difficult to measure as the management of the Anne Frank House restricted the researcher to use the word 'appeal' during the interviews. Therefore, another way had to be introduced to highlight this differentiation criterion to the visitors. The results of the visitor's experience show a view more on the perseverance of the museum rather than on the recognition and appeal at the moment. Based on the sensitive element of the phenomenon, the visitors express that they came for educational purposes and as a remembrance of the story and history. Indicating that the management's focus on the tools and approaches of the museum has been on educational and remembrance purposes. This differentiation criterion needs to be further investigated in the future to provide a complete outcome and could provide more insight into the MVA site product.

Table 3.

MVA site product - Theme applied to Management and Visitors perspective

Main site product element	Differentiation criteria	Application to Anne Frank House (Management perspective)	Application to Anne Frank House (Visitor perspective)
Theme (thematic frame)	a. Categorization/ 'label-ling' (and narrative essence)	Holocaust, 2nd World War, Nazi regime, ethnic/religious persecution, the diary of AF as thematic frames Dramatic story of a girl and family	Second World War, Holocaust, Jewish, Nazi, injustice, racism, suppression of identity, trinity, perseverance, inclusion and community
	b. Recognition & appeal	- Worldwide recognition - Salient issue in the society with strong symbolic meaning - Strong emotional appeal. Across all demographics. Varies with geographical proximity, ethnicity and age. - Attitude to theme, inflammatory, though not enough to prevent visits. High level of emotional involvement.	Educational purpose (Learning, history and Second World War) Remembrance of the story + history (Remember, never to happen again, keep reminding people of what has happened, importance of the story)

Experience Platforms. The experience platforms are the elements that focus on the on-site visitor experience of phenomena and themes by presentation tools and approaches, the findings of this main element are shown in Table 4. The visitors of the Anne Frank House express that it was vital for them to experience the site through different experience platforms, as one platform can have more meaning to the visitor than another platform. This depends on the motivation, needs, and wants of the visitors as well as the learning type preferred by the visitors. Visitors interpret and transform their impressions, which is therefore mediated by perceptions. Confirming also Selstad (2007b, p. 27), who expressed that visitors are actively involved in the experiences; thus, the experience becomes an event mediated by perceptions. How these perceptions are formed depends on the visitor motivations and needs and wants. It can, therefore, be possible that a single product can elicit a diverse range of visitor experiences based on the visitors' motivations and needs and wants (Ooi, 2004).

The Anne Frank House has used several platforms to generate on-site visitor experiences, such as audio, visuals, and kinetic tools. The experience platforms have been noted by the visitors and have been perceived by them as a positive contribution to their experience. The visitors expressed that they were able to narrate, interpret, and transform their impressions and felt, therefore, more connected to the site. Because they were an active part of the attraction and the experience, the visitors felt a more enhanced understanding of the story. The level of resource investment has not been included in this study, as it was not clear at the beginning of this study how this could be evaluated from a visitor perspective. Therefore, the decision has been made to exclude this differentiation criteria from the study. Further studies should pay more attention to this differentiation criteria to evaluate if this criterion needs to be included in the MVA site product.

Table 4.

MVA site product – Experience platforms applied to Management and Visitor perspective

Main site product element	Differentiation criteria	Application to Anne Frank House (Management perspective)	Application to Anne Frank House (Visitor perspective)
Experience platforms	a. “Framing”	What version/aspects are emphasized – what storyline presented – developed from the identification criterion	The phenomenon is fully expressed at the site. The missing element is about the intrusion (how did it happen) and the everyday life’s (how did they Anne Frank family survive for so long)
	b. Experience platforms	Exposure to the authentic. Simplicity. Audio-visual technology but not high-tech. Visitor left to own reflection. ‘Sacredness,’ factual, opportunity for internet/social media follow-up. Flow chart of path and stops.	Auditory learning (Listening - audio guide) Visual learning (Seeing - videos, interviews, text and pictures) Kinetic learning (Artifacts - Posters/lines on walls / the stove)
	c. Desired visitor effects	Awareness, reflection, meditation, education, responsiveness to similar contemporary situations	The experiences platforms used at the site resulted in a more enhanced understanding of the story
	d. Level of resource investment	Non-profit organization so investment modest. Documentation center requires good institutional infrastructure. Voluntary contributions can be made.	Not related to this research

Convenience Platforms and Social Platforms. The convenience platforms generate convenience at the site for visitors when applied correctly. When this attraction element is not in order, it will create unpleasant stress, diversion and fatigue (Moscardo, 1996). The findings of this research show that the visitors experience the support services, facilities and systems as convenient, easy and there is a good flow, see Table 5. This is in alignment with how the management has set-up the site in relation to the convenience platforms and how the convenience level and profile are set-up. The management indicates a simplistic, slow visitor flow where disturbances are controlled to maintain 'sacred sense of place'. Moreover, the convenience level has been set-up as low key and simple, these themes/keywords are mentioned by the visitors as well.

The visitors mentioned that the site was well managed and set-up, the design of the museum was well thought of in relation to the experience platforms being present at the site. Even though this main element has only been quickly touched-upon for this study it demonstrates that when the convenience platforms have been correctly applied, the visitors only mention it briefly, as there has not been any dissatisfaction experienced at the site. This could indicate that when the experience platforms together with the convenience platforms have been integrated and connected this will result in an enhanced visitor experience. At the same time, this would contrast when the two platforms are not integrated or connected.

Moreover, about the social platforms, the visitors acted according to the way the management had intended the social platforms to be, as shown in Table 5. This is not surprising when evaluating the findings of this main element with the differentiation criteria of other main elements. Throughout the interview the visitors mentioned emotions, feelings, behaviors that are in line with the sensitivity of the phenomenon and theme of the site. Therefore, it is not surprising to see that when the social platform was discussed during the interviews, the interactions and behavior by the visitors were described as limited interaction,

respectful, using common sense at the site, and expressed a serene atmosphere at the site.

Meaning that visitors acted according to their own pace without disturbing others and no or little interaction between the visitors was expressed.

The management has set-up the site in a way to encourage limited interaction and provide a meditative atmosphere where visitors move at their own pace. The themes mentioned for the social platforms by the visitors are also a result of the experience platforms provided by the management. By the use of individual audio tools, the visitors are focused on their own experience at the site and move through the site without interacting that much.

Table 5.

MVA Site Product – Convenience platform + Social platform applied to management and visitors

Main site product element	Differentiation criteria	Application to Anne Frank House (Management perspective)	Application to Anne Frank House (Visitor perspective)
Convenience platforms	a. Convenience-specific platforms (design)	Simplicity. Slow visitor flow, disturbances controlled to maintain ‘sacred sense of place’	Convenient (state of being able to proceed with something without difficulty) Easy (needing little effort) Good flow (good movement towards one direction)
	b. Convenience level & profile	Low key and simple	
	c. Level of resource investment	Non-profit organization so investment modest. Documentation center requires good institutional infrastructure. Voluntary contributions can be made.	
Social platforms	a. Arrangement/regimes (structures)	Limited space and few opportunities to interact. Front staff plays a passive role. Visitors move in their own time in one direction in a relatively small building. Respect for the nature of the theme	Natural manner (own pace without disturbing others) Common sense (lining up) No specific rules or norms
	b. Nature of intended & emergent interactions (processes)	Limited interaction. ‘Sacred’ atmosphere, meditative atmosphere, hushed voices, restrained body language.	Respectful (behaving ethically and politely, with taking other visitors in mind) Serene atmosphere (quiet, acting peacefully and calmly) No interaction or little interaction

Relationships between Main Elements. The phenomenon and theme are the founding elements of the MVA. The phenomenon and theme need to be exposed in a presented form, the experience platforms, with social platforms and convenience platforms as moderating factors. For the Anne Frank House, which is a dark tourism attraction, the phenomenon is a strong yet sensitive theme. Therefore, the management needs to adjust their choice of tools, the experience platforms, to accommodate the visitors. This study indicates that it is essential for visitors to be educated and to create awareness of the phenomenon. Therefore, the management choice of tools should be on tools and approaches that stimulate these intentions. Based on the experience platforms that have been used to express the phenomenon and theme, the social platforms and convenience platforms need to be adjusted and developed to integrate these tools and approaches.

This study indicates that for the visitor experience, the experience platforms demonstrated at the site, influence how the visitors experience the social platforms and the convenience platforms. Regarding the site's convenience platforms, it shows that the visitors did not significantly experience this platform as the experience platforms and the convenience platforms were integrated in such a way that the visitors did not experience any inconvenience or mismatches concerning the design of the services, facilities, and systems.

Moreover, it indicates that for the social platforms the rules and design of the site vary with the nature of the phenomena and theme. In this case, the atmosphere and interaction described by the visitors were described in relation to how the management perspective had expressed the phenomenon and theme. The Anne Frank House has prepared the social platforms for cautious social behavior. In contrast, other attraction types might prepare the social platforms differently depending on the nature of the phenomenon and theme. For example, theme parks would focus on encouraging expressions of excitement, interactions and social activities among the visitors, while the Anne Frank House stimulates limited

interaction at the site. This shows that different elements of the visitor experience are connected and therefore, it is crucial managing the different elements simultaneously.

The moderating factors, the convenience, and social platforms need to be set-up in a way to compliment the experience platforms, which in turn are the tools and approaches used to express the phenomenon and theme. The researcher indicates that if one of the elements is not managed correctly, it will influence the entire visitor experience. Future studies should investigate this observation further.

Implications for Theory and Research

Theoretical Implications MVA site product Jensen (2020). The MVA site product is a management-based site product with resources that need to be managed to extract a site's intrinsic value for the creation of visitor experiences (Jensen, 2020). The differentiation criteria are defined as structures, and they are developed prior to the performance process when the visitors experience the site product. This study highlights the most significant aspects of the visitor's experience based on the case-study. Figure 1 (see literature review) shows the aspects of the MVA site product as a set of structural elements and performance.

The focus of this research has been on relation A, how the product elements (structure) influence the performance (process). The performance aspect (process) is where all elements come together, this is where the visitors based on previous experiences and goals perceive the experience as an active participant of it. Additionally, this is also where the interaction and the co-creation happen between the product elements (structure) and the performance aspect (process). Current study indicates that at this attraction, the product elements developed by the managed capture all of the performance and also create some interaction and co-creation at the site, which will enhance the on-site experience of the visitors.

The way the experience platforms have expressed the phenomena and themes are of importance concerning the interaction and co-creation of the visitors at the site. The developed structures (differentiation criteria) work together to create the experience and also create some space for the visitor to co-create the experience, which will result in an enhanced visitor experience at the site. This can be seen at the research site, the Anne Frank House, where the management has set-up the site in such a way that the experience platforms cover and express the phenomena and theme of the site. The visitors have perceived this in a meaningful and positive manner, and the visitors express that the criteria are connected and collaborate to express the phenomena and theme at the site.

Moreover, the convenience and social platforms are managed, so the visitors interact and co-create their experience at the site. If a managed attraction site does not take these elements in mind, there could be a misinterpretation of the phenomena and theme in relation to the other elements. Therefore, it is of importance when evaluating the visitor experience that the differentiation criteria in relation to the main elements are all developed, integrated, and well expressed at the site to create the most value for the visitors when visiting the site.

The visitor experience expresses a connection between the several main elements and the relation differentiation criteria. For example, social platforms are set-up to accommodate visitors in relation to the nature of the phenomena and theme. The specific social interaction and rules/regimes at the site depend on the type of attraction. This study deals with a strong yet sensitive phenomenon, and therefore, it is of importance that the social platforms are set-up to accommodate this. In this case, the phenomenon needs limited interaction and a 'sacred' atmosphere, therefore interaction is not stimulated between visitors and between visitors and staff at times of the experience.

This study indicates that besides the service provider also the visitors are an essential participant of the performance aspect. Which is a new and interesting fact of the MVA site

product, as the focus has been on the management perspective when developing this MVA site product. The visitor experience is partly based on what the attraction provides and on the other hand what the visitor ‘brings’ to the attraction. The visitors co-create the experience when being present at the site, this co-creation is based on the visitor’s previous experience and also on personal goals. Moreover, the performance process is also significantly influenced by the visitors and how they interact with each other. Based on this interaction the visitor might experience the visit differently compared to not having interacted with other visitors at all at the site. This indicates that it is of importance to focus on the visitor aspect early in the development process as well and include this visitor perspective throughout the development of the attraction site.

Visitor Experience Theoretical Implications

In order to discuss how the elements and related differentiation criteria collaborate, some of the elements will be compared to previous research to see how they are aligned or dissimilar and to provide a different perspective on it. The results of this research show that the visitors demonstrated significant importance of the experience platforms expressed at the site. While the phenomenon and theme are understood based on the visitor’s goals and prior experiences, the experience platforms need to be able to present, interpret or prepare the phenomena and theme for visitors in an organized way to enforce the visitor experience value (Gunn, 1988b).

The current study confirms that the function of presentation platforms is to express and vitalize the character of the phenomena and theme that form the initial reason for visiting an attraction (Gunn & Var, 2002) and to maximize visitor perceived values (Jensen et al., 2017). The experience platforms are the way for the management to let the visitor narrate and interpret the phenomenon and theme and get them to co-create the experience by being ‘involved’ in the tools and platforms.

This study shows that when the experience platforms are recognized and understood by the visitors, it enhances the experience. The visitors indicate that they have understood the phenomena and themes of the site and when asked about the experience platforms, they have mentioned all the platforms present at the site and how they have influence and contributed to their experience. This indicates that the experience platforms next to the phenomena and theme elements are of great importance for management in order to understand the visitor and to enhance the experience. At the same time, they also show great importance for the visitors and the visitor experience at the site. Increased research attention on these various forms of presentation and interactions with visitors, and how these elements can produce positive or valuable visitor experiences have been established in the past few years (Jensen, 2014).

Theoretical Implication study Jensen et al. (2017). When comparing the experience platforms of the MVA site product with the research done by Jensen et al. (2017), it complements each other. Both studies show that the experience platforms are depending on the attraction site and type of visit. In the current study, there are three main reasons for the visit; 1) attraction, 2) history, and 3) particular story. The implementation of the experience platforms covers all three of these types of visits. While these experience platforms enhance the experience at the site of this study, for another attraction type, this could be different, which has also been suggested by Jensen et al. (2017).

Among the three presentation platforms of this study, visual (sight), audio (hearing), and kinetic (touch), a combination of the three platforms has been mentioned as creating the most significant impact on the visitors. The audio platforms have been mentioned most when discussing the presentation platforms separately. The perceived importance of these platforms reflects the visitors' desire to take in the experience at the site, surrounded by a pleasant environment to explore the site using all senses. This is consistent with the viewpoint of

servicescape (Arnould et al., 1998; Bitner, 1992), positing that the perceived environment as a whole may impact individuals' emotions and behaviors.

When comparing the presentation platforms attributes of Jensen et al. (2017) with the current study, it shows that there are some similarities and differences between the platforms mentioned. The attributes of both studies differ; therefore, it cannot be compared to a great extent. The research of Jensen et al. (2017) shows that among the four presentation platforms, the 'independency platform' is the most significantly related to visitor overall satisfaction, followed by the 'oral/traditional platform'. This is in line with the current study, however, for the present study, the 'technological orientation' platforms are also of great importance.

The 'independency platform' has been expressed at the site by creating a relaxed and pleasant environment. For the dark tourism attraction, this is important, as it includes events related to death, disaster, violence, tragedy, or crimes contrary to humanity (Dann & Seaton, 2001). Therefore, creating a relaxed and pleasant environment, where visitors feel at ease to take in the experience is of great importance. Utilizing experience platforms that generate this relaxed and pleasant environment, which in this case has been done by combining the three experience platforms to create opportunities for the visitors to carry out self-initiated actions and provides the opportunity to use three senses (hearing, sight, and touch).

Moreover, there is a difference between the two studies concerning the 'oral/traditional orientation' platforms of Jensen et al. (2017). At the site of this study 'the oral/traditional orientation' platforms is an optional platform for the visitors to experience. Visitors have the opportunity to experience this platform before the visit at the site starts, where the visitors are introduced with some more general background of the phenomenon and theme and have the opportunity to discuss experts at the site.

The study of Jensen et al. (2017) did not show significant importance of the 'technological orientation' platform at the specific attraction types and sites. This is

surprising as the current study indicates that this is an essential platform for the visitor experience at the research site. The audio and visual platforms of this study are in line with the description of the technological orientation presentation platform of Jensen et al. (2017). Both express the use of technology to create intriguing experiences, information is accessed by interactive technology at the site, and the use of portable audio-guides at the site. The current study shows that for the visitor experience, this platform made a significant difference on their experience. The combination of the attributes resulted in a better and more enhanced understanding of the site.

This is surprising as the study of Jensen et al. (2017) focused on nature-based and historic heritage attractions did not indicate a significant contribution of this platform on the overall satisfaction of the site. The findings indicate that the attraction category matters with regard to the perceived importance of presentation approaches among visitors. Indicating that for this particular dark tourism attraction site, these experience platforms are of significant contribution to the visitor experience, however, this does not mean that this will be for every dark tourism attraction the same.

Moreover, this comparison indicates as well that it depends on the attraction category how the experience platforms are perceived among visitors. The findings support Leask's (2010) emphasis on the importance of attraction types and point out the potential downside of aggregating results from diverse attractions as some of the findings could be attraction type specific. Therefore, it is of importance to further test the MVA site product on different attraction types in order to see how the experience platforms perform at a different attraction type. The results offer additional new research insights into the role of different experience platforms at visitor attractions.

Research also indicates that the convenience platforms, the support services, are regarded as factors that primarily produce convenient conditions for visitors at the site. This

is an interesting and important factor. This research indicates that when the support services are well managed, they are not necessarily noticed by the visitors, however, if the support services were poorly managed and present at the site, this would have a significant impact on the visitors. When this attraction element is not in order, it will create dissatisfaction, inconvenience, fatigue, and mindlessness (Moscardo, 1996). This is also suggested by Jensen et al. (2017), who indicate the same factors for satisfaction and dissatisfaction when the convenience platforms are not in place. Therefore, the focus should be first put on the on-site design and convenience of the visitors. The services and logistics experienced by the visitors must be managed and established, as they have a critical influence on the perceived experience of the visitors. If these aspects, the convenience platforms, are functioning well, the management can move on to the creation of desirable experience platforms for expressing the phenomenon and theme.

This research showed that the convenience platforms at the site were well managed, as the visitors' experience and the memories of the site were on the effects of the phenomenon/theme and the experience platforms and not on the convenience platforms. The comparison of this study and the study of Jensen et al. (2017) indicate that that the convenience platforms are an essential element to include when measuring the visitor experiences across attraction categories. The importance has been indicated across nature-based, historical heritage and dark tourism attractions.

Theoretical Implication study Mossberg (2007). Another framework to compare the MVA site product is the experiencescape model of Mossberg (2007). The visitor's experience within the context of the MVA site product compared to the experiencescape model Mossberg (2007) shows some similarity of factors on how to influence the consumer experience within the context of tourism. However, there are also some significant differences between the two frameworks, mainly the way the factors are expressed at the site.

The experiencescape can be defined as a blend of many elements coming together (Shaw & Ivens, 2002) and to involve a variety of consumers' senses should be stimulated, according to Föster and Kreuz (2002).

The experiencescape is referred to as a space of pleasure, enjoyment, and entertainment, as well as the meeting ground in which divers' groups move about and come in contact with each other (O'Dell, 2005). The term 'scape' is referred to as the involvement of various sensescapes, such as visual, sightseeing, gaze, and also soundscapes and smellscapes (Dann & Jacobsen, 2002). The arena is the experiencescape where the action/consumption takes place and the characters can be both personnel, but also other tourists consuming simultaneously.

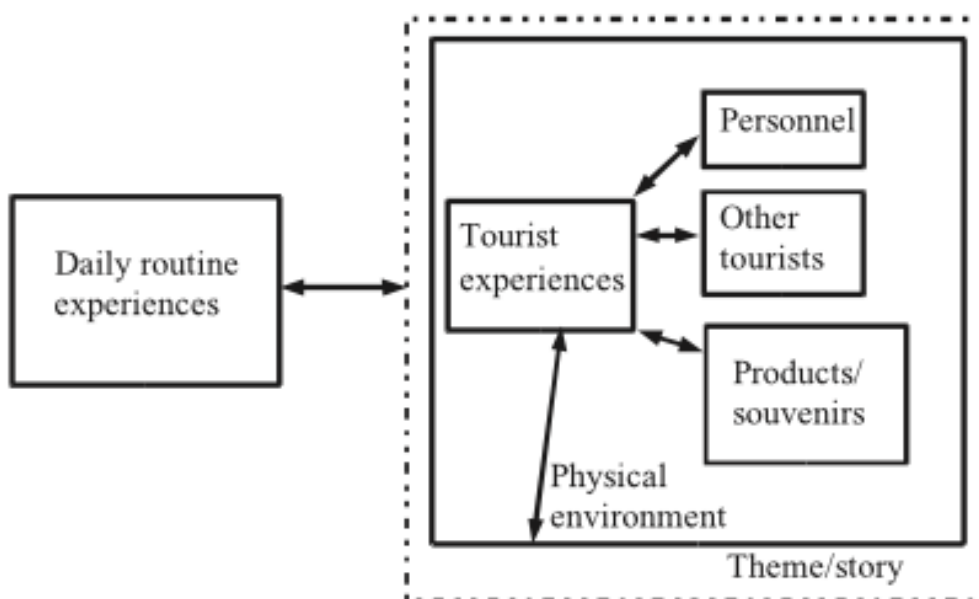


Figure 3. Proposed factors influencing the consumer experience within the context of tourism: Adapted from 'A Marketing Approach to the Tourist Experience' by L. Mossberg, 2007, *Scandinavian Journal of Hospitality and Tourism*, p. 65.

The proposed factors influencing the tourists' experiences are shown in Figure 3 (Mossberg, 2007, p. 65). When comparing the physical environment factors of Mossberg (2007) with the visitor experience at the Anne Frank House, it shows that some of the attributes mentioned by the visitors are in relation to the factors of the physical environment.

The physical environment, as described by Mossberg (2007). The facilitator enhances the activities in the service setting; as a socializer who facilitates the interactions between the tourists as well as the tourists' interactions with the personal; as a differentiator when compared to competitors (Zeithaml & Bitner, 2003). This can be linked to the experience platforms of the MVA site product of Jensen (2020). It is referring to the site of the experience; the 'place' where the experience happens. This is an essential factor to manage the visitor experience as the physical environment can positively or negatively affect the visitors' behaviors and can lead to positive (or negative) beliefs and attributions with the organization, the people, and the products.

The experience platforms of Jensen (2020) indicate that specific tools or approaches need to be managed to enhance the visitor experience and to connect the phenomenon and theme with the on-site experience in the physical environment. The personnel and other tourist factors of the experiencescape of Mossberg (2007) can be compared to the social atmosphere of the MVA site product. Both are including the interaction of the staff and also the interaction of other tourists.

For this study, the visitor experience would indicate that there has been a low-interactive service encounter at the site. The personnel's role was very subtle, and the interaction between the other visitors has been on the low side. One interesting fact between the two frameworks for influencing the customer experience is that the framework of Mossberg (2007) includes products/souvenirs factors that are not included within the MVA site product of Jensen (2020). This is interesting to note, as Onderwater et al. (2000) argue that souvenir purchasing is an essential element of tourism consumption, affecting visitors' tourism experience. At the site of the current study, the product/souvenirs factors are present as there is a bookstore to buy a souvenir as well as a café to purchase food and beverages.

However, this is not included in the MVA site product of Jensen (2020) and therefore, not discussed within this research.

Further research could review if this were a necessary element that needs to be included in the MVA site product. For this particular attraction type, a dark tourism destination, it would be a valuable element to include to evaluate how this influences the visitor experience at such types of attraction. However, for other attraction types, such as a natural-based attraction, this might not be of relevance and therefore it would not provide more insight into the visitor experience.

The phenomena and theme elements of the MVA site product relate to Mossberg's theme and story factors (2007). However, Mossberg (2007) provides a slightly weak explanation of how the story and theme can influence the visitor experience. A good story is referred to as having an arena, characters and a structure. When evaluating the visitor experience of the Anne Frank House, there could have been a different story or theme perceived by the visitors if this was not clearly defined. This indicates the importance of the phenomenon and theme elements of the MVA site product. When comparing the total visitor experience perceived based on both frameworks, it demonstrates that the MVA site product of Jensen (2020) includes a more detailed and comprehensive framework for capturing the visitor experience.

Limitations and Recommendations for Future Research

The main challenge and limitation of the present research is the interpretation from the visitor perspective by the researcher in relation to the MVA site product and the evaluation if the differentiation criteria capture the entire visitor experience. The phenomena and theme of an attraction can be perceived at the same time by different people and still be perceived differently for every visitor. It can, therefore, be difficult to measure if the differentiation

criteria capture the entire experience when applied to visitors, as every visitor experiences the visit at the site differently. This heavily depends on the intrinsic motivation and needs/wants and previous experiences of the visitor. The researcher attempted to reduce these challenges by using predefined variables (the differentiation criteria) and to use probe questions related to the answers of the participants. Nevertheless, the visitors' perceptions were ultimately determined by the researcher's interpretation of the participant's experiences and were thus open to the influence of researcher bias. The researcher sought to reduce these biases by actively seeking to double verify if the themes/terms mentioned by the participants could be classified to one general theme, by analyzing the findings multiple times and classifying it based on these analyses.

Moreover, several steps have been taken to reduce interviewer bias. The first step taken was to peer-review the interview guide. The interviewer has asked fellow research Master Students and supervisor for feedback on the research questions. Moreover, after the interview guide had been finalized, the researcher has pre-tested the interview on a research student to evaluate if the interview is constructed in the right manner and if the student understood the questions. After the pre-test, the researcher has adjusted some of the questions to fit the research participants better. With this, the researcher has attempted to reduce the interviewer bias.

Another limitation of this study is the limited collected data. Due to the COVID-19 pandemic, the researcher was restricted to collect more data as the Anne Frank House has been closed since the 12th of March 2020. This has resulted in a not completed 'rich' and 'thick' data collection. However, the data collected is of significant value and provides sufficient information to conclude to some extent. The results of this study cannot be generalized, as they are context-specific results. More research needs to be done to evaluate if

the Managed Visitor Attraction site product has significant meaning in the society and industry.

Further research should focus on multiple different attractions and evaluate if the same results appear or if there are significantly different findings. Despite these limitations, the study has contributed to expanding the understanding of the MVA site product by providing the visitor perspective on the nature of the processes, and the related differentiation criteria and by highlighting the most critical elements of the process. Although the findings of this study are preliminary and should be interpreted with caution, the present study offers some practical implications for providers of Managed Attraction of how the MVA site product could capture the visitor experience when applied correctly.

When applied correctly, the management of attractions can review if the expressed phenomenon, theme, and related platforms are expressed successfully and if they extract a site's intrinsic value for the creation of visitors' experiences. This study has given a brief insight into this intrinsic value creation by the MVA site product. However, more research is needed to examine if this value is also created at other attractions types, such as theme parks or other heritage sites through the MVA site product.

Therefore, the researcher recommends further investigation of the visitor perspective to different attraction types. Therefore, it is recommended to start applying the MVA site product by Jensen (2020) at Managed Visitor Attractions to investigate if there are significant differences between different types of attractions as well as more thorough insight into the underlying factors that influence these individual responses. The researcher recommends investigating the attraction management literature further to develop more comprehensive studies and conclusions, which can then be more generalized within the Managed Attraction industry.

CONCLUSION

Overall, this study implies that the MVA site product captures the essential aspects of the visitor experience at this dark tourism attraction. This study indicates that within the performance process, not only the developed differentiation criteria (formed from a management perspective) are of importance but also the visitors themselves to create the experience at the site. This connection had not been made previously. The experience is partly based on what the attraction provides and on what the visitor 'brings' to the attraction. What the visitor 'brings' is based on the visitor's previous experiences and wants/needs and that information needs to be integrated into the development of the MVA site product. This study also shows that the performance process is significantly influenced by the visitors and how they interact with each other at the site. Therefore, the researcher recommends focusing on the visitor aspect early in the development process and to include the visitor perspective throughout the development of the attraction site. So including it as a co-creator instead of a non-active receiver of the experience.

The MVA site product applied to the Anne Frank House demonstrated several connections between the pre-defined differentiation criteria set-up by the management and the experience of the visitors at the site. The significance of the phenomenon on the visitors, in combination with the expressed experience platforms, had the most impact on the total visitor experience as expressed by the visitors. This study indicates that the Anne Frank House has captured all of the necessary visitor experience elements, which results in a site that extracts the intrinsic value for the creation of visitor experiences leading to a more enhanced visitor experience.

Hence, further research is needed to determine if the differentiation criteria of the MVA site product also capture the visitor experience at other attraction types before generalized conclusions can be drawn about the MVA site product.

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APPENDICES

Appendix A. Interview Guide

Introduction to interview and researcher:

‘ I would like to thank you once again for being willing to participate in the interview aspect of my research.

The purpose of this interview is to learn about your visit at the Anne Frank House and how this relates to the Managed Visitor Attraction site product developed. There are no right or wrong answers, or desirable or undesirable answers. I would like you to feel comfortable saying what you really think and how you feel.

Our interview today will last approximately 15 minutes during which I will be asking you about your visit to the Anne Frank House in relation to the Managed visitor attraction framework developed.

[review aspects of consent form]

You have read the consent form, in their it states that the researcher would like to collect your personal data (this interview). Could you please confirm or disconfirm that this is ok with you?

In the consent form the research ask also to get permission (or not) to audio record our conversation. Could you please confirm or disconfirm that this is ok with you?

If yes: Thank you. Please let me know if at any point you want me to turn off the recorder or keep something you said of the record.

If no: Thank you for letting me know. I will only take notes of our conversation.

Before we begin the interview, do you have any questions? [Discuss questions]

If any questions arise at any point in this study, you can feel free to ask them at any time. I would be more than happy to answer your questions. ‘

General questions

A) I will start with some background information questions, which provide me some more information about the people interviewed.

What is your nationality? Living or visiting the Netherlands?

What is your gender?

What is your age group? (30thies / 40thies / 50thies)

What kind of educational background do you have?

B) Have you visited this museum before?

If yes, how many times have you visited the museum?

C) What is the reason you came and visited the museum?

D) Could you describe what you knew about the Anne Frank story before you came to the museum?

Did you know about the Anne Frank Diary?

Did you read it?

Phenomenon

A) We will talk a bit more now about the phenomenon (observable fact or event) of the museum.

Please tell me in what way you agree or disagree with the following statement about the Anne Frank Museum and what the museum is about:

'The Anne Frank House is a museum with a story, it is about the true story of Anne Frank and her family, the house where they were hiding during the second world war and the diary she wrote during that time'

B) The story is expressed by the house where they were hiding set up as a museum. In what way does the house contribute to expressing the story of Anne Frank in your opinion?

C) What type of effect did the story and the way it is expressed through the house have on you?

D) Almost every day the museum is sold out, why do you think so many people visit the museum?

E) How would you judge the uniqueness of story set up as a museum?

Theme

A) If you were asked to describe the theme of the museum, how would you describe it?

What do you think it is about?

What do you think is the main topic of the museum?

B) Why do think it is important to preserve the Anne Frank museum?

- *Worldwide recognition*
- *Salient issue in the society with strong symbolic meaning*
- *High level of emotional involvement*

Phenomenon / theme Realization

Before we talked about what the museum is about. Now we will focus a little bit more on how the story is realized at the museum, so in what way is the story expressed?

'That the Anne Frank House is a museum with a story, it is about the true story of Anne Frank and her family, the house where they were hiding during the second world war and the diary she wrote during that time'

A) In what way are the main points of the story covered / expressed at the museum in your opinion?

Are all of these points touched upon during the visit?

EXPERIENCE PLATFORMS

These questions are about the tools which are used to communicate the story.

- Audio visual tools such as the audio tool, the tv's, the videos played
- The actual house where they were hiding and the restored elements of the house and the story

B) What do you think about the different platforms that the museum is using?

C) Do you think there should be other tools used?

D) How would you judge the effectiveness of the tools?

E) In what way are the tools contributing to your visit?

F) Did the tools have an effect on you?

Did it make you experience emotions?

Did you learn something from it?

Support services, facilities & systems

A) If you look back at your visit to the museum, from arriving at the museum until now, how would you judge the design / outline of the museum?

Is it logically set-up? Convenient? Practical? Simple set-up? Low-key?

B) In what way did the design / outline contribute to your visit?

Social arena

A) What kind of atmosphere did you experience during the visit?

Did it have an effect on your way of behaving at the site?

B) Did you feel like there were some specific communication rules, or norms you had to follow?

In what way?

How did it make you feel?

C) How would you describe the interaction between the visitors?

Closing questions

A) Would you visit the museum again?

B) Would you recommend the museum to others (friends/family)?

C) Is there anything you would like to add to this interview, which we have not yet discussed?

Thank you very much for participating in the interview!

Appendix B. Letter of Consent

Are you interested in taking part in the research project?

” A Visitor Understanding of the Managed Visitor Attraction Site Product; Does the MVA site product capture the visitor experience?”

This is an inquiry about participation in a research project where the main purpose is to examine if the Managed Visitor Attraction site product gives meaning to the visitors. In this letter we will give you information about the purpose of the project and what your participation will involve.

Purpose of the project

The purpose of this Master research project is to give insight in the visitor perspective of the newly developed Managed Visitor Attraction site product. This will be done by achieving the following objectives:

- To examine the visitor experience of the MVA site product
- To study the visitor perception of the attraction elements and differentiation criteria
- To analyze the outcomes of the conducted visitor interviews
- To compare the visitor experience of the MVA site product to the management perspective of the case study

In order to break down this explorative research two research questions have been developed, which will provide more information about the visitor's perception;

RQ1; How do the differentiation criteria work in order to capture the essential aspects of the visitor's experience of the site product?

RQ2: How do the differentiation criteria (developed from a management perspective) embrace the performance process of the Anne Frank House?

Who is responsible for the research project?

University of Stavanger, Norway is the institution responsible for the project.

Why are you being asked to participate?

The sample, the participants, are selected based on the fact that they are visiting the Anne Frank House on the dates that this research is conducted. There will be around 15 to 20 interviews with participants from different gender, nationality and age. As this is an exploratory research, it means that there is no set requirements and rules around the sample and depending on the participants response it will be decided how many participants are needed.

What does participation involve for you?

If you chose to take part in this Master research project, this will involve that you will be interviewed. It will take approximately 15 to 20 minutes. The interview includes some background questions and the main questions. The interview will be recorded via audio recording.

Participation is voluntary

Participation in the project is voluntary. If you chose to participate, you can withdraw your consent at any time without giving a reason. All information about you will then be made anonymous. There will be no negative consequences for you if you chose not to participate or later decide to withdraw.

Your personal privacy – how we will store and use your personal data

We will only use your personal data for the purpose(s) specified in this information letter. We will process your personal data confidentially and in accordance with data protection legislation (the General Data Protection Regulation and Personal Data Act).

Only the supervisor and the researcher will have access to the personal data.

In case personal data such as name, age, nationality will be collected, the researcher will replace your name and contact details with a code. The list of names contact details and respective codes will be stored separately from the rest of the collected data.

Participants will not be recognizable in publications in any extent.

What will happen to your personal data at the end of the research project?

The project is scheduled to end on the 15th of June 2020. After the official outcome of the research (end of September), all collected data will be instantly be deleted.

Your rights

So long as you can be identified in the collected data, you have the right to:

access the personal data that is being processed about you

request that your personal data is deleted

request that incorrect personal data about you is corrected/rectified

receive a copy of your personal data (data portability), and

send a complaint to the Data Protection Officer or The Norwegian Data Protection Authority regarding the processing of your personal data

What gives us the right to process your personal data?

We will process your personal data based on your consent.

Based on an agreement with University of Stavanger, NSD – The Norwegian Centre for Research Data AS has assessed that the processing of personal data in this project is in accordance with data protection legislation.

Where can I find out more?

If you have questions about the project, or want to exercise your rights, contact:

University of Stavanger, Romy van Eck, via email r.vaneck@stud.uis.no or contact supervisor Øystein Jensen via oystein.jensen@uis.no

NSD – The Norwegian Centre for Research Data AS, by email: (personvertjenester@nsd.no) or by telephone: +47 55 58 21 17.

Yours sincerely,

Project Leader

Romy van Eck

Appendix C. Code Book Nvivo

Codebook Interviews – 31 March 2020

Code code name for the specific element

Description not relevant for codebook

File the number of files

Reference the number the code has been found in the reference

General questions**1. Nationality**

What is your nationality?

Code	Description	Files	References
American		2	2
Australian		3	4
British		3	3
Canadian		1	1
Dutch		1	1
Irish		1	1
Italian		1	1
Puerto Rican		1	1

2. Age group

What is your age group?

Code	Description	Files	References
18-29		6	6
30-39		3	3
40-49		1	1
50-59		1	1
60-69		2	2

3. Educational background

What kind of educational background do you have?

Code	Description	Files	References
Associate degree		1	1
Bachelor's degree		5	5
High school		4	4
Master's degree		1	1

4. Visitation

Have you visited this museum before?

Code	Description	Files	References
1st time		13	13
2nd time		1	1

5. Reason for visit

What is the reason you came and visited the museum?

Code	Description	Files	References
Attraction		8	10
History		4	4
Particular Story		7	9
Personal attachment		5	6
Reading diary		2	2

6. Diary

Did you know about the Anne Frank Diary? Have you read it?

Code	Description	Files	References
Did not read diary		4	4
Read diary		7	8
Unknown		2	2

1. Phenomenon (tangible and intangible)

1. Identification

We will talk a bit more about the phenomenon of the museum. Please tell me in what way you agree or disagree with the following statement about the Anne Frank House and what the

museum is about: ‘ The Anne Frank House is a museum with a story, it is about the true story of Anne Frank and her family, the house where they were hiding during the Second World War and the diary she wrote during that time’

Code	Description	Files	References
Agree		11	11
Summation		1	1

2. Mediation body

The story is expressed by the house where they were hiding set-up as a museum. In what way does the house contribute to expressing the story of Anne Frank in your opinion?

Code	Description	Files	References
Connection to site		4	4
Emotional connection		4	4
Experience the house		2	2
Immersion of space		2	2
Marketed		1	1
Provocative		1	1
Realness		10	10

3. On site visitor effects

What type of effect did the story and the way it is expressed through the house have on you?

Code	Description	Files	References
Anger		1	1
Emotional		12	12
Fascination		1	1
Heavy		1	1
Inspiration		1	1
Intense		1	1
Moving		1	1
Overwhelming		1	1
Personal attachment		2	2
Quiet		1	1
Reflection		2	2

Code	Description	Files	References
Sad		3	3
Sorrow		1	1
Tearful		2	2

4. Significance and appeal

Almost every day the museum is sold, why do you think so many people visit the museum?

Code	Description	Files	References
Attraction		9	9
History		8	8
Particular story		5	5

5. Uniqueness

How would you judge the uniqueness of the story set-up as a museum?

Code	Description	Files	References
Combination of 3 elements		12	12
The house		5	5

2. Theme

1. Categorization & labeling

If you were asked to describe the theme of the museum, how would you describe it? What do you think is the main topic of the museum?

Code	Description	Files	References
Anti-Semitism		1	1
Concentration camps		2	2
Friendship		1	1
Holocaust		2	2
Human resilience		1	1
Humanity		1	1
Immigration		1	1
Informative		1	1
Jewish		2	2

Code	Description	Files	References
Justice		2	2
Nazi		1	1
Persecution		1	1
Perseverance		1	1
Provoking		1	1
Racism		1	1
Second World War		7	7
Suppression		1	1
Survival		2	2
Trinity		1	1

2. Recognition & appeal

Why do you think it is important to preserve the Anne Frank Museum?

Code	Description	Files	References
Educate		10	10
Remembrance		11	11

3. P&T Realization

1. "Framing"

In what way are the main points of the story covered / expressed at the museum in your opinion? Are all of these points touched upon?

Code	Description	Files	References
All elements present		9	9
Missed additional info		2	2

2. Experience & performance platforms 1

What do you think about the different platforms that the museum is using?

Code	Description	Files	References
Auditory learning		12	15
Kinetic learning		5	6
Visual learning		9	10

2 Experience & performance platforms 2

Did you miss anything? Do you think there should be other tools used as well?

Code	Description	Files	References
Missing tool		4	4
Sufficient		11	11

3. Desired visitor effects

In what way are the tools contributing to your visit? Did the tools have an effect on you?

Code	Description	Files	References
Awareness		3	3
Efficient visit		5	5
Understanding		7	7

4. Support services, facilities & Systems

1 + 2 Convenience-specific platform + convenience level & profile

If you look back at your visit to the museum, from arriving at the museum until now, how would you judge the design / outline of the museum?

Code	Description	Files	References
Convenient		9	9
Easy		9	9
Flow		5	5
Little slow		1	1
Practical		1	1
Simple		1	1
Too crowded		1	1
Too modern		1	1

5. Social Arena

1. Nature of intended & emergent interactions

What kind of atmosphere did you experience?

Code	Description	Files	References
Balanced atmosphere		5	5
Negative emotions		3	3

Code	Description	Files	References
Quiet		6	6
Respectful		9	9

2. Arrangement + regimes

Did you feel like there were specific communication rules, or norms you had to follow? In what way? How did it make you feel?

Code	Description	Files	References
Annoyed		1	1
Natural		10	11

3. Nature of intended & emergent interactions 2

How would you describe the interaction between the visitors?

Code	Description	Files	References
Little interaction		6	6
No interaction		6	6
Respectful		4	4

Closing questions

1. Revisit

Would you visit the museum again?

Code	Description	Files	References
Different setting		13	13

2. Recommend

Code	Description	Files	References
Recommend		13	13

3. Additional information

Code	Description	Files	References
Anything to add		13	13