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THE IMPORTANCE OF STAGING A TOURISM EXPERIENCE

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ABSTRAKT

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Syftet med denna studie är att visa betydelsen av att iscensätta en upplevelse inom turismindustrin. Utöver detta undersöks även vad en dryckesupplevelse innebär samt vad som bör beaktas när en sådan upplevelse skapas. Av denna information är det möjligt att klargöra hur en upplevelse bör iscensättas och vad som bör tas i beaktande under produktionsfasen av upplevelsen.

Den teoretiska referensramen består av definitionen av en upplevelse både ur ett turistiskt och allmänt perspektiv. Aspekter som rör miljön och situationen av en upplevelse presenteras genom de olika stadierna av upplevelseprocessen och konceptet servicescape. Samverkan och skapande förevisas och även vad som bör beaktas när man iscensätter en upplevelse. Till slut ges en inblick i dryckesturism och vad en dryckesupplevelse i allmänhet består av.

Undersökningen genomfördes genom kvantitativ metod och bestod av frågor som delades in i fem sektioner. Varje sektion bestod av frågor delade in i teman enligt miljö, kreation, helhetsbild och element som berörde själva situationen och utförandet av en upplevelse. Frågorna baserades på den teoretiska referensramen.

Resultatet av studien och undersökningen visar att upplevelsen är en samverkan mellan producenten och konsumenten. Utöver detta är det viktigt att engagera alla sinnen för att få en positiv och minnesvärd upplevelse, och att en upplevelse inte består av ett steg utan av flera olika steg som hör ihop och samverkar med varandra.

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1 INTRODUCTION

1.1 Aim of the study

This study is going to focus on the visitors and producers of the tourism experiences provided by the beverage sector. My previous observations I have made have shown that the physical setting and circumstances that occur during an experience have a major impact on the overall perceived experience. The aim of the study is to characterize the importance of staging an experience in order to receive the wanted outcome of a tourism experience, or what kind of a role staging fills as a tool for tourism experiences and how it affects and influences the ones being part of the tourism experience i.e. the consumer and the producers. In conclusion this will give insight on to how a beverage experience should be designed and what is expected from it.

1.2 Structure of the study

The study consists of two sections. The first section is a theoretical framework which creates the foundation for the second part of the study, which consists of an empirical study. The theoretical framework touches on such topics as the definition of an experience from a “traditional” context and from the point of view of the tourism industry. The environmental and situational elements of a tourism experience are discussed in chapter two which includes the process of an experience and the concept of servicescape. The relevance of the individual being part of the experience is discussed through the concept of coping and co-creating in chapter three, moving on to the actual elements which need to be taken into consideration when staging an experience. Since this study is going to focus on beverage experiences the theoretical framework is rounded off with an introduction to beverage tourism and what a beverage experience in general includes and Smakbyn where the empirical research took place.

The empirical research states the methods chosen for the research and how the research is conducted. The results of the research are presented in their own

chapter which also includes the viability and reliability of the research. The study ends with a conclusion that is based on the results from the empirical research.

1.3 Restrictions of the study

Since experiences are a vital part of the tourism sector, and in general a part of a wide array of tourism products, it makes it a large subject to make a study on. Therefore, the study is restricted to the experiences provided by the beverage sector and the individuals taking part in these experiences. The empirical research follows these restrictions and is based on the material provided by those who take part in different beverage experiences. Throughout the research the concept of servicescape, coping and co-creating and staging experiences is strictly used for a beverage experience.

1.4 An experience

Experiences are an essential part of everyday life and have been a part of it since the origin of mankind. Throughout history man has encountered various kinds of experiences, since from the start of a person's birth to his/her death individuals are shaped by experiences in one way or another. In mankind's cradle one could speculate that the experiences gained from learning how to light a fire to crafting different kind of equipment have been crucial for the survival of mankind and the development of the human brain. Without many of these experiences humans as a race would not be in the place it is today. This "learning by doing" kind of experience has developed throughout the centuries and is still one of the fundamental elements of everyday life. However, experiences are also made up of more mundane tasks that require little to no preparation which might range from meeting other human beings or obstacles, encountering sudden unexpected events, to mowing the lawn. These different tasks given as examples might seem a bit tedious but are in essence also experiences. But what if you are in search of an experience and how could it be beneficial from a touristic point of view?

The previous paragraph was my own reflection of various definitions of the word experience found in the Oxford English Dictionary. (2014) It is important to

distinguish that there are different kinds of experiences. As Abrahams suggests with his contribution to a book edited by Turner and Bruner (Turner & Bruner, 1986) there are essentially two different kinds of experiences, one consisting of experiences gained through everyday life described at the end of the previous paragraph, and the second involving experiences that an individual creates on his/her own including planning the experience and looking forward to it with each part being set and playing its role following a set of rules. (Abrahams, 1986) Both parts are elements in the creation of a tourism experience, however, for the sake of relevance to this study, the focus is going to stay on the second part of Abraham's findings focusing more on the point of view of a tourist and, thus, the consumer experience. A general line can be drawn for a definition that is applicable for this study; a tourism experience is created in collaboration between the tourist and the "experience itself" and everything that is included at the experience setting.

2 ENVIRONMENTAL AND SITUATIONAL ELEMENTS OF A TOURISM EXPERIENCE

Building on the definition of a tourism experience the issue of the elements of the experience itself needs to be defined for this study. In a study published in 2001 by Seppo Aho, he strives to create a general theory of a tourism experience, but also include a clarification of what the key elements of an experience are. He also emphasizes that tourism can be considered a mixture of actions that are both controlled and uncontrolled processes with an aim to create experiences by moving people between from one location to another. This implies that from his point of view, everything that a tourist encounters during his or her touristic pleasures are part of the tourism experience. He also suggests that the experiences have different components to them but emphasizes four core foundations which include emotional experiences, learning, practical experiences and transformational experiences. In addition to these elements of an experience he also stresses that individuals have different prerequisites when it comes to experiencing an experience and enjoying it. These prerequisites include a varying degree of available time, money, knowledge, skills, attitudes and social. (Aho, 2001)

2.1 Stages of the experience process

Aho also provides a figure conceptualizing what he sees as the processes conducted by an individual prior, during and after a tourism experience. The process consists of seven actions undertaken by individual, i.e. the tourist, and consists of the following actions: orientation, attachment, visiting, evaluation, storing, reflection and enrichment (Figure 1). (Aho, 2001)

The action of orientation signifies the start of the process and might be triggered by the one seeking an experience or influenced by the one providing an experience. The main goal of the *orientation* stage is to awaken some kind of interest in the experience. The *attachment* stage that follows consists of an increasing interest in the experience and what it offers and, thus, resulting in a decision to take part in the experience. The third step, *visiting*, is the essential

production, consumption and exchange of the experience itself. This step is the highlight of the experience process. The visiting step is followed by the evaluation of the experience, which may be conducted as an introspective or social reflection. Evaluation is made with comparison to previous experiences and alternatives, but also consists of looking into the future i.e. what has been learned from the experience. Storing of the experience for future reference is the fifth step. Storing is done through both a physical method, such as photos, films and souvenirs, and a social one which is processed as interactions with other individuals at the experience and situations created as a result of this. The reflection part consists of repeated presentations of the experience through staged or spontaneous gatherings, such as weddings or birthdays. The last step enrichment adds credibility to the previous step through presentation of souvenirs and a feeling of new practices created through the experience. All steps build upon a previous step but are part of an active change where new experiences might arise during the process and old experiences may be updated at each stage as figure 1 shows. (Aho, 2001)

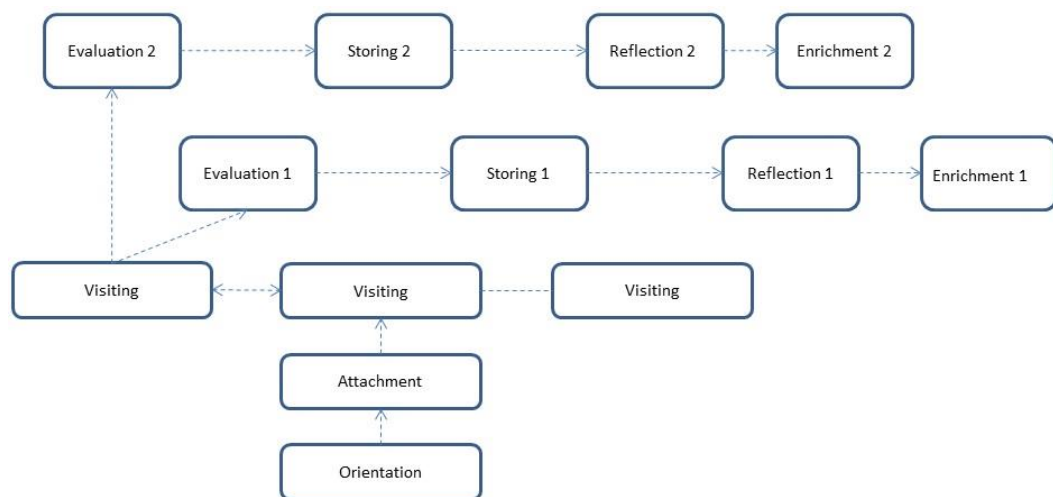


Figure 1. Stages of the experience process. (Adapted from Aho, 2001)

Wilhelm Dilthey's view of an experience wishes for expression and communication with others, since human beings in essence are social beings and want to share what they have learned from their experience. (Rickman, 1976) This is reinforced by the stages of the tourism experience, especially parts four, six and

seven, claiming that the tourist wants to be able to share an experience and thus creates the experience in coexistence with others.

2.2 The concept of servicescape

Following the definition of a tourism experience used for this study, that it is something created by a tourist in coexistence with the experience itself, one must look at what impact the environmental elements have on the tourism experience. When a tourist is at a destination and carrying out his experience, i.e. taking the role as a consumer consuming a product, he is essentially in the setting where the experience is created and consumed.

This signifies that destinations and the producers of tourism experiences have different kind of prerequisites since there are a vast number of various experiences, and thus, various elements making a tourism experience setting. Golf courses do not have the same prerequisites as cruise ships, but both are part in creation of tourism experiences. These settings are essentially planned, created and built environments by the producers of the tourism experience where the experience takes place. The environment has a major impact on the tourist, i.e. the consumer, and therefore the concept of servicescape, developed by Bitner and Booms (1981), is reviewed more closely in the following section. (Bitner & Booms, 1981) The choices that the producers have when sculpturing a tourism experience characterizes the experience and the outcome it is going to have on the one taking part in it. The concept of servicescape also affects the issue of social interaction, which is a major part of a tourism experience as well.

The term initializes how the physical surroundings may influence the behavior between and among customers and employees of a certain setting where a consumption experience takes place. Following the definition for a tourism experience set up for this study, it could be referred to as a *consumption* experience since it is something created through cooperation between the consumer, the producer and the environment of the setting itself. In a work done by Bitner (1992) she tries to further develop the concept of servicescape through a conceptual framework to signify the impact it has on service organizations.

Consumer experiences consist of both more intricate and simpler variables with varying degrees of importance for the consumer and the producer. In a figure made by Bitner (1992) she states that there are three service models which affect the design of the servicescape. These three service models are self-service organizations, interpersonal services and remote services. (Bitner, 1992)

The self-service spectrum consists of a major level of customer only interaction within the servicescape and consists of such service providers as golf courses and water parks, but also consist of “simpler” settings like ATMs and cinemas. The second model, interpersonal services, consists of settings where there is more interaction between a consumer and the service provider. These include restaurants, hotels, airlines and food vendors. The third service model, remote service, is strictly interactions where there are employees present at the actual setting where the service is provided. Such services are in general telephone companies, utilities and automated voice-messaging-based services. The figure also illustrates that there are varying degrees of complexity within the servicescape with different amounts of elements and varying degree of interaction between the consumer and the producer. Servicescape settings which are simpler are termed as “lean” while settings which have more components and elements that change the servicescape are termed as “elaborate”. Depending on what kind of tourism experience is provided, the amount of interaction between the experience provider and the consumer, i.e the tourist, varies. Guided tours would, for instance, form an interpersonal setting, and depending on the character of the guided tour it would be placed in either the “lean” or the “elaborate” group. (Bitner, 1992)

Bitner continues to evolve the concept of servicescape with creating a framework for the relationship between the environment and the ones who are in the environment, categorizing the different variables within the servicescape and how they are related to each other. This is explained further in the following paragraphs. An adaption of her framework is seen in figure 2. The environmental dimension represents the design of the servicescape and how it affects the way it is viewed. The design of the environment might cause different feelings and

responses to both the consumer and the producer and, thus, affects the interaction among them. The environment might generate both uneasiness and comfort in the ones who take part in an experience environment, thus, understanding how to manipulate the environment to create the intended feeling becomes important. (Bitner, 1992)

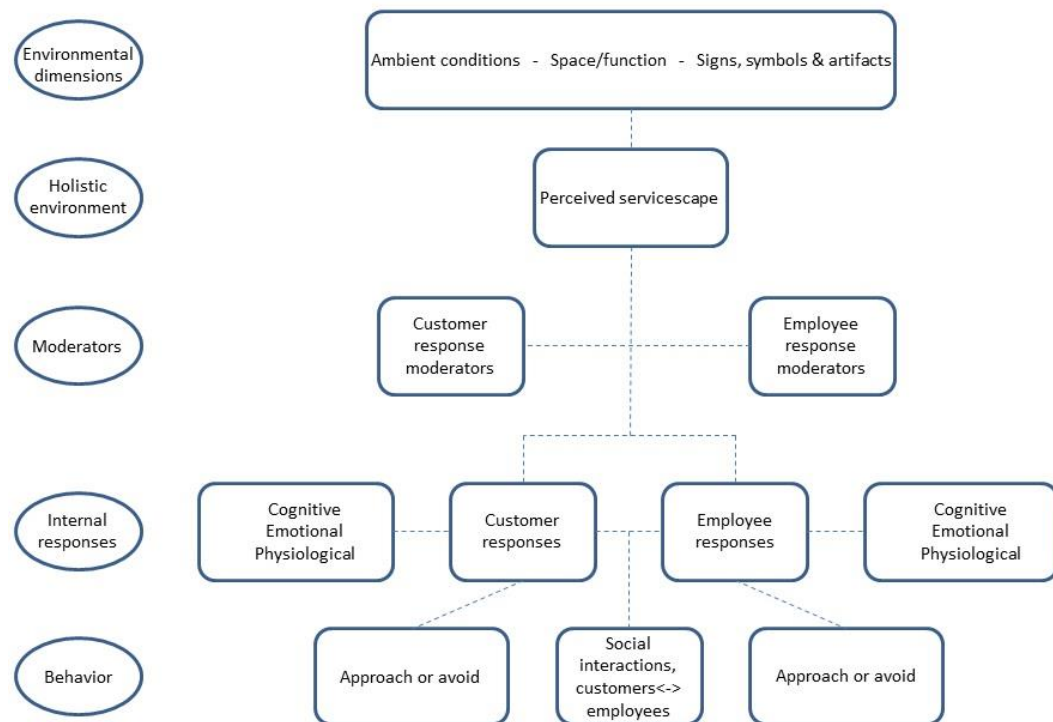


Figure 2. Framework for environment-user relationships in service organizations. (Adapted from Bitner, 1992)

Three general states of minds are manipulated by the environment through internal response: cognitive, emotional and physiological. Cognitive moods are abstract and created through the nonverbal language that the environment emits. The design of the décor might, for instance, affect how the setting is viewed and helps to categorize what kind of a situation it is. Furthermore, the design of the décor creates a picture of the settings as being credible, i.e. trustworthy, or not credible and, thus, affects the view of the service quality provided. (Bitner, 1992)

Emotional moods are triggered by the environment as well and might cause arousal or pleasure, which in turn triggers approach behaviors i.e. spending more

time and money at the setting. Stimulation and excitement regulates the emotional moods and environments which are rich in contrasts such as crowding, noise and confusion affects it negatively and those settings which are more equable tend to trigger favorable emotional feelings. Physiological, or in other words physical, responses may also be triggered by the environment resulting in a particular behaviour pattern. At a restaurant the design of a chair might be the difference between more time spent at the restaurant resulting in more money spent. The chair might trigger feelings of comfort or discomfort depending on if the chair has a hard surface or a soft surface. (Bitner, 1992)

The internal responses are closely linked to the social interactions between and amongst the customers and employees. The specific setting triggers emotional beliefs within the subject in which kind of a setting he or she is in and, thus, results in a creation of social rules, conventions and expectations that are expected, which result in what kind of social interaction is created. (Bitner, 1992)

The reaction to the environment is also influenced by personality traits and is referred to as response moderators. Besides personality traits, situational factors are also included in the response moderators category. Situational factors consist of expectations, purpose and a particular mood state. Personality traits such as those seeking excitement might take a pulsating environment with open arms in contrast with those who have more cautious personality traits. The response moderators link the perceived environment, or servicescape, with the internal responses described in the previous paragraph through a holistic environment consisting of the manmade factors that create the servicescape. (Bitner, 1992)

The environmental dimension is also made up of three generalized categories. Ambient conditions are made up of background characteristics such as temperature, music, noise, lightning and so on. This is especially true when these background characteristics are pushed to the extreme i.e. a high temperature or loud music. The amount of time spent in the environment also increases the importance of background characteristics but also when the expectations of the servicescape are not met. (Bitner, 1992)

Bitner points out that especially the spatial layout and functionality is of utter importance since the environment where a service encounter takes place is for a specific purpose, i.e. fulfilling needs of the consumer through the help of the producer. Spatial layout refers to the selection and positioning of equipment, furnishing and machinery and the relevance they impose on the environment. In contrast the functionality of the items in the environment is rated on how they fulfill their purpose. Spatial layout and functionality help both the producer and the consumer if they are under time pressure, if the situation is complex or in self-service settings. (Bitner, 1992)

Signs, symbols and artifacts also have a major impact on the perceived servicescape, especially in the creation of first impressions. Signs may be used to help in communicating a specific image of the setting, but might also indicate routes, entrances and exits or they could imply rules of behavior such as no smoking or photos allowed. Symbols are much more discreet and indicate the meaning of the place. Norms and expectations for behavior in the place are created through them. This could for instance be the quality of materials chosen for the objects in the environment. Good examples are restaurants indicating what kind of clientele they want to attract. White table cloths and discreet lighting arrangements are going to give the impression that it is a place where full service is expected but also that the prices might be higher. In contrast counter service and cheap furnishing indicate the opposite. (Bitner, 1992)

Both Aho's view on the service process and Bitner and Boom's concept of servicescape implies the importance of staging experiences and how it is affected by both the consumer and the producer.

3 COPING AND CO-CREATING

As discussed in the previous chapter Bitner's (1992) view on servicescape concerns how the environment affects and influences the behavior, and reactions to it of those taking part in the situation. As concluded the ultimate actions are either "approach" behaviors, which brings forth positive behavior, or "avoidance" which in other words indicate negative behavior.

Bitner's view on the servicescape shows that it has an effect on the social interaction between those who are present in a situation. In a context of a tourism experience it becomes important to understand how those who take part in it cope with certain situations and ultimately co-create the experience thanks to the environmental influence they receive through the concept of servicescape. To create and stage a good experience the importance of a consumer's ability to cope and co-create has to be understood so that one understands its role in adding value. This brings us to the concept of coping and co-creating.

In a work done by Prebensen and Foss et. al. (2011) the concept of coping and co-creating in the context of a tourism experience is discussed and studied presenting a framework for a tourist's coping strategies. Coping is strategies described as a person taking actions to protect against stress and the outcome it causes, usually in a calm way, and at the same time capitalize on the fruits of coping with it. This can be done through mental or behavioral actions. (Dictionary.com, 2014)

When a tourist is part of co-creating an experience it is done through coping with certain aspects of the experience, i.e. deciding if it is necessary to take part in and deal with different situations. (Prebensen & Foss, 2011) As shown with the concept of servicescape the environment has an effect on the social situation of an environment. Therefore, it is possible to argue that the situation, environment and thus social setting have an effect on the coping and co-creating strategies. This makes it of utter importance to recognize that social interaction and value affects the total perception of the experience.

Prebensen and Foss (2011) developed a framework for tourists coping strategies as shown in figure 3. Essentially the strategies are divided into two sections. The first of the sections relates to the focus of the method that the subject is presented to the situation and in what way it focuses on the situation. This is done either through a cognitive method, i.e. through a mental process, or a behavioural method which consists of physical activities or situations. These could be referred to as two dimensions of coping with different situations. In the second section the subject's actions and problems taken or encountered are illustrated and how they are coped with. In the third section the emotions or reactions of the focus methods are shown. (Prebensen & Foss, 2011)

Focus Method	Problem/task	Emotions/reactions
Cognitive	Control <i>e.g. planning, deciding, evaluating</i>	Control <i>e.g. thoughts during a journey</i>
	Escape <i>e.g. avoid certain situations</i>	Escape <i>e.g. avoid certain situations</i>
Behavioural	Social <i>e.g. unfamiliar situations/encounters</i>	Social <i>e.g. information search, role-taking</i>
	Solitary <i>e.g. having an experience alone</i>	Solitary <i>e.g. reflection, taking "own" time</i>
	Control <i>e.g. searching advice and discussing situations</i>	Control <i>e.g. wanting a response</i>
	Escape <i>e.g. choosing activity to avoid certain situations</i>	Escape <i>e.g. receiving a positive outcome of the task</i>

Figure 3. Tourist coping strategies. (Adapted from Prebensen & Foss, 2011)

For instance, control could be taken either through a cognitive method or it can be done through behavioural patterns, such as taking control of the situation and performing actions to cope with the situation. When the cognitive method concerns problem or task oriented situations it, for instance, consists of planning,

decision making and eventually evaluating the task or problem. Cognitive control could also be taken through an emotional dimension as well, i.e. having certain thoughts during an experience. This could for instance be to accept certain situations or others behavior. (Prebensen & Foss, 2011)

Coping through control may also be taken through a behavioral approach. This is for instance when you are in a situation where you do not know what to do and need advice, but also to discuss certain situations to cope with what has happened. Again, control could also be taken through an emotional or reactional approach in the behavioural coping dimension. When talking to someone else an appropriate response is desired but one does also perform a reaction, such as smiling or other facial expressions, to others in response to talking with them. (Prebensen & Foss, 2011)

Prebensen and Foss (2011) argue the importance of the role that hosts and service providers have in emotional work, how they are able to affect activities and experiences that provides emotional support and brings forth emotional well-being. The tourism industry should also understand the importance of the tourist's ability to adapt, through coping, to various situations. Third, in the study that they made, a tourist showed feelings of appreciating a slower timeframe and having the opportunity to cope and participate in the production of the experience. The subject also showed implications that the element of personal interest is something that needs to be taken into consideration within the tourism experience. Disappointing experiences should also be taken seriously since if the tourist is not able to cope it leads to dissatisfaction. In conclusion the most important aspect is to strive towards including and involving the tourist in engaging and participating in the production of his or her own well-being through the experience. (Prebensen & Foss, 2011)

4 STAGING AN EXPERIENCE

In their book "The experience economy" the authors, Pine and Gilmore (1999), express the importance of staging an experience in order to create it. This means to make a product or service more theatrical so that employees become actors, customers are guests and the setting becomes the stage. The producers, or employees e.g. tour guides, become artistic directors in creating an experience that amazes and astonishes. According to Pine and Gilmore (1999) an experience must create a lasting memory, differentiate one's product, involve innovation and be highly unique and thus authentic. According to Pine and Gilmore the process of staging an experience is to "intentionally use services as the stage and goods as props, to engage individual customers in a way that creates a memorable event". (Pine & Gilmore, 1999)

Müller and Scheurer (2004) have created a framework for the setting of experiences where they elaborate on the concept of staging an experience, as shown in figure 4. They see it as a tool for the management of delivering a positive atmosphere to visitors and according to them seven tools have been developed to stage a good experience. These tools will be explained in the following paragraphs. (Müller & Scheurer, 2004)

Theming is considered the most important tool as it creates a sense of harmony within the experience. The theme must give an impression of being authentic, i.e. "real", and is often made up of culture, history and myths to create the background to the theme of an experience. Besides being authentic it should support the branding of the setting of the experience and keep it at its core. (Pikkemaat et.al., 2009)

The *planning and organizational* tool is known as the concept of staging. It effectively plans and organizes particular elements of an experience setting. The target market for the experience has to be defined in terms of expectation and behaviour to successfully achieve a good stage. This tool is also useful for organizing all the performers in the setting of the experience in order to be able to create an experience that runs efficiently. (Pikkemaat et.al., 2009)

Attractions and activities are tools used to trigger events and situations that deliver the experience to the visitors. The attractions and activities reflect the theming of the experience but also with the consumers' own expectations and helps to give an overall setting for the experience. When it comes to the *scenery* of an experience it is used as an artistic tool and is largely influenced by the natural environment of an experience. This includes architecture, weather, landscape and the lighting of a setting which ultimately creates the servicescape environment. (Pikkemaat et.al., 2009)

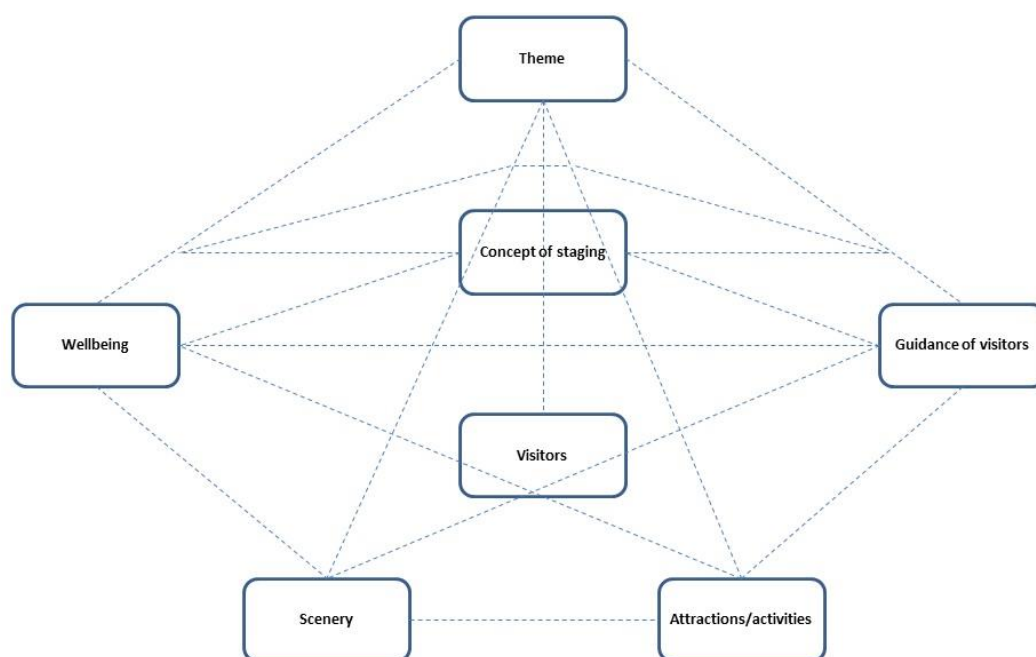


Figure 4. Experience setting model (Adapted from Müller & Scheurer, 2004)

To manage visitor flow *visitor guidance* is needed. This could be done through giving information to consumers in various ways, i.e. signs, but also through giving visitors concrete guidance. *Wellbeing* is linked to the visitor guidance tool and is used as a support to the consumers positive evaluation of the experience setting. As discussed in chapter four it is important for the consumers to feel a sense of comfort, otherwise they will have a hard time seeing an experience as a positive one. Feelings of wellbeing can be brought forth through offering e.g. sufficient restrooms, restaurants and information spots. (Pikkemaat et.al., 2009)

The last dimension, *visitors*, is used in regards to using them as an evaluation tool. As has been stated previously in this study a visitor might evaluate an experience as either positive or negative, i.e. good or bad. They are also placed in the middle of the experience setting model since they also are a part of the experience and attraction and, thus, there is a need for understanding their satisfaction and behaviour. (Pikkemaat et.al., 2009)

The advantage of the framework for the setting of experiences is that it takes into consideration both the demand and the supply side of an experience even though its focus lies with a managerial view of staging an experience and gives methodical tools for making it, which are possible to use for experiences of various types. (Müller & Scheurer, 2004) (Pikkemaat et.al., 2009)

5 BEVERAGE TOURISM

A topic that is quite current at the moment in the Nordic countries is the re-emergence of the craft brewery sector. A sector that during the 1960s and 70s was faced with a radical change, which had begun as a result of the industrial revolution a century earlier, with larger breweries buying smaller competitors for a larger market share and less competition. This resulted in monotony within the brewing sector with products which were in essence similar to each other, mainly pasteurized, filtered and tasteless lagers. (Eronson, 2012)

Today it is possible to find a diverse range of different breweries offering a wide selection of beer styles. Only twenty years earlier there were 16 registered breweries in Sweden, which marked an all-time low for the brewery sector. (Svensson, 2012) At the moment, in October 2014, there are roughly 150 registered and operating breweries in Sweden, all riding a large wave which the American craft breweries started in the 80s. (Komplett lista över nuvarande svenska bryggerier, 2014) In contrast with Sweden, Finland has a smaller craft brewing scene and is in a sense in its cradle. In December 2014 there were 29 operating craft breweries in Finland belonging to the Finnish craft beer organization. (Pienpanimoliitto, 2014) The craft brewery scene is a prime example of the fast development of the beverage sector and the impact it has on the tourism sector, which is prominent at the moment.

A growing segment within tourism is those who travel to experience what a winery, brewery or distillery has to offer. The activities offered are usually tastings, guided tours and being able to buy products from gift shops. Wineries, for instance, have long been a part of tourism and have been grasping the opportunities it brings to the industry. According to a study made by the Business Service Network (2014) it is possible to conclude that a majority of wineries started some kind of tourism activity in the early 90s. The study also states that besides visitors bringing increased revenues, it also improves the image of the winery, increases tourism affluence and helps with brand positioning. (Wine

tourism international figures, 2014) These results imply that it is something that every beverage producer should focus on in the development of their company.

Wineries might have a head start with each specific wine country having their own wine routes and wine having a different kind of heritage which reaches far into the past as being a beverage of a higher social status and for the more privileged population, but producers of beer and other high alcoholic spirits are on the rise, essentially thanks to an ongoing cultural change.

This cultural change is highly noticeable in the Nordic countries and especially in Sweden at the moment with one of the world's largest beverage festivals concerning beer and whisky and held annually at the end of September. The 2013 edition of the Stockholm Beer and Whisky festival had around 37 000 attendees which placed it in the top three largest beverage festivals in the world. The event makes it possible for the attendees to taste a vast variety of different beers and whiskies and to see what the current trends are within the industry. (Ölpodden, 2014) The Finnish equivalent Olutexpo, usually arranged in the end of October, gathered approximately 4 500 visitors in 2014 but nevertheless shows the ongoing transformation of the beverage culture here in the Nordic countries. The new emergence of craft breweries and the ever growing Stockholm Beer and Whisky festival suggests that it is a trend and a niche that is here to stay for some time and, therefore, a subject worth studying further, and more specifically, the experiences created by the beverage sector should be studied further.

5.1 The setting of a beverage experience

The setting of a beverage experience could be seen as any other experience. Through research done on various websites belonging to different producers of various beverages situated in different parts of the world, it is easy to see that the core of a beverage experience all in all contains the same elements. To create an outline for what is generally included in a beverage experience, I examined the experiences provided by five breweries, four distilleries and three vineyards through their websites. These beverage producers were situated in different parts of the world, Europe, America, Africa and Australia, and thus it is possible to

conclude that the experiences provided are the same wherever you are situated in the world. It also hints that the natural environment of the setting is not an obstacle for the experience setting, but is rather incorporated into it.

The core element of any beverage producer's experience is the tours that they provide at their settings. This is done through guided tours of the premises lasting approximately one hour. During the tour the process of how the products are made, the history of the producer and values and beliefs are shown and explained to the visitors. This creates an educational experience for them. The tour is generally followed by a tasting where the producer's products are tasted and to some extent evaluated. During the research it became evident that tours or tastings provided could either be intended for novices, i.e. those with little pre-knowledge in the area, or be intended for those who could be considered more experienced. Closely linked to the tours are the visitor centers, which all of the producers provide to some extent. Some producers have small visitor centers while others, such as Guinness and Jameson, have larger premises used as visitor centers. The visitor centers acts as a way of self-guidance for consumers within the world of the product, but also act as a strong tool for branding and marketing. These visitor centers are basically smaller producer's tours and act as providing a premium experience. (Brooklyn brewery, 2014; Fjäderholmarnas bryggeri, 2014; Black isle brewing company, 2014; Guinness, 2014; Devil's peak brewing, 2014; Mackmyra whisky, 2014; Jim Beam, 2014; Jameson, 2014; Arrowood vineyards, 2014; Meerlust, 2014)

Shops are also part of the beverage experience setting, be it at visitor centers or not. These shops are used to sell products and merchandise related to the producer but it is also common to sell local produce to provide authenticity. The shops are a way for the producers to extend their story and visions to an audience who might not take their time to visit the premises themselves. (Brooklyn brewery, 2014; Fjäderholmarnas bryggeri, 2014; Black isle brewing company, 2014; Guinness, 2014; Devil's peak brewing, 2014; Mackmyra whisky, 2014; Jim Beam, 2014; Jameson, 2014; Arrowood vineyards, 2014; Meerlust, 2014)

At the premises it is usually also possible to find a tap room, i.e. a bar, or a restaurant. These are used to give a setting for the consumers to socialize in and tasting the fruits of the beverage producers whilst discussing the experience or beverages. These elements provide a sense of wellbeing and comfort to the consumer. Events can be part of a beverage experience. Events are used as creating a sense of community amongst consumers and could be used as a means of marketing or branding schemes. An event could consist of e.g. the launch of a new product, celebrating anniversaries or milestones related to the producer and arranging festivals. The producers and consumers of the experience make up the last dimension of the beverage experience. This dimension consists of tour guides, other visitors and beverage producers. (Brooklyn brewery, 2014; Fjäderholmarnas bryggeri, 2014; Black isle brewing company, 2014; Guinness, 2014; Devil's peak brewing, 2014; Mackmyra whisky, 2014; Jim Beam, 2014; Jameson, 2014; Arrowood vineyards, 2014; Meerlust, 2014)

6 SMAKBYN

Smakbyn is a concept, created by Michael Björklund, which aim is to create a food, handicraft and tourism center in Kastelholm, Åland. Smakbyn opened its doors in November 2012 and has since focused on providing prime food and beverage related experiences. The timeframe at the moment lies thirteen years into the future, hopefully after this time the whole concept of Smakbyn as a tourism center will be accomplished. Throughout the years Smakbyn, loosely translated into “the Taste village”, will develop into a true village by adding new ideas, buildings and experiences in a steady pace. There are plans for a hotel consisting of 60 double rooms, a school for chefs and a theatre with seating for 120 persons which would also assist as a conference facility. Furthermore in the following years small production facilities are going to be built in connection with Smakbyn. These separate production facilities include a dairy, brewery, honey refinement and a butchery with the ability to smoke different meats. The vision is to highlight the craftsmanship behind the production of raw materials, the importance of small scale production and producers and to let them shine on their own. The purpose of Smakbyn is to engage all the senses and therefore a lot of focus is going to be put on aroma, taste, touch and hearing. (Smakbyn, 2014)

At the moment there is one building at the site which includes a restaurant, a small shop, a distillery, a conference facility and a cellar for aging of spirits. The restaurant has a capacity of 170 persons and the interior design focuses on providing sufficient space for everyone. This is achieved by having a high ceiling and an open space with a simple, rustic and cozy design. It is also possible for the visitors to see what the chefs are doing through the open kitchen which adds to the experience. The menu consists of quite traditional Nordic dishes, “husmanskost”, done with care. The conference facility has a capacity of 70 individuals. (Smakbyn, 2014)

7 EMPIRICAL RESEARCH

When one wants to conduct a research on a subject there are two major approaches on how to collect data, namely the quantitative approach and the qualitative. The quantitative approach is used to define behavior, attitude, opinions and other variables to be able to create a generalization of a large sample. It consists of relying on statistical and mathematical methods to measure the data collected from the research sample and, thus, relies on more respondents. The qualitative approach relies on interviews, documents and observations and usually consists of using a smaller sample size due to their answers being more precise. One may choose to only use one of these approaches or a combination of both of them depending on the aim of the research. (Creswell, 2014) (Jennings, 2001)

There are several steps that need to be taken in order to conduct a research. The choice of topic is the first issue to consider. The choice of topic is followed with how the study should be structured and planned out. When this is done the theoretical data needs to be collected to create background information for the selected topic to support the research on. The research could be conducted in several ways, as mentioned, but is usually done through surveys. The final step consists of reporting the outcomes of the research. (Jennings, 2001)

7.1 Aim of the research

The aim of the research for the topic of this study is to determine the value and importance of staging an experience. Furthermore, it is of my interest to define how the elements that make up the staging of a beverage experience, is viewed by the individuals participating in the study. The individual's own participation and understanding of being a part of the creation of the experience is also included in the research area. The results of the research should ultimately, based on the theory of this study, show how an experience could be staged and what needs to be taken into consideration in a real life situation. The aim is to reach 100 participants for the data collection.

7.2 Method chosen

The main method used for the research of this study is the use of the quantitative approach. This is due to the nature and aim of the research and the questions which need answering. Due to the fact that I, the researcher, am employed as an integral part of a tasting experience at a company which provides these kinds of experiences, it was a natural choice to use a questionnaire as a data collection method since a large number of participants could be reached at each occasion when the questionnaires were handed out. Since I have been a part of providing these experiences at different occasions for a long time, I have been able to observe and experience how the participants react in different environments and situations. This made reflection and analyzing of the replies to the questionnaires more effective and more reliable resulting in a more accurate research.

7.3 Design of the questionnaire

The questionnaire handed out to the participants of the research was designed with the goal to consist of only one page and with a clear and concise design, in order to offer the possibility for easy data collection. The aim of the research is first described on the questionnaire and as is the rating system used for each question. It is a Likert-scale, 1 signifying “*not at all*” while 5 signifies “*very much*”, and finally the participants are informed that their answers are handled anonymously and only used for this study. The questionnaire was created and handed out in Swedish since it was known that the participants’ native language would be Swedish.

The introductory section is followed with background information on the participants, telling sex and age. This is followed by five sections with the central theme being how the tasting experience is perceived. The questions are compiled through the theoretical framework of servicescape, coping and co-creation and the staging of an experience based on the findings of the theoretical study. The first section consists of questions related to situational elements and how the tasting is conducted. Section two focuses on the coping and co-creation within the experience. The third section consists of questions related to environmental

elements and how they affect the participant. Section four includes questions related to the importance of the stage itself and the last section, number five, inquires about the participants' awareness of staging. In total there are 20 different questions to answer and the approximate time to complete the questionnaire is three to five minutes.

7.4 Research implementation

The goal for the research was to reach at least 100 participants and the total reply rate was 107, which is 7 (7%) more replies than the set goal. The research was conducted at four separate occasions with four different groups in the beginning of November 2014 at Smakbyn on the Åland islands. The number of participants in each group was: group 1 – 15, group 2 – 37, group 3- 31 and group 4 – 24.

One of the experiences provided at Smakbyn consists of offering a tasting of the products that are produced in the distillery and a small tour of the facilities. The participants are offered five different products with an accompanying plate with five snacks, one for each spirit/liqueur. Furthermore, a guide tells the stories of Smakbyn, the distillery, plans for the future and how the products are made and how they are preferably drunk. These tastings last about 45 minutes and are conducted, depending on the size of the group, in the conference facility, in the distillery itself or in the cellar.

Due to the size of the groups participating in the research on each tasting occasion, all of them were carried out in the conference facility of Smakbyn. Due to the nature of this study, and the researcher being part of the experience, this was a perfect platform for conducting the research for this study. This is because the conference facility where the tastings were conducted was a controlled environment with the participants arranged in the same way at each occasion the questionnaires were handed out. Also the plating and presentation of the products were the same and the way the guide acted and carried out the tour was done the same way under each separate occasion. The tastings were conducted to protocol and afterwards the participants in the tastings were asked to participate in a survey and the questionnaires were handed out.

During the tasting the participants were first greeted in the lobby of Smakbyn and the experience started with general information about Smakbyn and a tour through the distillery showing off machinery and how they work. The actual tasting took place in the conference facility where they were seated. The conference facility was well lit and the ambient temperature was at regular room temperature. In front of the participants were glasses with five different beverages, an apple wine (Atlas & Aroma), an apple liqueur (Appleaud), a cherry liqueur (Röd Granit), a herb liqueur (Ål-Meister Bongo) and Ålandic calvados (Appelbrand). In addition to these beverages the participants also got a plate with five different snacks, one for each beverage. The snacks are presented in correlation with the beverages recently presented, a creamy cheese, a salty ham mixture, a piece of 70 % chocolate, roast beef with herb oil and an apple compote. A glass of water was also provided to each participant.

The guide started off by presenting how the tasting is conducted and then each beverage and snack is presented separately. The information presented relates to how the beverage is produced and best enjoyed. After each beverage had been presented the participants were asked to participate in a survey for the benefits of a study being made by the guide. The questionnaire was printed on A4 paper and one copy per participant was handed out with an accompanying pen. The participants got approximately five minutes to answer the questionnaire and the answers were collected. The results were compiled in Microsoft Excel and the figures were created with the same software.

8 RESULTS OF THE RESEARCH

The first two questions consisted of getting to know the sex and the age of the participants to give some background information. This helps to gain a general view of the usual attendance and division between the sexes and their ages during one of these experience events. Out of the participants 42%, or 45 of the participants, were female and that 58%, or 62 of the participants, were male. The reason for the males being 17 more than the females is only up for speculation, however participants in group 4 belonged to one business sector, which generally employ more men.

The next question, which is the age of the participants, is divided into five age groups starting from 18 years age since the tasting experiences include alcoholic beverages and due to legal reasons under 18-year-olds are not allowed to partake in these at Smakbyn. The majority of the participants could be considered “middle aged” as age groups 35-50 and 50-65 gained the highest percentages (figure5). Three of the groups (group 2, 3, 4) participating were different business groups enjoying recreation where most of the employees were in the midst or the top of their careers. The age groups 35-50 stands for 36% (39) and 50-65 for 29% (31). The age group 25-35 consisted of 21% (22) of the participants, at the beginning of their careers, and one of the groups (group 1) consisted of participants in the age group 65- with a total of 14% (15) of the participants. This group consisted of pensioners enjoying a retreat on Åland island.

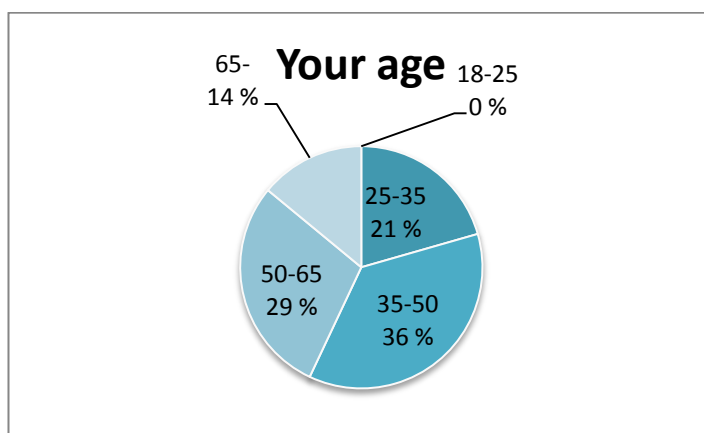


Figure 5. Age of the participants

The first set of questions related to the situational elements and how the experience was conducted, the results can be seen in figure 6. *To get a guided tour of the premises* is regarded very important by 15% (16), rather important by half of the participants 50% (54), important by 32% (34), and only 3% (3) were of the opinion that it is not so important while none 0% (0) of the participants was of the opinion that it is not at all important. *To gain relevant and educational information* also scored high with 7% (7) perceiving it as very important, a total of 61% (65) believed it was rather important, 21% (23) saw it as important and 11% (12) not so important. None 0% (0) of the participants thought it was not important at all. *The guide's way to act and knowledge* scored the highest of all the questions in the research with 25% (27) rating it as very important, 48% (54) as rather important and 27% (29) as important. Again 0% (0) thought that it was not so or not at all important. *To get an insight in the production* was seen as very important by 8% (9), rather important by 29% (31) and important by 39% (42). Out of the participants 20% (21) saw it as not so important and 4% (4) as not at all important. *The length of the experience* was considered as rather important by 21% (23), important by 51% (55), not so important by 17% (18) and only 10% (11) believed it was not at all important.

It is possible to see from figure 6 that the importance of receiving a guided tour of the premises, receiving relevant and educational information and the guides knowledge and way to act score the highest in these set of questions. These sets of questions show that although a majority of the participants would like to get a guided tour of the premises it is not crucial that they see the actual process when the products are produced. It was more important to gain relevant and educational information from the experience which correlates with the guide's knowledge and way of acting during the experience. The length of the experience is also considered important by the participants, however since "important" in this scale signifies as quite neutral it is possible to conclude to keeping the length of the experience at a reasonable length.

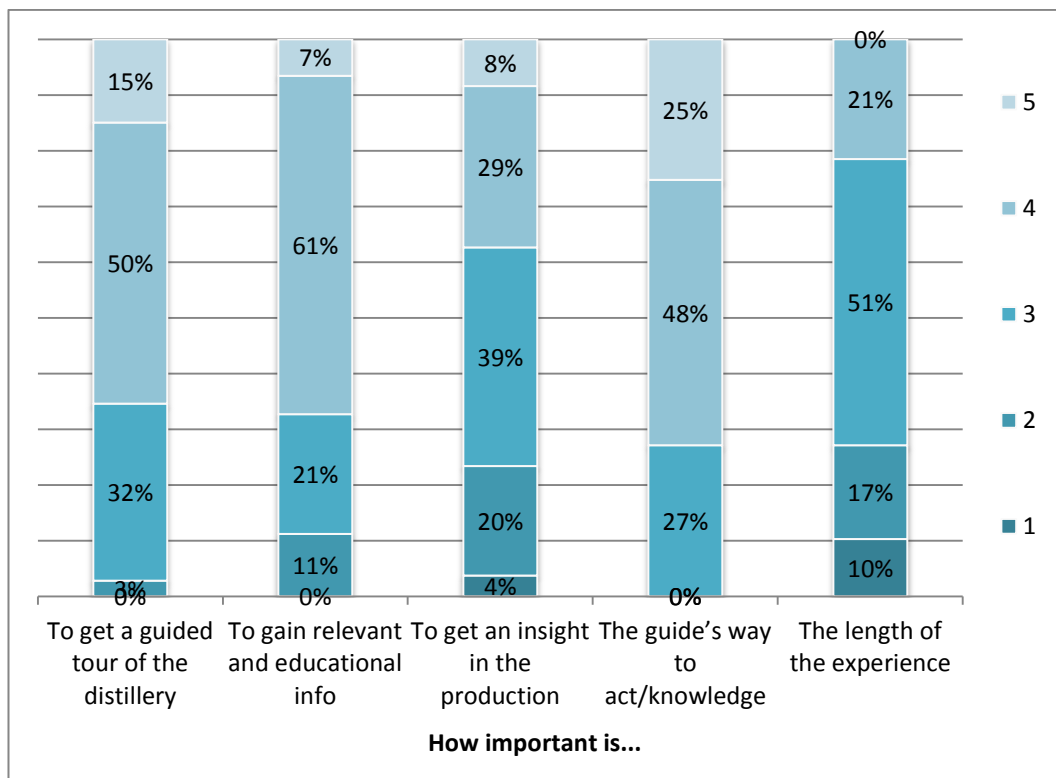


Figure 6. Importance of situational elements and how the experience is conducted

Figure 7 shows the outcome of the second set of questions which are related to the coping and co-creation with the participants within the experience. *To be integrated in the experience* scored 10% (11) very important, a total of 52% (56) scored it as rather important while 21% (23) scored it as important. Only 12% (13) scored it as not so important and 4% (4) as not important at all. *To smell/taste the products* scores high as well. 22% (24) perceives it as very important, 39% (42) as rather important, 23% (25) signifies it as important while 15% (16) sees it as not so important. None 0% (0) was of the opinion that it was not important at all. *To buy the products home* for the consumption and use later gave quite a mixed result. 9% (10) saw it as very important while 21% (22) thought that it was rather important. Out of the participants 36% (39) viewed it as important while 18% (19) was of the opinion that it was not so important and a total of 16% (17) considered it as not important at all. *To interact with other in the group* was seen as very important by only 2% (2) while 19% (20) believed it was rather important. 36% (39) thought that it was important while 31% (33) saw it as not so important and 12% (13) as not important at all.

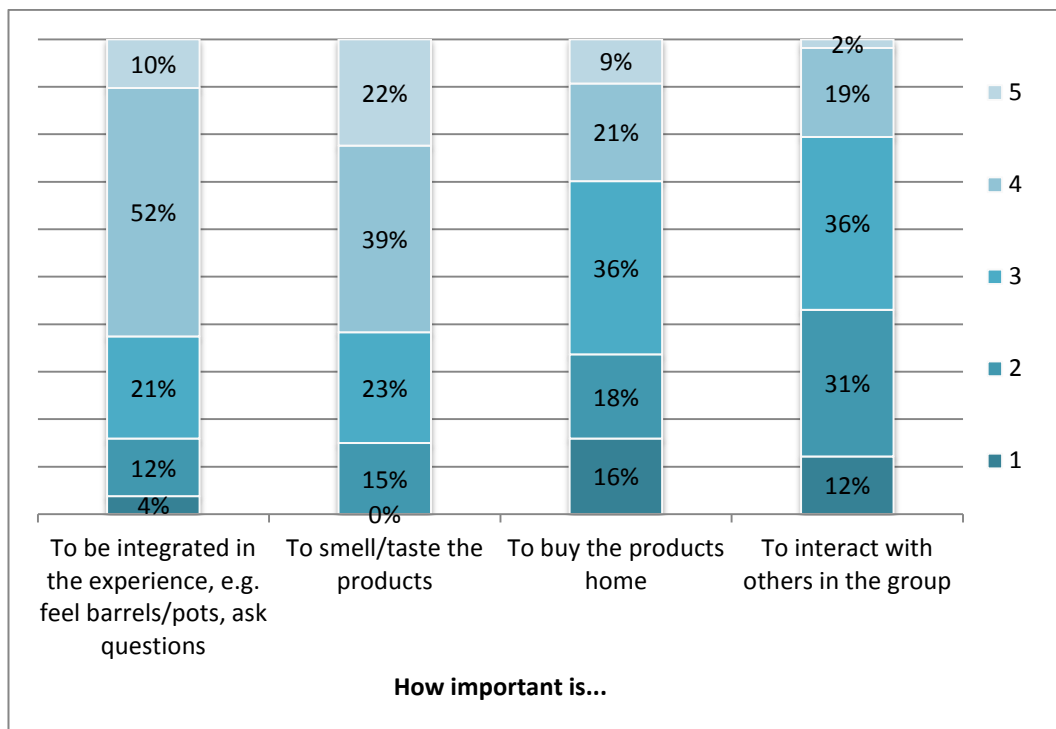


Figure 7. Coping and co-creation within the experience

As can be seen from the results it is quite important to be incorporated and build your own experience by being integrated in the experience by getting to feel or smell barrels, having a closer look at pot stills and to taste and smell the final product. Both of these questions are related to the senses of the participants which show that it is important for them to be able to see, hear, smell, taste and touch what they are experiencing to create their own view and opinion of it in their minds.

However, as long as they are able to experience this during the experience itself, it is not of utter importance to be able to buy the products for use in their own homes. This could be because of the participants being used to the tricky Finnish alcohol legislation which prohibits producers to sell most of their products at the premises and one could speculate that in a country where it would be allowed, this question would score much higher. Still, 36% of the participants saw it as important and this could be because of the opportunity to buy the wine produced at Smakbyn from the shop at the premises, as a souvenir, gift or for their own consumption. Surprisingly, it was not regarded important to be able to interact

with the others within the group. It is possible by looking at the data collected on the importance of interaction with the guide and getting knowledge and information together with the setting of the tasting that the groups took part in, as not being a self-guided tour, the respondents did not see interaction between group members as necessary as the theory of this study suggests.

For the next set of questions, for which the results can be viewed in figure 8, the questions are all related to the certain key environmental elements where the experience is taking place. *The appearance and presentation of the products* rated quite high with 25% (27) seeing it as very important, 36% (39) as rather important and 26% (28) rated it as important. Only 10% (11) believed it was not so important and 2% (2) not important at all. *The lighting of the room* also got a relatively high rating with 7% (8) of the participants seeing it as very important while 28% (30) rated it as rather important. Of the participants 38% (41) thought the lighting was important and 18% (19) perceived it as not so important, while 8% (9) believed it was not at all important. *Aromas in the room* rated quite low with 20% (21) viewed it as not important at all and 30% (32) not so important. However, 40% (43) of the participants still rated it as important while 7% (8) thought that it was rather important and only 3% (3) considered it as very important. *The temperature of the room* was rated as very important by 5% (5) of the participants and rather important by 19% (20), while 41% (44) thought that it was important. Out of all participants 22% (24) viewed it as not so important and 13% (14) as not important at all. *Sound in the environment* rated high with 32% (34) believing that it was very important and a total of 44% (47) saw it as rather important, while 16% (17) thought lighting was only important. Ultimately, 6% (6) considered it as not so important and 3% (3) believed it was not at all important. *Comfort* was the last question in the environmental section of the questionnaire and 18% (19) thought it was very important and 23% (25) rated it as rather important. Out of all replies 36% (38) believed that it was important, 12% (13) as not so important and 11% (12) as not important at all.

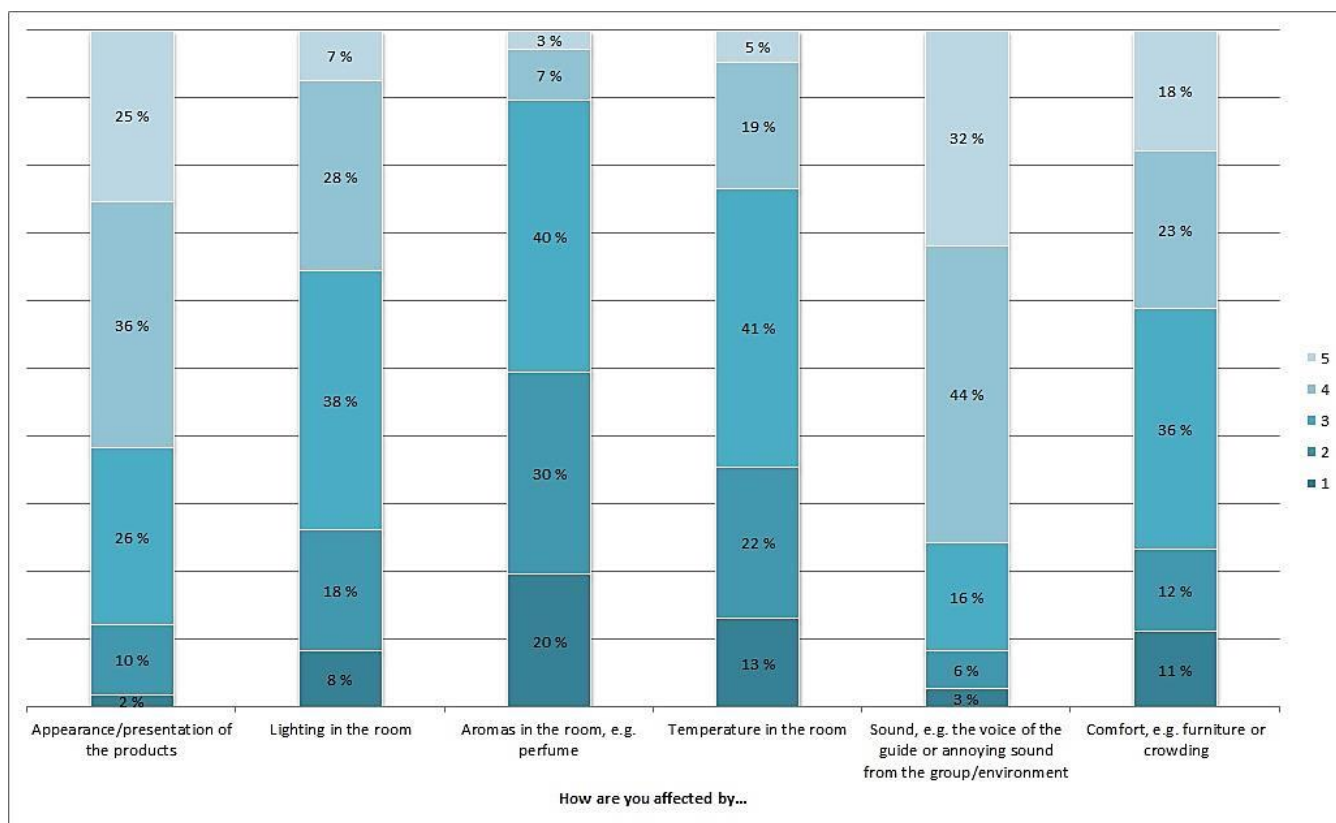


Figure 8. Environmental elements of the experience

As can be seen from the answers in figure 8 the environmental factors are generally regarded as important or rather important and needs to be taken seriously when conducting the experience. Especially all elements which are related to the visual stimulation of the participants need to be taken into consideration as can be seen from the chart, with the lighting and appearance and presentation of products rating high. Lighting possibly rated high because of the nature of the experience, with it being a tasting where it is important to see the nuances of colors in the spirits and liqueurs. Aromas and temperature are not regarded as that important, however if they would be pushed to the extreme, the result might be different because of the setting of this specific experience. However, annoying sound from the group, environment or not being able to hear the guide properly is regarded as very important indicating that people want to be able to hear everything and not be disturbed from the main experience by others. Comfort is also seen as important, so proper furniture and sufficient space needs to be arranged.

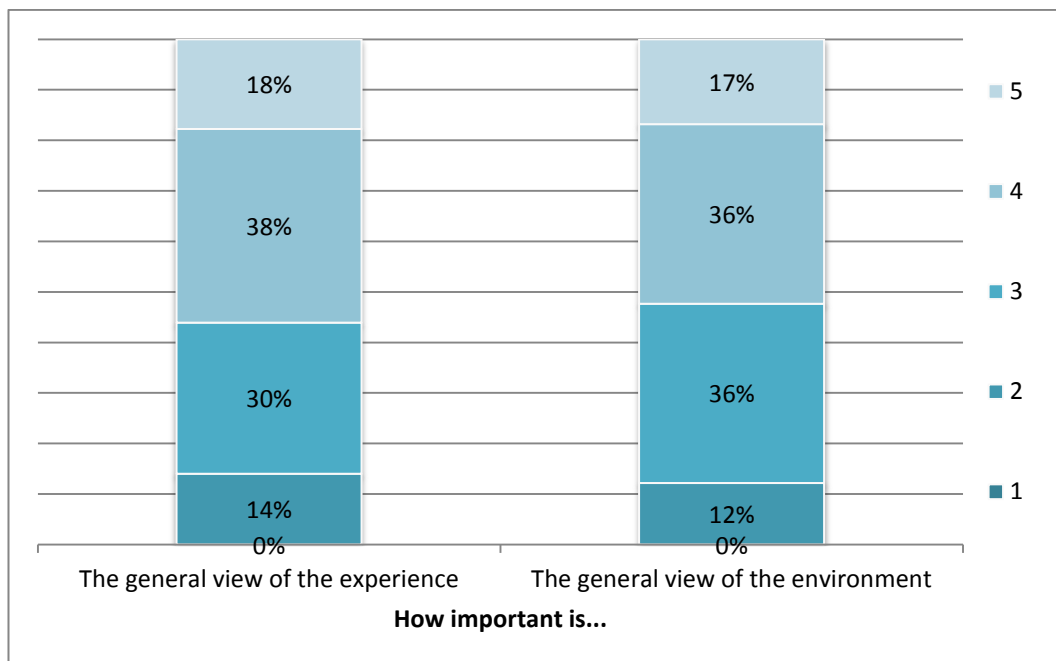


Figure 9. Importance of the general view of the experience stage

In figure 9 the results from the fourth section of questions are shown. This set of questions show the participants' view of the stage in general and the importance of it. *The general view of the experience* was seen as very important by 18% (19) of the participants, 38% (41) believed it was rather important and 30% (32) thought it was important. Again 0% (0) believed it was not important at all while 14% (15) thought it was not so important. *The general view of the environment* gave almost the same results with 17% (18) viewing it as very important and 36% (38) as rather important, with important rating the same. Only 12% (13) saw it as not so important and none 0% (0) as not at all important. As can be seen both questions almost scored identical ratings, which suggests that even though some elements of the staging of the experience might be regarded as not so important, the general view and complete picture of it needs to be of a high standard. Otherwise it will not be considered as a good experience which ultimately results in an inadequate service quality.

The last set of questions relates to the participants' awareness of the importance of staging an experience and it is quite easy to see that it is not anything that the participants think of in general. Out of all participants 84% (90) have not thought

about it before and 16% (17) have had it in their minds before. This might suggest that it is not something that the participants are consciously aware of during the experience. As long as they receive a good experience they do not give it a second thought. However, it is also possible to speculate that they do not see it as a “staged” event per se, as long as it seems a natural occurrence. Then again, the participants probably think of the elements before, during and after the experience but still do not think of it as staged. It also suggests that the participants are not aware of the part they play in creating the experience through coping and co-creating.

8.1 Reliability and validity

When conducting a research the reliability and validity of it has to be of sufficient quality. If one would be able to replicate the results of the research at different occasions with other test subjects or participants, it would be considered as a reliable research. This signifies that reliability is easier to reach if one has a possibility to conduct the research in a controlled environment, which ultimately should result in identical results whenever and wherever it is concluded. A higher reliability can be reached by including the responses of the research for the reader to make their own conclusions and see what kind of answers the respondents have given. (Veal, 2011)

Validity may be divided into two sections, internal validity and external validity. Internal validity refers to the features of the phenomenon, which the research relates to, and the accurate presentation of these features by the data collected and variables used. External validity is the belief of representativeness or generalizability to measure if the findings could be generalized to a broader sample than the one who took part in the research. A higher validity can be reached by including a larger sample to get a higher response rate in the research, which in turn would make generalization of a larger population easier. (Veal, 2011)

The reliability and validity of this research could be considered relatively high. Even though the response rate of 100 participants was met, the research would be

considered more valid if the response rate would have been higher, if around 200 participants would have partaken in the research the reliability and validity would have raised several levels. However, due to time constraints this was not possible to achieve. The design of the questionnaire fulfilled its purpose and was easy to fill, thought through and easy to analyze. The use of a Likert-scale has its advantages but as is quite evident by the results of the research, a scale from 1 to 5 signifies that it is quite easy for the one who replies to have a neutral opinion to a statement. A revised version of the questionnaire would only use a scale from 1 to 4 as this forces the participant to have either a positive or negative stance to a certain subject.

The use of a quantitative approach to the goal of the research is regarded as appropriate, however in addition to this the use of a qualitative approach would give higher reliability and validity by getting to know the reasons behind the results. Examining the producers' experience view would also have increased the reliability and validity. The groups answered similarly even though the research was conducted at four separate occasions. This is seen as positive. This might have something to do with the research being conducted in a controlled environment with favorable attributes. If the research would have been conducted in different environments and "stages", the results might have been different due to it affecting the participants' subconsciousness. This is, however, not a major change in the viewpoint since the aim of the research was beverage experiences but it cannot be excluded that the participants rated their opinions on general experiences.

9 CONCLUSION

The aim of this study was to investigate the importance of staging a tourist experience and how it is affected by the environment, situational elements, participants and other circumstances. This was achieved through providing sufficient theoretical material which gave a background to base the empirical research on. It is possible to see by looking at the theoretical framework that there are several elements that make up the entire perceived experience. The main points which appear are the most useful in both the staging process and the understanding of it are used in Bitner's model of servicescape and the settings of experiences illustrated by Müller & Scheurer. Both of these concepts combined show that an experience does not consist of several elements built as a multiple step process, with the elements building upon each other as bricks, but instead may be considered as a living entity with all of the elements interlinked with each other which in turn make up the entire perceived experience.

As beverages are my personal interest the empirical research was based on a beverage experience, but as a conclusion it could be considered as an elaborate experience consisting of all the elements described in the theoretical framework. This makes the empirical research conducted relevant to the theory of this study and at the same time the aim of the research was reached by using specific questions related to beverage experiences.

The theory suggests that the staging of an experience needs to be taken seriously since it is the difference between good or bad consumer experiences. This is also further reinforced by the empirical research implying the same results as the theory suggests. This implies that the theoretical background used for this study is relevant.

But how should a beverage experience be staged? As mentioned earlier all aspects of the staging itself needs to be taken into consideration. One also has to think about what kind of circumstances you are working with and the final objective of the experience. The main point of staging an experience is that all of the senses need to be taken into consideration, and depending on the situation and

circumstances some senses need more attention than others. One of the more important points to consider is the relation between the producer of the experience and the consumer of it, which is suggested by both the theory and empirical research. Educational elements also need to be carefully planned and executed, while the duration of the experience is kept at an appropriate length. In the end it really depends on what kind of an experience you want to provide to be able to stage the right kind of an experience. However, with the help of the theory and research in this study it should be relatively easy.

The tasting experience at Smakbyn also needs some revision due to the findings of this study. At the moment it provides sufficient stimulation of the senses but the main focus relies on providing an educational experience with a lot of focus on storytelling. To further improve the experience it would need to engage the senses even more. For instance, trimming the selection of beverages tasted from five to three or four would give more room to focus on more visual stimulation and give a more in depth look on these beverages. This could be to show of the raw materials in different and innovative ways. The different stages of the mash, distillation and aging process could be a nice addition for participants to understand how the beverages change throughout time.

The tasting environment is also quite often not the same from time to time. Depending on each group and the size of it, the tasting is either held in the conference facility, cellar or the distillery and this makes it hard to have consistent tastings since the environment changes to some extent from time to time. A specific room that is used for all tastings and a minimum and maximum amount of participants would make it easier to control the environmental and staging elements of the experience. A written protocol/guide for how the tasting would be conducted would also aid with the conduction of the experience since then each guide/provider of the tasting experience would know how to behave, perform and know what needs to be said during each tasting.

9.1 Suggestions for further research

This is a rather multisided topic where there are multiple suggestions for further research. Based on the theory and the results from the research it would be beneficial to make some alterations to the way the research was conducted. For instance, the use of a qualitative approach would aid in further establishing the validity and reliability of the study. This would give a deeper meaning to the answers provided. Including the producers of the experiences would also further increase the validity and reliability by giving their view on the subject, and correlations could be done between the producers and the consumers. Another view of the theory provided would be to conduct a research where the answers of men and female are kept separate and compared. Age groups would also be a relevant topic to compare. It would also be quite enlightening to see if the research answers would differ depending on where the experience is held, even though the core theme and execution of the experience is the same from time to time. In this case it would signify that the tastings would be held in different environments.

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APPENDICES

Appendix 1. Questionnaire in Swedish

Innebörden av att iscensätta en upplevelse

Målet med denna undersökning är att ta reda på innebörden och värdet av att iscensätta en upplevelse som denna ni nyligen har tagit del av. Svara genom att kryssa i det alternativ som passar in på er bäst, 1 = inte alls viktigt och 5 = väldigt viktigt. Svaren hanteras anonymt och kommer endast att användas i slutarbetets syfte. Tack för ert deltagande!

Ditt kön	MAN	KVINNA			
	<input type="radio"/>	<input type="radio"/>			
Din Ålder	18-25	25-35	35-50	50-65	65-
	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
1. Hur viktigt är...	1	2	3	4	5
- Att få en guidad tur av destilleriet	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
- Att få relevant och lärorik information	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
- Att få en inblick i produktionen	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
- Guidens sätt att agera/kännedom	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
- Längden på upplevelsen	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
2. Hur viktigt är...	1	2	3	4	5
- Att integreras i upplevelsen, t.ex känna på tunnor/pannor, ställa frågor	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
- Dofta/smaka på produkterna	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
- Köpa hem produkterna	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
- Att agera med andra i gruppen	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
3. Hur påverkas du av...	1	2	3	4	5
- Uppsättning/presentation av produkterna	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
- Ljussättningen i rummet	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
- Dofter i rummet, t.ex parfym	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
- Temperatur i rummet	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
- Ljud, t.ex guidens röst eller störande ljud från omgivningen eller gruppen	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
- Komfort, t.ex möbler eller trängsel	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
4. Hur viktig är...	1	2	3	4	5
- Helhetsbilden av upplevelsen	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
- Helhetsbilden av utrymmet	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
5. Till sist...	JA	NEJ			
- Jag har tidigare tänkt på innebörden av att iscensätta en upplevelse	<input type="radio"/>	<input type="radio"/>			

Appendix 2. Questionnaire in English

The importance of staging a tourism experience

The goal of this research is to understand the importance of staging an experience like the one you just took part in. Answer by marking the alternative most suitable for yourself, 1 = not at all important and 5 = very important. The answers are treated anonymously and will only be used for the sake of the study. Thank you for your participation!

Your sex	MAN	WOMAN			
	<input type="radio"/>	<input type="radio"/>			
Your age	18-25	25-35	35-50	50-65	65-
	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
1. How important is...	1	2	3	4	5
- To get a guided tour of the distillery	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
- To gain relevant and educational info	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
- To get an insight in the production	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
- The guide's way to act/knowledge	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
- The length of the experience	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
2. How important is...	1	2	3	4	5
- To be integrated in the experience, e.g. feel barrels/pots, ask questions	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
- To smell/taste the products	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
- To buy the products home	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
- To interact with others in the group	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
3. How are you affected by...	1	2	3	4	5
- Appearance/presentation of the products	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
- Lighting in the room	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
- Aromas in the room, e.g. perfume	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
- Temperature in the room	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
- Sound, e.g. the voice of the guide or annoying sound from the group/ environment	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
- Comfort, e.g. furniture or crowding	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
4. How important is...	1	2	3	4	5
- The general view of the experience	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
- The general view of the environment	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
5. At last...	YES	NO			
- I have previously thought about the importance of staging an experience	<input type="radio"/>	<input type="radio"/>			