THE MARKETING AND MANAGEMENT OF TUNISIA'S PAST: VISITOR EXPERIENCE AND NARRATIVES IN HISTORIC SITES AND HERITAGE TOURISM

by

Seif Borgi

VANCOUVER ISLAND
U N I V E R S I T Y

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By
Seif Borgi

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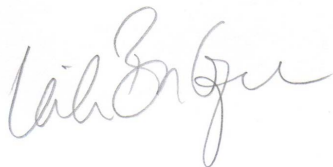November, 2016

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Dr. Aggie Weighill, Chair – Department of Recreation & Tourism Management
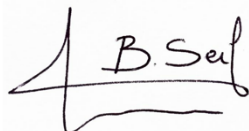Co-Supervisor

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Youssef Cherif, Deputy Director – Columbia Global Centers: Tunis
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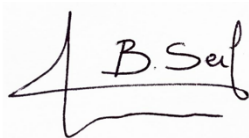
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Abstract

This research was one of the first of its kind. The purpose of this study was to examine the global marketing and management strategies of heritage tourism in Tunisia with a specific focus on the archaeological site of Carthage.

This study employed a mix method approach using semi-structured interviews with key stakeholders and face-to-face and online surveys with visitors. The interviews were used to identify the strategies and activities undertaken to develop visitor experience in heritage settings, and promote heritage products and destinations. The survey questionnaires were used to measure visitor satisfaction in relation to their expectations and marketing narratives used in the promotion of the archaeological site of Carthage. This helped identify possible gaps between established site marketing strategies and the expectations of visitors.

This study emphasized the role of civil society and the private sector in preserving and promoting local heritage. The research uncovered some of the challenges facing the sector in relation to politics, finance, management, and external events. It also reviewed the relations between the key heritage operators from the public sector, private sector, and civil society and the cooperation challenges they experience.

The research was conducted by a Tunisian graduate student with a background in business administration and marketing and a passion for heritage and history. It was completed in a time of crisis for the tourism sector in Tunisia and may provide a better understanding of the challenges facing heritage tourism and how to overcome them.

To the ancestors who walked this land for thousands of years

and paved the path before us.

To those who inspired it and will never read it.

To my family.

Acknowledgement

I am lucky to have been given the supportive gift of amazing people in my life, without all of which, this work would not have been completed.

Table of Contents

List of Acronyms

ASM   Association de Sauvegarde de la Médina [Association for the Safeguarding of the Medina of Tunis]

AMVPPC   Agence de Mise en Valeur du Patrimoine et de Promotion Culturelle [Agency for the Development of National Heritage and Cultural Promotion]

ATCE   Agence Tunisienne de la Communication Externe [Tunisian Agency for External Communication]

CAD   Canadian Dollar

DDM   Division de Développement Muséographique [Division of Museographic Development]

FIT   Free Independent Traveller

FTAV   Fédération Tunisienne des Agences de Voyage et de Tourism [Tunisian Federation of Travel Agencies and Tourism]

FTH   Fédération Tunisienne de l'Hôtellerie [Tunisian Federation of Hotels]

GDP   Gross Domestic Product

ICOMOS   International Council on Monuments and Sites

INP   Institut National du Patrimoine [National Heritage Institute]

ONTT   Office National du Tourisme Tunisien [Tunisian National Tourist Office]

TND   Tunisian Dinar

Chapter 1: Introduction

This thesis focused on the management and marketing of Tunisia's past and the visitors' experience of heritage tourism and historic sites. This chapter will start by exploring tourism with a focus on the industry in Tunisia. It will subsequently describe heritage and heritage tourism in Tunisia. Lastly, it will examine the country's economic foundation and challenges.

Tourism

The United Nations World Tourism Organization (2010) defines tourism as a social, cultural, and economic phenomenon manifested by the activities undertaken by people outside of their usual environment. The travel can be for leisure, business, or other purposes, and lasts less than one year.

The development and growth of the tourism industry has proved to be a catalyst for economic growth and socioeconomic development in many countries (Sharpley, 2000). Over the past six decades, tourism has started a process of expansion and continuous diversification to become one of the most important and dynamic sectors in the world economy, even in times of crisis. Today, tourism is one of the largest and fastest growing economic sectors in the world, with international tourism receipts rising from US$2 billion in 1950 to US$1,260 billion in 2015 (United Nations World Tourism Organization [UNWTO], 2016). Travel and Tourism now represents 7% of the world's exports in goods and services, and contributes 9.6% to global gross domestic product (GDP). The sector is also one of the most important sources of employment in the world as it supports 1 in 11 jobs in the global economy, making its contribution to total employment 9.5% (World Travel & Tourism Council [WTTC], 2016).

Tourism is used to promote cultural exchange and serves as a means of marketing for countries to attract investors, as it is an indicator of political, cultural, and economic stability. However, it is highly affected by a change in any of these sectors and is very susceptible to shocks such as economic downturns in demand countries as well as economic, social, and political instability in host countries (Ritchie & Goeldner, 1994). The sector's strength and resilience come from the ever-increasing number of tourists and destinations worldwide. International tourist arrivals witnessed an uninterrupted increase from 25 million globally in 1950 to 1.2 billion in 2015 (UNWTO, 2016) and the receipts of international tourism rose from US$633 billion in 2004 (UNWTO, 2005) to US$1,260 billion in 2015. Unexpected shocks might affect local markets badly, but the global market will continue to grow because tourists substitute travel destinations and do not stop travelling. Their loyalty to any destination depends on the destination image, high destination satisfaction, and good consumer experience (Wu, 2016).

Besides the economic benefits of tourism, it is also a powerful social force (Higgins-Desbiolles, 2006) that helps with poverty alleviation, mainly through jobs creation, and has multiple implications for sustainability (Chok et al., 2007). It also acts as a means for the sustainable development of culturally marginal and environmentally sensitive regions since the focus of this kind of tourism is about the planning, development and maintenance of these regions (Wallace & Russell, 2004).

Tourism in Tunisia

Since late 1960s, the Tunisian government chose to make the tourism industry one of the main pillars of its economy and developed a very aggressive tourism policy designed to encourage foreign private investment in the sector. Since then, tourism has

played a major role in the development of Tunisia's economy, and its total contribution to

GDP reached around 20% in the 2000s (Di Peri, 2014). Its contribution declined in the

past decade due to major events like the world financial crisis in the late 2000s and the

Tunisian revolution in 2011. Tourism still plays an important part in the economy of

Tunisia despite the strong hit it took in 2011 as a result of the revolution that sparked

change in the whole region (World Bank, 2014). As Figure 1 shows, the direct

contribution of Travel and Tourism to GDP in 2015 was TND 4.97 billion (CAD2.94

billion), accounting for 5.8% of total GDP, and is forecast to fall by 1.0% to TND 4.92

billion (CAD2.91 billion) in 2016. The total contribution to GDP in 2015 was TND 10.77

billion (CAD6.37 billion), accounting for 12.6% of total GDP, and is expected to fall by

0.9% to TND 10.67 billion (CAD6.31 billion) accounting for 12.1% of total GDP in 2016

(WTTC, 2016).
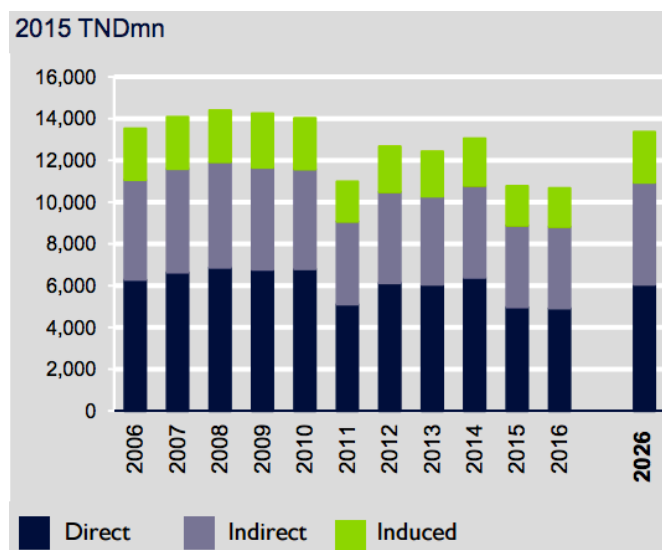
Figure 1. Total Contribution of Travel & Tourism to GDP. Reprinted from Travel and
Tourism Economic Impact 2016: Tunisia (p. 1), by WTTC, 2016.

The impact of the drop in these numbers has been reflected on the whole economy of

Tunisia. The total contribution of Travel and Tourism to employment fell from 19.7%

(727,000 jobs) of total employment in 2014 (WTTC, 2015) to 11.5% (400,000 jobs) in

2015 and is expected to fall by 1.3% in 2016 to 395,000 jobs (WTTC, 2016). Investment

in Travel and Tourism in 2015 was TND 1.41 billion (CAD830 million) accounting for

8.4% of total investment, and it is forecast to fall by 0.1% in 2016.

The impact of the revolution in 2011 and the terrorist attacks in 2015 can be

clearly seen in Figure 2 as the number of foreign tourist arrivals dropped rapidly in 2011,

recovers a bit, and then falls again in 2015. The number of foreign visitors to Tunisia is

expected to fall again in 2016 by 4.8%, attracting 4,255,000 international tourists. As the

number of international visitors drops, the amount of foreign currency spending in

Tunisia follows as visitor exports in 2015 generated only TND 3.41 billion (CAD2.02

billion), accounting for 9.1% of total exports, and should fall by 4.8% in 2016.
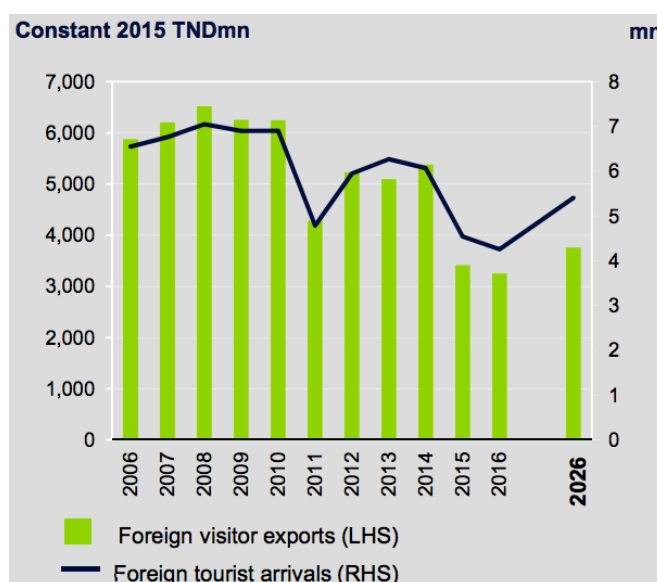
Figure 2. Visitor exports and international tourist arrivals. Reprinted from Travel and
Tourism Economic Impact 2016: Tunisia (p. 1), by WTTC, 2016.

The year 2014 was marked by the end of a four-year post-revolution political

transition with elections held and a new constitution approved in Tunisia (Honwana,

2013). This has helped improve the country's image as an emerging democracy.

Unfortunately, that did not have the positive estimated effect on the tourism sector as arrivals at borders and overnight stays were down by about 3% compared to 2013. While tourism revenues increased by 11%, it was largely due to the depreciation of the Tunisian dinar. All other tourism indicators remained depressed compared to the reference year 2010, including the amount of investment, which registered a decline of 35.7%.

Other events like the terrorist attacks on the Bardo National Museum in March ("Terror at the Bardo," 2015) and the Riu Imperial Marhaba Hotel in June 2015 (Cunningham & Habib, 2015) are expected to worsen the tourism situation, already in decline, in the country and weaken the already small cultural tourism sector ("Tunisia's tourism," 2015; "Tunisia loses third," 2016).

Heritage

Heritage is the overall natural and cultural inheritance of a country or a territory, including important natural or archaeological sites, historic buildings, customs, and traditions (Park & Allaby, 2013). Heritage represents people's ethnicities, nationalities, and identities, yet it is subject to different meanings and interpretations (Park, 2010).

Ahmad (2006) explained the evolution of the definition of heritage since the adoption of the Venice Charter in 1964 and the official introduction of the term 'historic monument,' which was reinterpreted by the International Council on Monuments and Sites (ICOMOS) in 1965 as 'monument' and 'site' and then in 1968 by the United Nations Educational, Scientific and Cultural Organization (UNESCO) as "cultural property," including both movable and immovable features. It was not until the World Heritage Convention in 1972 that UNESCO and ICOMOS agreed on a common interpretation of heritage. Throughout the years, gardens, landscapes, and environment

have been added to this definition of heritage. Although there is today an international consensus on including "tangible," "intangible," and "environment" in the definition of heritage, there is no unified interpretation shared between countries and people, and each one defines heritage differently.

Despite the different definitions and interpretations of heritage, there is an agreement on the increasing significance of heritage tourism as a component of the global tourism industry, particularly in countries striving to diversify away from seaside tourism (Park, 2013).

Kamel-Ahmed (2015) defines heritage as "not just a thing or a place, but rather cultural processes of social activities that include remembering, memory-marking, as well as a continuous meaning-making and remaking through certain socio-cultural patterns that differ from one place to another" (p. 74). The concept of heritage requires a sense of ownership (Graburn, 2001). Seixas (2014) defined it as the "emotion-laden commitment" (p. 12) to national, familial and personal inheritances and David Lowenthal (1996) marked the difference between history and heritage as approaches to the past. Whereas history is universally accessible and testable, heritage is "tribal, exclusive, patriotic, redemptive, or self-aggrandizing" (p. 120) and counts "not on checkable fact but credulous allegiance" (p. 121).

Heritage Tourism. Heritage Tourism is a branch of tourism oriented towards the cultural heritage of a place and the exploration of both tangible and intangible remains of the past. It is a way of experiencing the past in the present (Nuryanti, 1996) and partaking in the traditions and culture of a place (Caton & Santos, 2007). It offers tourists the opportunity to experience a place's culture, foods, handicrafts, and traditions firsthand,

allowing them to consume both the past and the present (Chaabra, Healy, & Sills, 2003). Heritage tourism is a significant component of the global tourism industry, particularly in countries striving to diversify away from seaside tourism (Park, 2013). Boniface (1995) argued that places around the world would have little to offer to attract tourists without their different cultural heritages. He also addressed the issue of how to appropriately manage cultural tourism stressing on the importance of evaluating the needs and discouraging inappropriate use.

The issues related to heritage tourism are numerous, and they range from the struggle between preservation and tourism activities (Gutron, 2010) to the contested nature of what is shared and what is not to whose story is being told and what version of past events is being narrated (Ahmed, 2006).

Heritage Tourism in Tunisia. In the 1960s, Tunisia set in motion a strategy for tourism development and established a cultural policy, but it was not until the 1990s that the country started to diversify tourism and promote culture and heritage for tourists (Kirkland, 2006). Two decades later, the cultural and heritage tourism sector is still struggling in a way that does not reflect the rich heritage nor the tourism traditions of Tunisia (Abichou, 2015). Modern Tunisia is the product of more than 30 centuries of civilizations crossing the Mediterranean. A multitude of cultures, civilizations, and dynasties shaped the modern culture of the country and resulted in a rich heritage embracing Phoenician, Roman, Vandal, Jewish, Christian, Arab, Islamic, Turkish, Italian, Spanish, and French, in addition to the native Berbers and many others (Boularès, 2011).

Despite all the strategies and efforts to promote heritage tourism and valorize it at an international level, the published statistics concerning entries to cultural sites do not show a significant increase (Zaiane, 2006).

Tunisia's Economic Foundations and Challenges

Since the revolution of 2011, economic indicators have improved; the budget deficit remained under control and was even expected to shrink in 2016 thanks to continued budgetary discipline that started in 2014. Structural reforms and new investments were needed to help economic transformation and pull the country out of the crisis (Trape & Chauvin, 2015). However, all the positive economic prospects turned negative after the terrorist attacks of 2015 (World Bank, 2016).

The World Economic Forum (2015) ranked Tunisia 79th out of 141 countries on its Travel & Tourism Competitiveness Index. The lowest score recorded on the performance overview of Tunisia (Figure 3) was 1.58/7 for the Cultural Resources and Business Travel pillar, which measures the availability of cultural resources intended in a broad sense to include archaeological sites, entertainment facilities, and conferences. To a large extent this pillar captures how cultural resources are promoted rather than the actual existing cultural heritage of a country. On the other hand, the highest score recorded was 5.61/7 for Price Competitiveness. These numbers confirm the low-price mass tourism strategy adopted by Tunisia and suggest the indifference of authorities towards cultural resources.
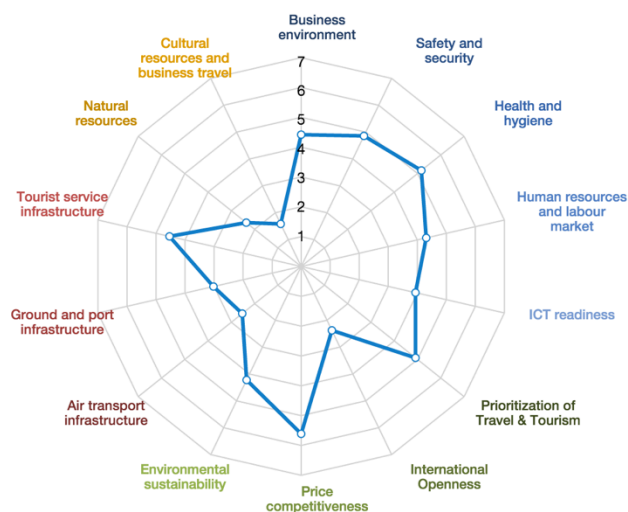
Figure 3. Performance overview of Tunisia. Reprinted from The Travel & Tourism Competitiveness Report 2015. (p. 328), by WEF, 2015.

With the plethora of heritage sites and the quality of heritage and historic products all around the country, Tunisia is strong in heritage product but unfortunately it is not capitalizing on it. Marketing and promotion are failing Tunisian heritage.

The conservation of the immovable cultural heritage was limited to a few sites and managed by a small number of non-specialized personnel composed mainly of workers. In the last two decades, some efforts were made to reinforce the professional skills of the workers and the number of architects has grown from only three architects nationwide in 1995 to 25 in 2009 (UNESCO, 2009).

Archaeological remains in Tunisia are innumerable, extremely diversified, and scattered all over the country. With more than 21,000 archaeological sites identified in Tunisia (Gutron, 2010), the conservation status is uneven and if some sites are relatively well preserved and have adequate protection, all the others are neglected if not completely forgotten. Despite several projects to create archaeological atlases and catalogues, the last taking place between 2007 and 2011 ("Carte Nationale," 2016), the

inventory of historic sites remains unfinished to this day and their knowledge remains incomplete (UNESCO, 2009).

Carthage

"Carthage is immortal. In the memory of all, in the Mediterranean and beyond, Carthage evokes power, grandeur and prestige, exploits on land and sea and illustrious figures such as Hanno the navigator and Magon the agronomist, Amilcar Barca and his son Hannibal, the strategist and politician of legendary fame." (Fantar, 2007, p. 8)

Brief history of Carthage. The year 814 BC marked the founding of Carthage, a city that was for almost a millennium the greatest power in the western Mediterranean and one of the capitals of the ancient world. It developed into a great trading empire covering much of the Mediterranean and was home to a brilliant civilization. Carthage is 2800 years of a grandiose history and it still offers, despite its cruel destiny, vivid images of a prestigious past. Its remains, open to the public to discover or rediscover, are a sacred and eloquent testimony to an ever-living heritage, which must be respected, preserved, and loved (Benzina Ben Abdallah & Ladjmi Sebai, 1997).

According to legend, a Phoenician princess, Elissa aka. Dido, fled her native city Tyr. She and her followers eventually reached the shores of North Africa and were welcomed by the natives. Elyssa requested to buy a piece of land for a temporary refuge until she could continue her journey, as much as she could cover with the hide of an ox. The natives were afraid the newcomers might settle in too large numbers in their land but the proposal seemed so modest they accepted. Elyssa resorted to a trick and cut the hide into fine strips so that she had enough to encircle an entire hill that was later named Byrsa

(hide) and became their "new city": Qart-Hadasht in the Phoenician language (Ennabli, 2001).

Built on the excellence of its formidable fleet and its economic prosperity, Punic Carthage, worrying and envied, eventually succumbed to its young rival, Rome. For over a century, between 264 and 146 BC, the two fierce enemies fought in what is known as the three Punic Wars, famous especially because of the genius of the great Carthaginian general Hannibal. But in 146 BC, the city was destroyed and burned to the ground by the armies of the Roman general Scipio Emilien in what was described as the "Hiroshima of antiquity" (Benzina Ben Abdallah & Ladjmi Sebai, 1997).

When the Romans destroyed Carthage they erased everything related to the great empire and diabolized its leaders. Although the literature we have today was written by the enemies and rivals of Carthage, it still reflects power, grandeur, and prestige. Today many of the ancient stories are being challenged. The battle of Zama that ended the Second Punic War by the defeat of Hannibal is one of them. Historians argue that the inconsistencies and the gaps in the storyline indicate Hannibal never lost in Zama. After the third Punic War and the total destruction of Carthage, Rome erased all Carthaginian sources and rewrote history in an attempt to hide its humiliation by Hannibal (Belkhouja, 2014).

In 146 BC, Carthage was destroyed, wrecked, and cursed for eternity. The city however was to be reborn from its ashes in 43 AD to prosper for centuries before the Vandals captured it in the 5th century and brought it to decline. The conquering Arabs took Carthage in the 7th century and destroyed the city to use its marble and granite to build new cities across the country (Fantar, 2007).

Rome and Carthage never signed a peace treaty after the Romans seized and destroyed Carthage in 146 BC. In 1985, the mayors of modern Rome and modern Carthage signed a peace treaty and a friendship and cooperation pact officially ending the Punic Wars after 2,248 years ("Better Late Than Never," 1985).

Carthage National Museum. Excavations in Carthage were conducted for years by European archaeologists but it was not until 1875 that a permanent archaeological mission was established in Carthage by the founder of the order of priests the White Fathers, Cardinal Charles Martial Lavigerie (Fantar, 2007). In 1830, the Bey of Tunis donated a piece of the Byrsa hill to Charles X, king of France, to build a chapel honouring Louis IX, the king of France who died in Tunis in 1270 (Gutron, 2010).

The White Fathers conserved all the items found during the excavations and the articles given by peasants and other donors in the chapel (Fantar, 2007) that was the core of what would become the Musée Lavigerie in 1875. It was renamed Musée National de Carthage—the Carthage National Museum—after independence in 1956 (Gutron, 2010). Today the Saint-Louis Chapel, also known as The Acropolium, still stands on the Byrsa hill, privately managed, next to the Carthage National Museum.

The Research

The purpose of this research was to explore the management and marketing of Tunisia's past and the visitors' experience of the archaeological site of Carthage. The following research questions were used to guide the design of the thesis and the analysis of the data collected:

- How is the visitor experience managed?
- What is the marketing strategy for domestic and international visitors?

- What expectations do visitors have as a result of the marketing narratives used in the promotion of the site?

- How satisfied are visitors with their experience?

- To what extent do the intended managerial goals, related to visitor experience, meet the visitor expectations?

- What are the types of experiences visitors seek at the archaeological site of Carthage?

The remaining thesis document is organized into four chapters. The next chapter provides a review of literature on the marketing of historic sites, the management of heritage tourism, and the importance of narratives in providing a unique visitor experience. Chapter 3 outlines the research methodology, sampling and data collection methods, and provides a general description of both the research participants and the researcher's perspectives and background. Chapter 4 presents the results of research while the final chapter positions the results with existing knowledge and includes insights into heritage tourism in Tunisia discovered in this study.

Chapter 2: Literature Review

In this literature review, the concepts of tourism, heritage, and visitor experience have been reviewed to provide a background for the questions asked of the study participants and a basis for the analysis of data collected.

This chapter starts by stressing the importance of heritage, describing Tunisian heritage, and identifying who is in charge of managing and marketing it. It then reviews tourism in Tunisia and the transition from seaside tourism to heritage tourism before reviewing the motivations for travelling and for visiting historic sites. It then goes into detail about visitor experience, emphasizing the importance of narratives and storytelling and meeting visitor expectations. Methods for measuring visitor experience were examined next highlighting the importance of the emotional component in measuring satisfaction, before finishing with identifying some of the gaps in literature.

Heritage

Heritage is people's inheritance, the past that they have an obligation to preserve for those who come after them (Greve et al., 2012). It offers a "simple but alluring promise of roots, solidarity, belonging and identity" (Seixas, 2014, p. 15). Turner (2005) discussed the importance of heritage and determined five goals heritage helps to achieve. These goals are "preservation of cultural diversity, knowledge of human behaviour, personal or cultural self-determination or autonomy, the positive right of prosperity, and genuineness or authenticity of culture, the guarantee of which can sometimes be treated as an end in itself" (p. 351).

Heritage focuses on the value of preservation by valuing relics, historic sites, and the sensory experience of the past generated by contact with those relics and sites (Van

Boxtel, Klein, & Snoep, 2011). Grever, De Bruijn, and Van Boxtel (2012) emphasized the importance of the sense of ownership, and how crucial it is that the objects and sites belong to a group defined by nation, region, ethnicity, or family. Heritage confers and confirms group identities when the group feels that the tangible past in question belongs to them.

Tunisian heritage. Although a small country in size, Tunisia has a very diverse culture and a rich historic patrimony with over 21,000 identified archaeological sites (Gutron, 2010) and archaeological evidence of habitation by human ancestors stretching back to 750,000 years ago (Trump, 1980). Tunisia is uniquely set to host heritage tourism due to its rich history and a plethora of heritage sites. UNESCO (2016) recognized Tunisia's rich heritage by inscribing eight places as UNESCO World Heritage Sites while 12 others are still pending review ("Tunisia," 2016). The Tunisian UNESCO World Cultural Heritage list (Table 1) contains only three archaeological sites from Antiquity, one monument from the Imperial Roman age and three urban sets from the Arab-Islamic era (UNESCO, 2009) and does not reflect the vast array of historic monuments in the country.

Table 1. *List of Tunisian sites inscribed on the World Cultural Heritage ("States Parties," 2016)*

Site	Year inscribed
Medina of Tunis	1979
Archaeological Site of Carthage	1979
Amphitheatre of El Jem	1979
Punic Town of Kerkouane and its Necropolis	1985
Medina of Sousse	1988
Kairouan	1988
Dougga/Thugga	1997

Heritage-related tourism barely appears on the list of 50 top-rated tourist attractions in Tunisia. Zaiane's (2006) exploration of heritage tourism resulted in a list of the 12 main specialty travel forms of tourism in Tunisia and heritage tourism was not one of them. It was categorized as a by-product of cultural tourism which was ranked as the seventh specialty travel form of tourism in the country. The low ranking of heritage tourism leaves the impression of an insouciance from the concerned authorities and may explain why more than 90% of the total number of visits comes from only half a dozen historic sites out of over 21,000 identified sites (Agence de Mise en Valeur du Patrimoine et de Promotion Culturelle [AMVPPC], 2015; Gutron, 2010).

Heritage management and marketing in Tunisia. Heritage in Tunisia is managed and promoted by several agencies operating under different ministries. This section identifies the major public institutions in charge of the management and marketing of Tunisian heritage and discusses the important role of civil society in the preservation and promotion of heritage.

Over the last two centuries, there have been numerous immovable cultural heritage inventory projects in Tunisia. The very first was launched by the "Brigades Topographiques" of the French army in 1892, when Tunisia was a French protectorate. Despite the multitude of projects since then, Tunisia still does not have a complete and exhaustive knowledge of its immovable cultural heritage (UNESCO, 2009).

In the 2000s, Tunisia was experiencing rapid social and economic development that caused problems in securing, preserving, and managing immovable cultural heritage (Gutron, 2010). The 2011 Tunisian revolution further complicated the security situation and events like the terrorist attack on the Bardo National Museum in March 2015

("Tunisia loses third," 2016) and the clandestine excavation and smuggling of some

antiquities and archaeological artifacts are only some of the challenges (Cherif, 2013).

The charters of ICOMOS (2008) stress the importance of public communication

in the conservation process, implicitly acknowledging "every act of heritage

conservation—within all the world's cultural traditions—is by its nature a communicative

act" (p. 378).

Zaiane (2006) believes that the promotion and development of heritage tourism

can not be done without the engagement of civil society in the conservation and

enhancement of local heritage. Public institutions alone are unable to preserve, protect,

and manage the Tunisian heritage and the contribution of civil society and non-

governmental organizations is of great importance. The issue of limited resources and

some challenges and threats facing Tunisian heritage are also addressed in this section.

Public institutions. Tunisian heritage is managed and promoted mainly by three

public institutions: two agencies operating under the Ministry of Culture and Heritage

Preservation and one operating under the Ministry of Tourism. This section will briefly

present these institutions and their missions.

The Institut National du Patrimoine (National Heritage Institute [INP]) is a public

institution operating under the Ministry of Culture and Heritage Preservation. The

institution was founded in 1882 as the "Service des Antiquités" by the administration of

the French protectorate, and after independence in 1956 it became the "Institut National

d'Archeologie et d'Arts" (National Institute of Archeology and Arts) until 1993, when it

was renamed INP. The institute is in charge of establishing an inventory of archeological,

historical, civilizational, and artistic cultural heritage, while also promoting the study,

safeguard, and development of heritage. The institute's mission is to preserve, safeguard, and restore archaeological sites, historical monuments, and traditional urban fabrics ("National Heritage Institute," 2016).

The second main player is the "Agence Nationale de Mise en Valeur et d'Exploitation du Patrimoine" that was created in 1988 before being renamed in 1997 as the "Agence de Mise en Valeur du Patrimoine et de Promotion Culturelle" (Agency for the Development of National Heritage and Cultural Promotion [AMVPPC]). The AMVPPC is also a public institution of industrial and commercial nature operating under the Ministry of Culture and Heritage Preservation. Its mission is to implement and organize programs for the development and promotion of archaeological, historical, and museographic heritage and to manage this heritage for cultural, touristic and commercial purposes ("Agency for the development," 2016).

The third key public player is the Office National du Tourisme Tunisien (Tunisian National Tourist Office [ONTT]), a financially independent public institution operating under the Ministry of Tourism. The ONTT's mission is to develop a tourism strategy and to promote Tunisia as a touristic destination internationally. Its main activities are to develop the tourism sector, to regulate and control tourism activities, to promote the product, and to provide hotel and tourist trainings (Office National du Tourisme Tunisien [ONTT], 2015). The ONTT is the primary institution in charge of promoting heritage in Tunisia.

Civil society. According to UNESCO (2009), the number of non-governmental organizations (NGOs) working on the preservation of cultural heritage is increasing, especially after the revolution of 2011 (Kefi, 2014). The oldest is the Association de

Sauvegarde de la Médina de Tunis (Association for the Safeguarding of the Medina of Tunis [ASM]) founded in 1967 and operating under the municipality of Tunis as a technical advisory, study, and implementation office.

The ASM's mission is to protect the architectural heritage of the UNESCO World Heritage site, the Medina (old historic city of Tunis). For four decades it helped to curb degradation and reduce damage, rehabilitate many monuments and neighbourhoods, and raise awareness of the value of this heritage among both government officials and residents of the Medina. The success of the ASM encouraged the association to expand nationally and create a network of ASM associations in different regions of the country (UNESCO, 2009).

There are many other associations of the same kind, but the literature on the role of civil society in the marketing and management of heritage in Tunisia is very limited. The UNESCO (2009) study focused solely on the ASM and considered all other actors of civil society to play a much smaller role in the management and promotion of historic areas and that their activities are limited to raising awareness in small circles of enthusiasts. The study also stated that given the experiences so far, it would be utopian to believe that in the short or medium term, the action of these organizations can succeed in making the public an active advocate of immovable cultural heritage (UNESCO, 2009, p. 38).

Legal protection. In Tunisia, there are three levels of legal protection for immovable cultural heritage; one is international and the other two are national. International protection comes from the ratification by Tunisia of UNESCO's Convention Concerning the Protection of the World Cultural and Natural Heritage of 11 December

1974. National legal protection started much earlier with the Beylical decree of November 7, 1882 providing general protection for cultural heritage. Over the following century, a long list of laws has been promulgated to protect heritage. In February 24, 1994 a Heritage Code (Loi 94-35) was enacted to protect archaeological heritage and traditional arts. Several other laws specific to some historic sites have been promulgated over the years (UNESCO, 2009).

Zaiane (2006) argued that the laws organizing the sector are one of the limitations. Tunisia has efficient laws adopted to organize the heritage tourism sector but the main problem is that most of these laws have not been enforced correctly or simply were not effective.

Challenges and threats. UNESCO (2009) highlighted two threats to Tunisia's immovable heritage. The first is natural threats due to global warming (UNESCO, 2007). Climate change is making the degradation of immovable heritage quicker and its maintenance expensive beyond the resources of the managing authorities.

The second threat is human and it has five aspects. The first aspect is urbanization. In a country where antiquities and archaeological artefacts are buried all around the territory and a population that goes from 3.5 million in 1956 to 11 million in 2009, urbanization means the destruction of archaeological sites in the process of expanding urban areas.

The second aspect is disrespectful renovation. In the absence of strong heritage awareness, many historic monuments get destroyed when people try to renovate them.

The third aspect is the mechanization of agriculture. This is one of the key sectors for the Tunisian economy. In its efforts to develop the sector, Tunisia had to extend the areas retained for agriculture at the expense of many archaeological sites.

The fourth aspect is the heavy infrastructure construction. Many historic sites disappeared or got severely damaged because they were on the way of a major infrastructure project that was launched without proper studies on the impact of the construction on the archaeological heritage.

The fifth and last aspect is the clandestine excavation that has become very frequent in the recent years and hundreds of historic sites have been damaged (UNESCO, 2009).

Gutron (2010) identified other aspects of the human threats. She explained how people built villages and towns over the buried ruins of historic cities, including Carthage, not caring about the value of those ruins and monuments. Excavation represents a threat to these residents. In addition, she also discussed the acts of vandalism of archaeological sites and the people who undertake illegal excavations, destroying valuable sites in the process, looking for gold and treasures. Both show a lack of sense of belonging and how people can not relate to these historic sites.

Tourism in Tunisia

Since the independence in 1956, tourism has been generating significant income by aggressively exploiting a model based on constant promotion of a new Tunisia—the Tunisia of independence, the Tunisia post-Bourguiba in 1987, and most recently the new democratic Tunisia post-revolution in 2011 (Di Peri, 2014). After the coup of 1987 and the ascent of Ben Ali to power, strong narratives of grandeur were used to make Tunisia

appear as the leading country in the region in terms of achieving economic and developmental goals (Tsourapas, 2013). However, despite the fact that tourism has always been linked to that celebrated economic growth, the sector in Tunisia was in crisis (Mandraud, 2014).

In spite of the efforts to diversify tourism products and to promote new forms of tourism in Tunisia, aside from the typical seaside tourism, the sector showed a strong resilience and a firm continuity in the preservation of a "deficient touristic model" (Di Peri, 2014) based on the 3S model: Sea, Sun, and Sand (Weigert, 2012). This model was promoted mainly for European middle-class mass tourists. Efforts have been made to develop the coastal area of Tunisia with, exclusively, seaside tourism, and despite the legislative encouragement to diversify the tourism products and sustain the other newly developed forms of tourism like Saharan tourism and cultural tourism, seaside tourism still dominates the industry (Zaiane, 2006).

The tourism industry is extremely sensitive and can be impacted significantly by major events such as terrorism, political insecurity, and natural disasters (Coshall, 2003). Tourism in Tunisia registered a decline in 2011 as a result of the revolution that sparked change in the whole region (World Bank, 2014). Even though official numbers for 2011 could not be found, the effect can be seen in the decrease in the number of international visitors from 6.903 million in 2010 to 5.950 million in 2012 and the drop in the total contribution of tourism to Tunisian GDP (Figure 4).
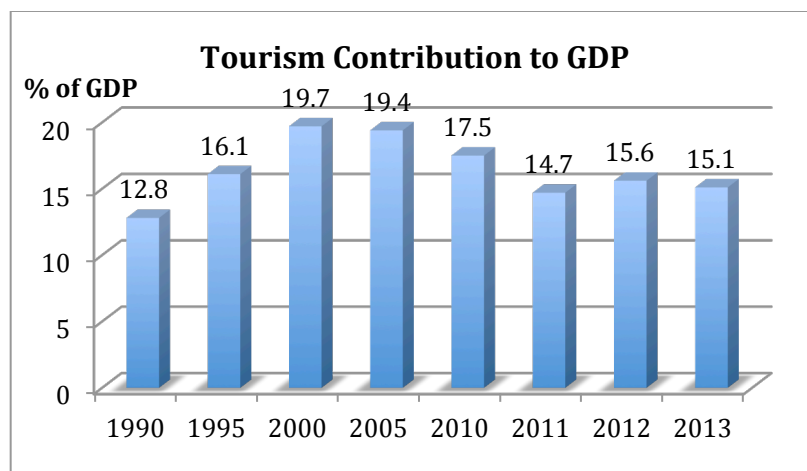
Figure 4. Tourism contribution to GDP 1990-2013 (%) (Di Peri, 2014)

Heritage Tourism. Visiting historic sites and experiencing heritage are considered some of the main components of travel today (Kerstetter, Confer, & Graefe, 2001). Heritage tourism is a niche market focused on the history and heritage of the region or tourism destination. Park (2010) defined heritage as a representation of people's ethnicities, nationalities, and identities that is open to different interpretations. Nuryanti (1996) defined heritage tourism as the opportunity to portray the past in the present while partaking in the traditions and culture of a place, a way for tourists "to relive a glorified, misremembered version of the past" (Caton & Santos, 2007, p. 371) and is a way to directly experience and consume diverse past and present cultural landscapes, performances, foods, handicrafts and participatory activities (Chaabra, Healy & Sills, 2003). Timothy and Boyd (2003) argue that there are two approaches to heritage tourism; the first emphasizing supply and the second emphasizing demand. The first approach focuses on the site and display whereas the second focuses on the visitor and the individual experience (Apostolakis, 2003).

Tunisia: From seaside tourism to heritage tourism. Heritage-related tourism barely appears on the list of 50 top-rated tourist attractions in Tunisia. Zaiane's (2006) exploration of heritage tourism resulted in a list of the 12 main specialty travel forms of tourism in Tunisia and heritage tourism was not one of them. It was categorized as a by-product of cultural tourism that was ranked as the seventh specialty travel form of tourism in the country.

The low ranking of heritage tourism leaves the impression of an insouciance from the concerned authorities and may explain why more than 90% of the total number of visits comes from only half a dozen historic sites out of over 21,000 identified sites (Agence de Mise en Valeur du Patrimoine et de Promotion Culturelle [AMVPPC], 2015; Gutron, 2010). The ONTT (2016), the institution in charge of developing the Tunisian global tourism strategy and promoting Tunisia, listed the components of the tourism infrastructure in Tunisia and it excluded any heritage, cultural, or historic components.

The 3S model (Sea, Sun, and Sand) was adopted by Tunisia and promoted for European, middle-class mass tourists for decades (Weigert, 2012). In an effort to develop alternative tourism products and support the development of heritage tourism, in 1998 Tunisia launched the National Strategy for the Development of Cultural Tourism. This strategy aimed to enhance the cultural and natural heritage particularities of each region by focusing on archaeological sites, historical monuments, Berber villages, and intangible heritage (Zaiane, 2006).

Kirkland (2006) found that while the growth attributed to the AMVPPC was encouraging, external factors like world events in 2001 caused a drop in the number of tourists and cultural sites visitations. Bleasdale (2006) argued that most tourists still visit

Tunisia in pursuit of beaches and sun, making their exposure to the Tunisian culture limited to what they experience in a hotel environment. She highlighted the problem of not understanding the demand or of targeting the wrong customers to explain the failure in getting tourists to follow the shift intended by Tunisia from seaside tourism to cultural tourism.

Despite all the efforts to diversify the tourism product and to promote heritage tourism, the sector did not show any growth (Zaiane, 2006). The efforts were never achieved and no research has been done to uncover the reasons behind it.

Motivations for Travellers

The wide diversity of tourist motivations to visit should be considered in the marketing of heritage attractions. Silberberg (1995) stressed the critical role of understanding visitor motivations in developing effective and targeted marketing strategies and its significance to the management of heritage sites.

Motivation, as defined by Hsu, Cai, and Mimi Li (2010), represents the psychological needs to pursue a goal state. Dunn, Ross and Iso Ahola (1991) and Smith (1979) explained the motivation to travel as escape-seeking and link tourist motivations to the cultural background of the tourists and their desire to escape from routine.

Baloglu and Uysal (1996) believed that people travel because they are either pushed or pulled to do so. Pesonen (2012) argued that (a) push and (b) pull factors are important pieces to understand travel motivations.

Push motivations are those where people push themselves to travel. These motivations include escaping, resting and relaxing, or simply seeking adventure, social interaction, or health and fitness.

Pull motivations are the opposite of push. They are based on the attractiveness of a destination as perceived by the tourist. Pull motivations include both tangible resources (e.g. beaches, facilities, and cultural attractions) and traveller's perceptions and expectation (Dann, 1981; Uysal, & Jurowski, 1994).

Dann (1977) took a sociological approach to tourist motivation and identified "anomie" and "ego-enhancement" as the main motives to travel. He identified both categories as push factors. Anomie is when the tourist travels to get away from mundane everyday life and ego-enhancement is when a tourist travels to satisfy personal needs and boost their ego.

Plog (1974) classified travellers according to a different model. He identified (a) allocentric, (b) mid-centric, (c) and psychocentric travellers.

Alloncentric travellers do not like things being organized or planned. They like being adventurous and they do not go back to the same destination. Mid-centric travellers are those who go to destinations popularized by the allocentric. They are neither adventurous nor afraid. Psychocentric travellers are those who like things being planned. They are afraid of taking risks and they generally travel to familiar places close to home

Travel Career Ladder is another travel motivation theory developed by Pearce (1982). This model is based on Maslow's hierarchy of needs and organizes travellers' motivations in a hierarchy or a ladder of 5 dimensions with the relaxation needs being the lowest and basic level, followed by safety/security needs, relationship needs, self-esteem and development needs, and finally, at the highest level, fulfillment needs. The core idea of the Travel Career Ladder is that an individual's travel motivations change with their age and travel experience. Older people and those who travel more frequently invoke

self-actualization more than younger and less frequent travellers (Pearce, 2012; Pearce & Lee, 2005; Ryan, 1998).

There are numerous similar models and approaches to uncover travel motivations (De Guzman, Leones, Tapia, Wong, & de Castro, 2006; Phau, Lee, & Quintal, 2013; Prayag & Ryan, 2011; Van der Merwe, Slabbert & Saayman, 2011). This study used a mixed approach to define the motivations to visit the Archaeological Site of Carthage. However it relied heavily on the push and pull model to explore the resources of the site that appeal to tourists and pull them, and the motives of tourists that push them to visit the site.

Motivations to Visit Historic Sites

The foundation of offering a unique visiting experience is to understand who are the visitors and what are their expectations and motivations to visit (Prentice, Witt, & Hamer, 1998). Falk and Dierking (2000, 2012) argued that the main motivation for visiting heritage sites is the desire to learn and be educated. Poria, Reichel and Biran (2006) believed that the more tourists consider the site as part of their own heritage, the more they were interested in the visit. They argued that the emotional link between tourists and the heritage site should be considered relevant and used to better understand and manage the expectations of visitors.

Weaver (2012) claimed globalization has increased competition for visitors' leisure time and the world became experience driven. She argued that visitors choose one experience over another based on six emotional rewards they seek from their free time, which are

- social interaction;

- active participation;

- comfortable surroundings;

- challenging, new, or unusual experiences;

- opportunities to learn;

- a sense of doing something worthwhile.

Motivation has an important impact on the visitor experience and overall satisfaction. Studying tourists' motivations from their actual travel experiences can be very useful for marketing and advertising the visited venues and sites (Pearce & Caltabiano, 1983). This approach was used in this study to determine the problems faced by tourists in regards with the promotion of the Archaeological Site of Carthage to better anticipate and fulfill their needs.

Visitor Experience

Understanding the relationship between visitors and the visited site is deemed by Shackley (1999) as very important for efficient management of historic sites. Pine and Gilmore (as cited in Weaver, 2012) considered all leisure experiences to fall under four realms of experience: (a) educational, (b) entertainment, (c) aesthetic, and (d) escapist.

Educational experience is offered to educate and teach as observed in history museums offering a focus on anthropology and archaeology. Entertainment experience is mostly about enjoying a show. Aesthetic experience is about absorbing and appreciating beautiful things. Escapist experience is where the participant seeks distraction and detachment from reality and everyday routine.

This approach to visitor experience was used to help develop the survey questions intended to determine the typical visitor profile at the Archaeological Site of Carthage.

Stamboulis and Skayannis (2003) insisted that providing a true experience requires innovation and creation and involves additional elements to the historic site. They emphasize that the heritage tourism experience must be personal, memorable, and engaging. Goulding (2000) claimed that historic sites are meant to be solitary and educational and not entertaining and diverting. She argued that the use of imagination is momentous for heritage tourists. Voase (2002) shared the same opinion, stating that heritage attractions need to recognize the importance of the "rediscovered imagination."

Importance of narratives and storytelling. McCabe and Foster (2006) believe storytelling is an essential part of human nature and the charters of the International Council on Monuments and Sites (2008) acknowledge the importance of knowing whose story is being preserved and told, and how is it being interpreted and communicated.

From the vast range of surviving material remains and intangible values of past communities and civilizations, the choice of what to preserve, how to preserve it, and how it is to be presented to the public are all elements of site interpretation. They represent every generation's vision of what is significant, what is important, and why material remains from the past should be passed on to generations yet to come. (p. 378)

Narratized experience has been the key ingredient in the emergence of tourism as a modern industry (Bendix, 2002). Rakic et al. (2016) acknowledged the importance of written and spoken narratives but also emphasized the significance of collecting memorabilia and of image making (e.g. photographing, painting) in the recording, remembering, writing, telling and/or disseminating of stories about travel and tourism experiences. Therefore the passive visuals in most heritage tourism sites are actually

doing more harm than good. Heritage sites should be more interactive and emphasize storytelling because visitors can not have a genuine experience if they do not understand what they are seeing and watching (Larsen & Urry, 2011).

Narration not only plays an important role in shaping personal, collective, and place identities, but it is also key in the process of contemplating, experiencing, remembering, and disseminating travel and tourism experiences, both factual and fictional (Poria, Reichel, & Biran, 2006).

Immersing the visitor in a story is key to building an extraordinary experience and often a guide is used to facilitate visitor immersion. The guide keeps the parts of the story together (Mossberg, 2008). It is very important to have tour guides on site as they are a major source of information for tourists and they play a major part in narrating the history of the site in an interesting and sincere manner (Ap & Wong, 2001). Poria et al. (2006) explain that the tour guide's responsibility is to make the tourists "feel" the site and emphasize the importance of that aspect of the visiting experience in heritage settings.

Meeting visitor expectations. Poria, Butler, and Airey (2003) argued that the relationship between the attractions in historic sites and the needs of tourists are little known. To be able to provide a great heritage tourism experience, further study and research needs to be done to understand the demand. Ashworth (1996, 1998) has argued that the same historic site could be perceived differently by different people based on their cultural background and personal attachment to the site. A personal attachment can be the result of an emotional experience (Poria, Butler & Airey, 2003) or a way of feeling a connection to one's history, ancestors, and roots (McCain & Ray, 2003).

Uzzell (1998) argued that historic sites are the places where people go to understand themselves. To be able to measure visitor experience, one needs to know first who the site's visitors are, what their expectations of the visit are, and what they want to see. Understanding identity and behaviour is the first step to knowing the visitors' expectations and thus working to meet them. Jiang, Ramkissoon, and Mavondo (2015) believe that fun and customer orientation are key concepts of the visitor experience. Kao, Huang, and Wu (as cited in Jiang et al., 2015) argued that fun is "positively influenced by attractiveness of scripts, charm of the setting, and planning of activities, and in turn positively impacts experiential satisfaction of theme park visitors" (p. 661) whereas customer orientation means putting customers' interest first, knowing their needs, and offering better solutions to their problems.

Weaver (2012) suggested the overall goal of visitor experience is to create a greater connection between visitors and the site. She provided eight sequential steps to achieve this goal:

1. Invitation: Marketing the site consists on delivering the right message to the right target visitors using the right means and avoiding the "build it and they will come" approach. This step begins from the moment a potential visitor decides to something on his free time until he arrives at the site.

2. Welcome: A friendly first impression is very important to the overall experience. This step begins at the entrance of the site and ends with the visitor's first contact with someone who works there.

3. Orientation: This step starts when the visitor moves away from the greeter and ends when he decides what to do first. This is an important transition step as it

will prevent the visitor from feeling lost and gives him directions. It is also an

opportunity to showcase the site's best features.

4. Comfort: This step lasts throughout the visit and is designed in permanent

    structures, built-ins, seating, exhibits or displays, signs, restrooms, food,

    safety, cleanliness, etc.

5. Communication: Everything conveyed to the visitor in written or spoken

    words is included in this step. The site should create a theme and

    communicate the right tone and languages for the visitors.

6. Sensation: Visitor experience should be fun, unexpected, and engages all five

    senses.

7. Common sense: To build a great visitor experience there should be an

    understanding of the visitor profile in the first place. This step includes using

    visitor studies, measuring satisfaction, applying trends, and realigning the

    site's mission with changes in visitor expectations.

8. Finale: It is everything the visitor leaves with, intangible and tangible, from

    memories to souvenirs that create a connection and take-home memorabilia.

The marketing and promotion of a site or destination play an important role in

visitor experience and meeting visitor expectations. The created destination image

positively impacts perceived service quality, visitor satisfaction, and visitor loyalty (Jiang

et al., 2015). The better the impression the visitor gets of a tourism destination, the more

favorable the predisposition, and the easier for the visitor to get excited, experience fun,

and positively perceive the service provider's commitment (Chi & Qu as cited in Jiang et

al., 2015). Destination marketing has two main outcomes for the visitor: delight and place

attachment. Visitor delight is the result of emotions including arousal, joy, and pleasure, whereas place attachment represents positive bonds to physical and social settings (Jiang et al., 2015).

Measuring Visitor Satisfaction

Perceived quality and satisfaction can be defined as the difference between what consumers expect to receive and their perceptions of actual delivery (McMullan & O'Neill, 2010). Weaver (2012) indicated that acquiring new visitors could cost as much as five times more than satisfying and retaining current visitors. She believed getting visitors to come back could be achieved by studying and influencing four aspects of visitor behavior: (a) frequency, (b) duration, (c) engagement, and (d) off-site actions.

Frequency is how often someone visits the site and measuring this behavior is key to financial health and understanding the level of loyalty of visitors. To develop frequency, the visitor experience should be consistently good and constantly fresh offering enough variety. Duration is the length of time visitors spend at the site. This is an indicator of how deeply visitors have engaged with what the site offers. Engagement refers to the visitors' interaction with the facility and the holding power of exhibits and signs. It is all the behaviors that increase learning like reading labels and signs, manipulating interactive displays, taking photographs, and talking to staff and guides. The off-site actions are the result of the experience from recommending the site to friends and family to donating or volunteering for a cause. These four visitor behaviors were measured in this study as one of the tools to help measure the visitor satisfaction at the Archaeological Site of Carthage.

This section focuses on the importance of emotional components in measuring satisfaction and presents some of the measuring methods.

Importance of emotional components in measuring satisfaction. Satisfaction has always been linked to emotions and is often considered the evaluation of an emotion (Hunt, 1977) or an emotional state that reflects an evaluation of a person's experience (Locke, 1969). Oliver (1997) argues that satisfaction is the implication of this evaluation and it is a response to the experience, which is less contingent than emotion.

In spite of the importance of measuring emotions in the user experience (Albert & Tullis, 2013) and the strong association in definitions between satisfaction and emotion, research instruments designed to measure customer satisfaction have often left out this component (McMullan & O'Neill, 2010). Omitting emotional components of satisfaction can result in unreliable predictions in consumer responses (Yu & Dean, 2001). That being so, there is consensus among researchers that satisfaction is better understood if emotion is included (Liljander & Strandvik, 1997; Cronin et al., 2000).

Liljander and Bergenwall (1999) classified emotions in two categories. The first category is reactive emotions: when a delivered service or product exceeds or falls behind expectations, the consumer may react with positive or negative emotions resulting in high or low satisfaction. The second category is goal-oriented emotions. They are the emotions that the consumer consciously seeks to experience. Tourism is a great example of how strong goal-oriented positive emotions are sought and experienced. These experiential emotions are considered the main outcome of the tourism service (Bigné and Andreu, 2004).

However, Liljander and Bergenwall (2002) argued that despite the huge number of studies on the structure of emotions and consumer-experienced emotions, there is a lack of research on the linkage between emotions and satisfaction. The consumer's perception of quality enormously affects the emotions experienced, and reactions vary between different consumers and different service encounters.

Measuring methods. Measurement of satisfaction has become widespread but it is very often linked only to descriptive quantitative approaches (Latu & Everett, 2000). Oh & Parks (1997) identified nine distinct theories of customer satisfaction: expectancy-disconfirmation, assimilation, contrast, assimilation-contrast, equity, attribution, comparison-level, generalized negativity and value-perception. For the purpose of this study, the expectancy-disconfirmation model was selected as the most appropriate model.

It is largely believed that Oliver's (1980) expectancy disconfirmation paradigm is the most developed and widely used model. (Radder & Han, 2013) have noted that it is considered the most popular in literature for measuring satisfaction.

Expectancy disconfirmation is a comparison between expectations and actual experiences, which results in confirmation, positive disconfirmation, or negative disconfirmation. A positive disconfirmation occurs when the product or service performance exceeds expectations and a negative disconfirmation is experienced when performance falls behind expectations (Oliver, 1977).

Fallon and Schofield (2004) have identified three disconfirmation models for measuring satisfaction. They argued that the most reliable and valid of the three is the performance-only model in which only perceptions of performance or experience of a

destination affect the evaluation, in terms of quality and satisfaction, of this destination. The second is the importance-performance model, based on the benefits of knowing the relative importance of product attributes. Finally, there is the expectation-performance paradigm in which the tourist's expectation is measured first and then the perception of the service, referring the gap between the two to the service quality.

The expectancy disconfirmation paradigm is based on the assumption that everyone has formed expectations before the experience meaning that confirmation and disconfirmation can not occur without expectations (Yüksel & Yüksel, 2001). Nevertheless, this assumption may be incorrect in the tourism context because tourism offerings are based more on experience and credence properties than on search properties (Brucks, Zeithaml & Naylor, 2000). This means that tourists (particularly first-timers) do not establish expectations until they have experienced the service. Museums are typically infrequently visited, making it difficult to formulate pre-visit expectations (Radder & Han, 2013).

In contrast to earlier models, McMullan and O'Neil (2010) have recommended a mixed-approach method with two stages to measure visitor satisfaction. The first stage involves an exploratory research design that includes interviews with tourism experts, marketing tourism representatives, and tourists. In the second stage, the interview results serve to develop a questionnaire using scales to measure visitor satisfaction, emotion, dissonance, effectiveness of advertising and promotion, and demographic information.

This research followed a different and more mixed approach using relying on the expectancy disconfirmation paradigm and Sheng & Chen's (2012) experience expectation measurement model to identify the types of visitors at the Carthage National

Museum. This method was built on the belief that "tourists' expectations for experience are usually based on the interaction between tourists and trips or visiting systems, including reading brochures in advance, virtual experiences on the Internet or past tourism and visiting experiences" (Sheng & Chen, 2012, p. 55). The method used consisted of conducting self-administered questionnaire surveys and extracting the relevant factors by running an exploratory factor analysis using principal component method with varimax rotation (Chen & Chen, 2010).

Gaps in Literature

Despite all the research done on meeting visitor experience, Klaus (2015) argued that implementing a customer experience strategy is still challenging and it is unlikely that researchers will be able to develop a comprehensive and universal guide to customer experience implementation quickly. To gain a better understanding of the issue, research should be done on the actual expectations of tourists.

Understanding motivation is very important for better understanding the travel consumer behaviour and for marketing and promoting destinations, but studies on the relationship between motivation and other behavioural constructs are surprisingly rare (Hsu, Cai, & Mimi Li, 2010). In addition to the willingness to learn, tourists also seek emotional involvement (Poria et al., 2006) and further research is needed to explore the emotions involved such as patriotism, nationalism, or simply a sense of awe (Timothy, 1997).

Zaiane (2006) argued that the heritage tourism sector in Tunisia lacks a "scientific system for the collection of reliable and exploitable information" (p. 30) to assess and evaluate the announced efforts made to develop heritage tourism in Tunisia. The

available statistics deal only with paying visitors to cultural sites without making a distinction between Tunisians and foreigners and where free visitations are not counted at all.

Several documents and reports have tried to emphasize the role of civil society in promoting and preserving heritage but somehow most of them end up citing the same organization, the ASM. The ASM is one of the oldest and biggest organizations but is definitely not the only, most active, nor best one around currently. Up until the revolution in 2011, Tunisia counted 9,819 associations and that number grew to 17,596 by the end of 2014 (Kefi, 2014). A large portion of these associations is working on the promotion and preservation of cultural heritage like Carthagina and Djerba Insolite, to cite but a few. The work and efforts of civil society should be better acknowledged and showcased.

Chapter 3: Methodology

The purpose of this chapter is to describe the methodology utilized in this study. First, there will be a comprehensive overview of the sampling and data collection methods utilized followed by a review of the ethical considerations incorporated into the study design and finally the research context.

This study used an exploratory case study methodology to study heritage tourism at the UNESCO World Heritage Site of Carthage in Tunisia. A case study methodology allows up-close exploration of complex issues and provides an in-depth appreciation of these issues in their natural real-life context. Given the descriptive and explanatory nature of the research questions and the lack of data on the visitor experience and satisfaction at the site, this methodology was selected as it favours the collection of data in natural settings and provides rich descriptions or insightful explanations (Harland, 2014).

This study employed a mix method approach using semi-structured interviews with key stakeholders and face-to-face and online surveys with visitors.

The interviews were used to identify the strategies and activities undertaken to (a) develop visitor experience in heritage settings; and (b) promote heritage products and destinations. Semi-structured interviews allowed the researcher to prepare relevant and essential questions, while also being able to divert from that set of questions during the interview to build upon the answers provided.

The survey questionnaires were used to measure visitor expectations and satisfaction in relation to the marketing narratives used in the promotion of the site. The questionnaires collected the visitors' perspectives on (a) the experience provided; (b)

their overall level of satisfaction; (c) motives to visit; and (d) expectations and desired experiences.

Surveys were useful for describing the characteristics of a large population and were administered online and paper-based. The anonymity granted by questionnaires might have helped provide more accurate data as respondents could be open and honest with their answers.

Sampling and Data Collection

Semi-structured interviews. A purposive sampling method (Tongco, 2007) was used for a deliberate selection of the informants. Key stakeholders of the heritage tourism industry were selected to represent the public sector, private sector, and civil society. Figure 5 is a simplified chart of the organizations involved in directly managing and marketing heritage in Tunisia.
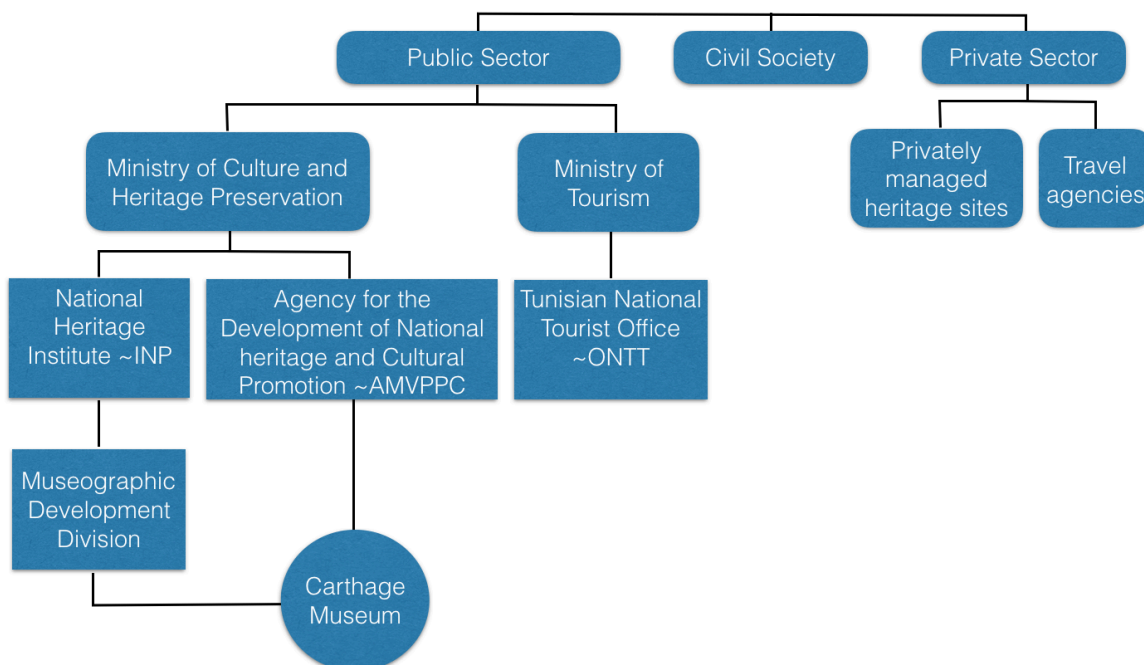
Figure 5. The marketing and management of heritage in Tunisia: Key stakeholders.

While the reality of the heritage management and promotions system in Tunisia is much more complicated than this, only the most influential stakeholders and the decision-making organizations were considered in this research. The interviewees were selected to represent all of these stakeholders in Figure 5.

The selection process was based on experience, involvement in decision-making, and availability. The interviews were designed to focus on intended managerial goals in terms of visitor experience and visitor satisfaction using a set of prepared question (see Appendix A), but also exposed additional topics including political challenges and cooperation issues between different public institutions. Eight participants were interviewed between November 4 and December 22, 2015.

- Four participants from the public sector: three managers representing government administrations from the Ministry of Culture and Heritage Preservation and the Ministry of Tourism, and one participant representing the Carthage National Museum.

- Two participants from the private sector, one is the director of a privately managed historic site, and the other is a general manager of a travel agency group.

- One participant representing civil society and managing an NGO working on heritage promotion and preservation

- One independent participant who used to work in the public sector.

The four participants from the public sector were approached directly by contacting their offices to explain briefly what the research is about, check if they are willing to participate and inquire about the authorizations required by their respective

institutions. Once the research authorizations were granted, the participants were contacted again to make an appointment for an interview.

The director of the privately managed historic site was paid a visit to explain the research briefly and make an appointment for an interview. The independent participant was coincidently present at the office on the day of the interview.

The travel agency general manager and the civil society representative were both introduced to the researcher by common friends in social settings. Appointments were set for an interview after the purpose of the research was explained.

Interviews lasted one hour on average and were audio-recorded with the permission of participants. This helped focus on the conversation without worrying about note-taking and allow the participant to keep a train of thought without interruptions. Edited transcripts of the interviews (e.g., removing repetitions, interruptions, pauses and information irrelevant to the research or off-topic personal conversations) were sent to the participants within 10 days. Participants were given two weeks to review and edit the transcripts that were ultimately used in this research. The consent form (see Appendix B) provided to participants was translated into French to guarantee full understanding of the interview process including the deadlines to review and edit the transcript and the agreement to the audio-recording and the use of direct quotes in the presentation of findings.

Surveys. A convenience sampling method (Lavrakas, 2008) was used for the survey questionnaires. All ages, genders, and nationalities were asked to participate and no pre-selection was made. Face-to-face surveys were conducted at the Archaeological Site of Carthage and online surveys were implemented using Google Form and shared

mainly via Facebook through the primary researcher's personal Facebook profile and public pages of some heritage organizations (e.g. Club Didon de Carthage, Carthagina). All visitors of the Carthage Archaeological Site could participate in the face-to-face survey whereas for the online survey, only respondents who have visited the site before were allowed to participate.

The timing of the research was off-season and the sector was already weakened with terror events in the region. According to unpublished statistics acquired from the AMVPPC the site had approximately 316,000 paying visitors in 2014, free-falling from around 800,000 paying visitors in 2010 before the revolution.

To maximize the number of international participants at the site, the survey was developed in English and was then translated into French, German, and Italian. The choice of languages was related to statistics that show the biggest number of international tourists visiting Tunisia come from French-speaking countries (France and Algeria), Italian-speaking countries (Italy and Libya), England, and Germany (ONTT, 2015). To maximize the number of domestic respondents, two factors were taken into consideration when choosing the dates:

- School is out from October 29 to November 1, 2015.
- On every first Sunday of the month all museums and attractions belonging to the Ministry of Culture are free of charge for all Tunisians. November 1, December 6, 2015 and January 3, 2016 were the first Sundays of the month.

The survey questionnaire focused on visitor expectations before the visit and their satisfaction during the visit. It comprised a total of 27 questions divided into three

sections (Appendix D): (a) motivations for visiting and satisfaction with the experience; (b) general travel behavior, and (c) socio-demographics.

The visitor profile section inquired mainly about the frequency and motives of visits. The expectations and satisfactions section focused on the expectations of visitors before the visit and their overall satisfaction. Sheng & Chen's (2012) experience expectation measurement model was used here to later identify the types of visitors at the Carthage National Museum. Last, the demographics section identified domestic visitors from internationals and inquired about the participants' demographic data to study how this might influence the visitor expectations, experience, and behaviour.

Face-to-face survey. The paper-based survey was conducted with the tourists who visited the Carthage National Museum and the Antonine Baths, two of multiple sites within the UNESCO Archeological Site of Carthage. The surveys were handed out near the entrance and respondents were asked to take their time filling out the questionnaires and drop them at the gate on their way out. This approach was chosen to give participants space and let them enjoy their visit and answer the questions without any pressure. All participants were provided with a copy of the consent form (see Appendix C) and were informed that filling out the questionnaire implied their consent.

Online survey. The only change made to the survey when launched online was the addition of one question at the beginning asking if the respondent has ever been to the Carthage Museum. This question was added to prevent respondents who never visited the museum from answering the survey and affecting the results. The online questionnaire was only available in English and French.

Research Ethics

This research proposal was approved by the Vancouver Island University Research Ethics Board on October 27, 2015. Authorizations to conduct research and collect data were also granted in Tunisia by the INP (see Appendix E), the AMVPPC, and the ONTT. This research was conducted while maintaining the highest ethical standards.

All collected survey data is confidential and only my supervisors and I had access to it. Participation in this research was totally voluntary and no form of incentive was given in return. Anonymity could not be granted for interview participants given the nature of the questions and the topics discussed so confidentiality was waived. The credibility of their answers required disclosing the name of the institution they are working at and their position. However, participants were made fully aware of the risks involved and were informed that they did not need to answer any question they felt uncomfortable answering.

Every participant was provided with a copy of the consent form and interviewees were provided an opportunity to review and edit the transcript of their interviews. Paper-based survey respondents were provided with a copy of the consent form and were informed that by completing and submitting the survey, they were indicating their consent to participate in the study. Online survey respondents had the consent form displayed on the first page of the survey and they could not access the survey unless they clicked the 'I agree' button. No names or any identifying information were collected. Participants were provided with the contact details of the primary researcher in case they wanted to request a copy of the thesis once it is finished.

Research Context

The archaeological Site of Carthage is today the biggest historic site in the country in terms of number of visitors (AMVPPC, 2015).

Carthage National Museum is one of many components of the Carthage Archaeological site that has figured on the UNESCO World Heritage list since 1979 (Ennabli, 2001). The site is today co-managed by the INP and the AMVPPC. Despite the protection offered to the site, it is in danger of the galloping urbanization in the region. The area was almost uninhabited a century ago and today it is a fancy and demographically dense city. The whole Carthage region is sitting on ruins that can not be excavated because of this urbanization. The multitude of existing sites and monuments known today represent a very small percentage of what could be recovered should the area have been protected (Gutron, 2010).

The researcher

Born and raised in Djerba, a small island in the south of Tunisia and a popular touristic destination, I grew up surrounded by beaches and tourists. The image of Tunisia promoted for tourists was very folkloric and detached from reality, an image of beaches, hotels, and camels.

On every school break, instead of visiting the typical touristic beach destinations, my dad would take the whole family to explore little known and underappreciated parts of Tunisia. I grew up exploring the rich and diverse cultures and traditions in every corner of the country. I developed an interest in history and heritage and an appreciation for traditions and culture.

The more I studied Tunisian history, the more I noticed how despite the grandeur of this history, it was very poorly promoted and preserved. In my travels outside of Tunisia, I had memorable experiences in amazing museums and re-enactment parks, and most people I met knew of Hannibal and Carthage but had never heard of Tunisia. I could not help but wonder, why does not Tunisia offer similar visitor experiences and better promotion of its history when it has one of the richest histories in the world?

My previous university study programs focused on management and marketing. This research was an ideal way for me to combine three topics I have always been passionate about: management, marketing, and heritage. Through this case study I am hoping to produce a document that can make a difference, no matter how small.

Chapter 4: Results

This chapter describes the findings that emerged from this study. The results are divided into two sections. The first section examines the quantitative data from 133 survey participants about their motivations for visiting, satisfaction with their experience, general travel behaviour, and socio-demographics. The second section examines the qualitative data from 8 interviews containing 7 dominant themes; (a) Heritage Management, (b) Heritage Marketing, (c) Importance of the Local Market, (d) Cooperation, (e) Visitor Experience, (f) Challenges, and (g) Recommendations and Suggestions.

Visitors' Experiences

The study had a total of 133 valid responses. Paper-based respondents represented 64% (n=85) of the sample while online respondents accounted for 36% (n=48). Online surveys were submitted between November 8 and December 14, 2015 and face-to-face surveys were conducted between October 29 and January 4, 2016 with a response rate estimated at about 80%.

This section will start first by describing the visitor profile then goes into analyzing the visiting patterns. Then the focus will be on the motivations to visit and the effectiveness of the marketing and promotion means of the site. Next, the results will show the perceived visitor experience followed by an overview of the expectations and the overall satisfaction. Finally, a factor analyses will be used to extract the types of experience expectations before reviewing the visitors' feedback to improve the site.

Visitor profile. Studying the visitor expectations starts with understanding the visitor profile. The participants in the study were categorized into two groups; Tunisians (n=77) and internationals (n=56). The nationality of respondents (57.9% Tunisians; 42.1% Internationals) and their gender (42.1% male: 57.1% female) were reasonably balanced. The level of education of the respondents was high with 91% of them having had university education and 42.8% holding either a masters or a doctorate degree. The statistics for gender and education level did not vary much between Tunisians and internationals (Table 2).

Table 2. *Overview of visitors' profiles*

Demographic Characteristic (n=133)		Percent (%)
Gender	Male	42.9
	Female	57.1
Nationality	Tunisians	57.9
	Internationals	42.1
Education level	High School	7.5
	Bachelors Degree	35.3
	Masters Degree	30.8
	Doctorate Degree	12.0
	Other university education	12.8
	Other	1.5

The age of respondents ranged from younger than 18 to 70+ years. 55.6% were under 30 years old and data showed no significant difference in age distribution between paper-based and online respondents. However, the age distribution showed a much younger Tunisian sample with 20.8% of Tunisian respondents younger than 22 years old, against 0% for internationals, and 7.8% of Tunisian respondents older than 50 years old against 21.5% for internationals (Table 3).

Table 3. *Age of respondents*

| Age group | Nationality | | Total |
	Tunisians	Internationals	
Under 18	2.6%	0.0%	1.5%
18-22	18.2%	0.0%	10.5%
23-30	48.1%	37.5%	43.6%
31-40	14.3%	25.0%	18.8%
41-50	9.1%	16.1%	12.0%
51-60	3.9%	17.9%	9.8%
61-70	3.9%	1.8%	3.0%
Over 70	0.0%	1.8%	0.8%

As illustrated in Table 4, 66.2% of respondents were single, 33.8% were married, and 18.8% had at least one child under 18 years old.

Table 4. *Family information*

Family Characteristics (n=133)		Percent (%)
Marital status	Single/Unmarried	66.2
	Married	33.8
Number of children under 18	0	35.3
	1	5.3
	2	10.5
	3	1.5
	4	1.5
	N/A	42.9

Twenty international nationalities participated in this study. Europeans (n=31) accounted for 23.3% of the total number of respondents and 55.5% of internationals followed by the Maghrebis (n=12) [Algerians (n=5), Moroccans (n=4), and Libyans (n=3)] with 9% of the total number of respondents and 21.4% of internationals (Table 5). The nationalities with the most respondents represented in this study were the Germans (9% of the total respondents and 21.4% of internationals), followed by the French (7.5%

of the total respondents and 17.9% of internationals) and the Americans (3% of the total

respondents and 7.1% of internationals).

Table 5. *Regions of origin of internationals*

Nationality	% of internationals	% of total
Europe	55.5%	23.3%
Maghreb	21.4%	9.0%
North America	14.3%	6.0%
Middle East	7.1%	3%
Sub-Saharan Africa	1.8%	0.8%

Visiting patterns. Approximately half the respondents (47.37%) claimed the visit

was their idea. The rest had the idea from partners (11.28%), children (6.02%), parents

(2.26%), or someone else (12.03%) whereas 21.05% had no say and visited as part of a

tour.

The largest portion of respondents (45.5%) visited with a group of friends or

family and only 11.3% of respondents stated that they were visiting with a tourist group.

Less than half of those with children (18.8%) actually visited with their children (8.3%)

whereas 34% visited with adults (Table 6).

Table 6. *People visiting with*

	Percent of total (%)
Visiting alone	10.6
Visiting with children	8.3
Visiting with adults	34
Visiting with a group of friends or family	45.5
Visiting with a tourist group	11.3
Visiting with a school party	12.9

60.2% (n=80) of respondents visited in groups of 2 to 150. 57.5% (n=12) of them

traveled in groups of 2 - 4 and 82.5% traveled in groups of 13 people or less. The average

group size was approximately 12 people (M=11.9, SD= 22.2). Table 7 illustrates the

details of this distribution.

Table 7. *Size of groups visiting*

Group size	Number of groups	Percent (%)
2	19	23.8
3	15	18.8
4	12	15.0
5	5	6.3
6	2	2.5
7	4	5.0
8	2	2.5
9	1	1.3
10	1	1.3
11	2	2.5
12	2	2.5
13	1	1.3
20 - 35	8	10.2
50 - 52	4	5.1
100+	2	2.6
Total	80	100.0

The Archaeological Site of Carthage is immense and one day is not sufficient to

visit the museum and all the sites. As shown in Table 8, 91.7% of respondents intended to

visit the museum and did not chance upon it, and 64.7% of respondents had visited other

attractions that same day. A chi-square test was performed and no relationship was found

between nationality and visiting other attractions, X^2 (1, N = 133) = .084, p = .772 nor

between nationality and intent to visit the museum, X^2 (1, N = 133) = 1.082, p = .298.

Table 8. *Visitation intention and other attractions*

		Nationality (%)		Total (%)
		Tunisians	Internationals	
Have you visited any other attractions that day?	No	36.4	33.9	35.3
	Yes	63.6	66.1	64.7
Did you intend to visit the Carthage Museum?	No	10.4	5.3	8.3
	Yes	89.6	94.7	91.7

33.8% (n=45) of respondents were repeat visitors and 86.7% (n=39) of them have suggested to friends or family to visit the site based on their past experience. Whereas the number of first time visitors was not very different between locals and internationals, however, Tunisians accounted for 84.4% of the total number of returning visitors. Results also show that 48.9% of returning visitors came back within 12 months of their last visit (Table 9).

Table 9. *Duration between last two visits*

Characteristics (n=45)	Percent (%)
Less than 12 months	48.9
1-2 years	31.1
3-5 years	8.9
More than 5 years ago	11.1

Respondents provided several reasons for coming back to the site. Five themes were extracted from the open-ended data and illustrated in Table 10.

Table 10. *Reasons for going back to the site*

	Number of respondents
Show to other people	15
Research/ School	7
Love the site/ Beautiful view	7
Interest in Carthage/History	7
Refresh knowledge/ Curiosity	6

Marketing and motivations to visit. Locals and internationals alike, 94% (n=125) of respondents have heard of Carthage before visiting the museum. When the effectiveness of the marketing and promotional means was investigated, it was revealed that no respondent has learned about the site from advertisement and a very small percentage learned about it through road signs (3%), travel magazines (0.7%) or through their travel agencies (3%). The results (Table 11) revealed that almost half the respondents (48.1%) have always known about Carthage and the site, and that word of mouth played a large role in the marketing of the site as 30% heard about it from friends or relatives.

Table 11. *Means of learning of the site*

	Total percent (%)	Tunisians	Internationals
Have always known about it	48.1 (n= 64)	36.8%	11.3%
Friends/ relatives	30.1 (n= 40)	17.3%	12.8%
Tourist literature/brochure/map	15.8 (n= 21)	5.3%	10.5%
Internet	9.8 (n= 13)	3.8%	6%
Other: School	8.3 (n= 11)	3%	5.3%
Travel Agency	3 (n= 4)	1.5%	1.5%
Driving by/ Road signs	3 (n= 4)	1.5%	1.5%
Travel Magazine	0.8 (n= 1)	0.8	0%
Advertisement	0 (n= 0)	0%	0%

The motives for visiting the sites varied between respondents as displayed in Table 12. The two dominant motivations were; (a) to improve knowledge, and (b) the status of the site as one of the major attractions in Tunis. The view from the Byrsa Hill and the free entrance on the first Sunday of the month were also stated as reasons.

Table 12. Reasons for visiting the site

	Tunisians (%)	Internationals (%)	Total (%)
It is one of the major attractions in Tunis	33.8	26.3	60.2
It is an enjoyable way to pass time	27.1	15.8	42.9
To improve my own knowledge	30.8	31.6	62.4
I have a personal interest in the subject	15.8	18.8	34.6
I have an academic/professional interest in the subject	13.5	3	16.5
To get a better understanding of other people/cultures	18.8	25.6	44.4
To see fascinating, awe-inspiring things	25.6	19.5	45.1
To be able to say I visited ancient Carthage	15	12.8	27.8
I brought other people to experience the site	26.3	9	35.3
Other reason for visit	2.2	0	2.2

The number of respondents who had planned to see something in particular before they arrived accounted for 25.2% and Table 13 reveals what they have planned to see. The answers were extracted from open-ended data and compiled into themes that included ruins and sites, relics, the view from the Byrsa hill, the Acropolium, and materials related to Hannibal.

Table 13. *Things planned to see*

	Percent of total sample (%)
Ruins and sites	38.7
Relics	25.8
The view	16.1
St. Louis Cathedral (The Acropolium)	12.9
Materials related to Hannibal Barca	6.5

Visitor experience. The knowledge of the history of Carthage varied between visitors; 27.8% of the participants in this study said they had little to no knowledge, 65.4% said they had general knowledge, and only 6.8% claimed expert knowledge.

Despite the low level of knowledge of respondents of the history of Carthage, 69.9% did

not have any guide on site. 10.5% of respondents said they had a guide provided by their

travel agent, 12.8% hired a guide independently in the museum, and 6.8% claimed they

had a guide provided by the museum whereas the museum does not employ any tour

guides. Ms. Sihem Roudesli, head researcher at the Carthage National Museum,

confirmed this information stating that independent tour guides offer their services in the

museum for a price set by the AMVPPC but the museum does not employ or pay any

tour guides. This begs the question: Who is acting as a tour guide inside the museum?

The location of the Carthage National Museum and the view from the top of the

Byrsa Hill are what most respondents liked about the site. They also liked relics, statues,

and busts. Some also mentioned the staff, library and free tour guides provided by the

museum. As mentioned before, Ms. Sihem Roudesli, head of research at the Carthage

National Museum, confirmed that the museum does not offer free tour guides. Themes

were extracted from open-ended data and compiled into categories (Table 14).

Table 14. *Things particularly liked*

	Percent (%)
The view and location (Byrsa hill)	33.8
The relics, statues and busts	32.4
The ruins	14.9
History and feelings of nostalgia	6.8
Maps and reconstructed models	4.1
The calm	2.7
Staff and library	2.7
Free tour guides	2.7

n=74

Respondents also mentioned the things they disliked about the site. The

complaints tackled both substance and form. As shown in Table 15, they talked about the

poor infrastructure, the cleanliness and organization but also about the displays, the

general feeling of the site and the overall experience.

Table 15. *Things particularly disliked*

	Percent (%)
Dirty and disorganized	25.5
Negligence and low maintenance	21.6
Bad displays and lack of signage	21.6
Lack of interactivity and novelty	11.8
Staff and guides	9.8
Lack of emotions	5.9
Poor reception, shops and souvenirs	3.9
n=51	100.0

Respondents were asked if they would recommend the site to friends or relatives

based on their own experience and 93.2% said they would recommend the site.

Expectations and satisfaction. The percentage of respondents whose

expectations were met accounted for 39.1% and exceeded the number of those whose

expectations were unmet by only 3.76%. The number of respondents whose experience at

the museum exceeded their expectations accounted for 25.56% and was less than the

number of respondents who felt the experience fell short of what they have expected.

The respondents provided several reasons to explain why their experience fell

short of what they expected. Four themes were extracted from the open-ended data and

illustrated in Table 16.

Table 16. *Reasons expectations fell short*

	Percent (%)
Poor exhibits, few items and lack of signage and information	41.9
Poor infrastructure and no maintenance	27.9
Little explanation/ No guides	16.3
Lack of visuals and interactive experience	14.0
(n=43)	

To improve the site for future visitors, respondents whose experience fell short of their expectations provided several recommendations and requests dealing mostly with the storytelling and the visitor experience from a logistical standpoint. Themes were extracted from the inputs in Table 17.

Table 17. *Suggestions to improve the site*

	Percent (%)
Better and more exhibits and information	45.5
Better organization, signage in different languages and infrastructure	38.6
Better storytelling, more interactive experience and special events	27.3
Offering tour guides	11.3
More attention to visitors and better trained staff	0.9
Close the exhibits museum/ Build a new museum/ Privatize the museum	0.9

(n=43)

Respondents rated the exhibitions, shops, outdoor installations, and the staff and guides at the museum on a Likert scale from poor (1) to excellent (5). The overall ratings were not good. The shops scored lowest with a mean of 2.1 and a standard deviation of 0.966 whereas the galleries score highest with a mean of 2.88 and a standard deviation of 1.072 (Table 18).

Table 18. *Rating of the museum*

	Poor (%)	Fair (%)	Good (%)	Very good (%)	Excellent (%)	M	SD
Exhibitions/galleries (n=128)	10.9	24.2	38.3	19.5	7	2.88	1.072
Shops (n=108)	30.6	38	24.1	5.6	1.9	2.1	.966
Outdoor installations (n=129)	18.6	21.7	33.3	19.4	7	2.74	1.147
Staff and guides (n=105)	18.1	26.7	27.6	14.3	13.3	2.78	1.278

The low ratings of the shops reflected on the shopping statistics. Purchases made by the respondents at the site were very limited. A total of 74.44% of respondents did not make any purchases at all whereas 17.29% made purchases at the cafeteria and 8.27% made purchases at the museum's shops.

Despite the low ratings of the site's facilities, 18.05% of respondents said they were highly satisfied with the overall experience, 54.14% said they were satisfied, 10.53 were unsatisfied and only 0.75% were highly unsatisfied whereas 16.54% were neutral. When asked if they would visit the site again in the future, 93.2% of the respondents said they would and 6.8% said they would not.

The respondents provided some suggestions to improve the overall experience at the Archaeological site of Carthage. Seven themes were extracted from the open-ended data and displayed in Table 19. Offering a better storytelling and a more interactive visit was the most common suggestion.

Table 19. *Suggestion to improve the experience*

	Percent (%)
Better and more exhibits/ Reopening closed exhibition rooms	18.8
Better storytelling, active/interactive visit	36.2
Offering tour guides	13
More and better signage/information and literature in exhibits	24.6
Maintenance and tidiness of the site/ improving infrastructure	17.4
Better organization, welcome, and information	14.5
Other	10.1

n=69

Typology of experience expectations. Using Sheng & Chen's (2012) experience expectation measurement model, respondents were provided with 18 statements and they had to indicate the degree to which these statements described them on a 5-point Likert

scale from *not at all like me* to *very much like me* (Table 20).

Table 20. Visitors' experience expectations when visiting museums

	Component						
	Not at all like me (%)	Not much like me (%)	Some-what like me (%)	Mostly like me (%)	Very much like me (%)	M	SD
I expect to have positive life feelings, such as recognizing passion or people's serious attitudes	9.3	19.4	21.7	31	18.6	3.3	1.2
I expect to experience physical objects with local cultural characteristics and have varied thoughts.	3.8	8.5	22.3	34.6	30.8	3.8	1.1
I expect to experience familiar cultures or entertainment, and hearing stories.	5.4	16.2	20.8	23.8	33.8	3.7	1.3
I expect to be reminded of some experiences related to "myself".	20.2	28.7	27.1	14.7	9.3	2.6	1.2
I expect to find some interesting contrast and change.	7.1	16.5	24.4	33.1	18.9	3.4	1.2
I expect to be relaxed.	4.7	15.5	27.9	27.9	24	3.5	1.2
I expect to perceive local characteristics or exotic cultures.	8.6	3.1	27.3	30.5	30.5	3.7	1.2
I expect to be close to the "legend" in my mind or see the legendary character and scene.	7.7	10.8	15.4	28.5	37.7	3.8	1.3
I expect to experience some historic content or feelings.	6.9	3.1	20	22.3	47.7	4.0	1.2
I expect to have a dreamy experience.	12.4	17.8	16.3	24	29.5	3.4	1.4
I expect to have hope or vision.	13.2	21.7	23.3	24	17.8	3.1	1.3
I expect to collect many meaningful souvenirs and keep the memories.	13.1	10.8	25.4	29.2	21.5	3.4	1.3
I expect to have a rich shopping feeling, such as having fun, food and shopping.	37.2	33.3	12.4	13.2	3.9	2.1	1.17
I expect to see strange people and things.	16.5	29.1	21.3	18.1	15	2.9	1.3
I expect to be identified, such as having companions with similar interests.	14.7	24.8	31.8	17.8	10.9	2.9	1.2
I expect to be close to core characters related to the subjects, such as having conversations or taking pictures with the main character after watching the performance.	17.2	18	24.2	24.2	16.4	3.1	1.3
I expect to have a consistent experience.	7.8	12.4	21.7	34.1	24	3.5	1.2
I expect to have nostalgic, mournful and even pitiful experiences.	32.6	26.4	17.8	12.4	10.9	2.4	1.3

A reliability test was ran and the alpha coefficient for the 18 items was .868, suggesting that the items have relatively high internal consistency (Table 21).

Table 21. *Reliability Statistics*

Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	N of Items
.868	.868	18

A factor analysis was conducted on the 18 items of experience expectations. Table 22 shows the factor loadings for each variable. The factor that each variable loaded most strongly on is bolded in the table. Based on these factor loadings, four factors with eigenvalue > 1 were extracted using varimax rotation. The factors are:

1. Leisure and escapism: Items 1, 3, 9, 10 and 11 loaded strongly on this factor.

2. Historical reminiscences: Items 8, 12, 16 and 17 loaded strongly on this factor.

3. Social and personal identification: Items 4, 13, 14, 15 and 18 loaded strongly on this factor.

4. Cultural entertainment: Items 2, 5, 6 and 7 loaded strongly on this factor.

Table 22. *Rotated Component Matrix*[a]

	Factor 1	Factor 2	Factor 3	Factor 4
I expect to have positive life feelings, such as recognizing passion or people's serious attitudes	**.764**	.041	.048	.187
I expect to experience physical objects with local cultural characteristics and have varied thoughts.	.309	.336	-.200	**.535**
I expect to experience familiar cultures or entertainment, and hearing stories.	**.553**	.355	.028	.222
I expect to be reminded of some experiences related to "myself".	.419	.044	**.510**	.175
I expect to find some interesting contrast and change.	.261	-.264	.154	**.759**
I expect to be relaxed.	.050	.376	.079	**.548**
I expect to perceive local characteristics or exotic cultures.	.024	.207	.112	**.681**
I expect to be close to the "legend" in my mind or see the legendary character and scene.	.299	**.628**	.087	.342
I expect to experience some historic content or feelings.	**.514**	.206	-.033	.492
I expect to have a dreamy experience.	**.674**	.413	.270	-.021
I expect to have hope or vision.	**.694**	.042	.380	.085
I expect to collect many meaningful souvenirs and keep the memories.	.491	**.534**	.139	.042
I expect to have a rich shopping feeling, such as having fun, food and shopping.	.126	.243	**.587**	.019
I expect to see strange people and things.	.110	.367	**.547**	-.043
I expect to be identified, such as having companions with similar interests.	-.137	.416	**.599**	.258
I expect to be close to core characters related to the subjects, such as having conversations or taking pictures with the main character after watching the performance.	.135	**.650**	.409	.014
I expect to have a consistent experience.	.153	**.636**	.134	.273
I expect to have nostalgic, mournful and even pitiful experiences.	.146	-.105	**.750**	.023

Extraction Method: Principal Component Analysis.
Rotation Method: Varimax with Kaiser Normalization.
a. Rotation converged in 12 iterations.

A Cronbach's Alpha test was conducted to check the reliability of the factors. The scale had a high level of internal consistency, as determined by a Cronbach's alpha of 0.794 for Factor 1 (leisure and escapism), 0.723 for Factor 2 (historical reminiscences), 0.693 for Factor 3 (social and personal identification, and 0.617 for Factor 4 (cultural

entertainment).

An independent t-test was conducted comparing factors and nationalities. With a significance level less than 0.05, the group means of factor 1 (p=0.026) and factor 2 (p=0.004) are significantly different between Tunisian and international respondents. Factor 3 and factor 4 however show no significant difference between Tunisian and international respondents with a significance level of p=0.387 and p=0.655 respectively. The descriptive group statistics show that international and Tunisian respondents had similar expectations in terms of social and personal identification (factor 3) and cultural entertainment (factor 4) but international respondents expected less leisure and escapism (factor 1) and historical reminiscences (factor 2) than Tunisian respondents (Table 23).

Table 23. *T-test descriptive statistics*

	Sig. (2-tailed)	Nationality	n	M	SD
Factor 1 Leisure and escapism	.026	Tunisians	77	3.6481	.95925
		Internationals	53	3.2755	.88424
Factor 2 Historical reminiscences	.004	Tunisians	77	3.6212	.95672
		Internationals	53	3.1368	.87783
Factor 3 Social and personal identification	.387	Tunisians	77	2.6305	.84597
		Internationals	53	2.5019	.80730
Factor 4 Cultural entertainment	.655	Tunisians	77	3.5693	.89103
		Internationals	53	3.6352	.71690

A one-way between subjects ANOVA was conducted to uncover whether there was any significant difference between the different nationalities of international respondents in terms of experience expectations. Table 24 shows there was no statistically significant effect of nationalities on the experience expectations at the p<.05 level for factor 1 [$F(18, 34) = 1.491$, p = 0.154], factor 2 [$F(18, 34) = 1.795$, p = 0.069],

factor 3 [F(18, 34) = 1.713, p = 0.086], and factor 4 [F(18, 34) = 1.797, p = 0.069].

Table 24. *ANOVA*

		Sum of Squares	df	Mean Square	F	Sig.
Factor 1 Leisure and escapism	Between Groups	17.937	18	.997	1.491	.154
	Within Groups	22.721	34	.668		
	Total	40.658	52			
Factor 2 Historical reminiscences	Between Groups	19.526	18	1.085	1.795	.069
	Within Groups	20.545	34	.604		
	Total	40.071	52			
Factor 3 Social and personal identification	Between Groups	16.119	18	.895	1.713	.086
	Within Groups	17.771	34	.523		
	Total	33.890	52			
Factor 4 Cultural entertainment	Between Groups	13.028	18	.724	1.797	.069
	Within Groups	13.698	34	.403		
	Total	26.725	52			

Visitors' feedback. The respondents' additional feedback on the survey included both praise and critique. Most suggestions were about better maintenance of the site, "more maintenance to some of galleries", and improving the infrastructure as a first step to providing a unique and "innovative" experience and improving the overall visitor satisfaction; "I hope one day, they become more innovative. They can see how other museums (international ones) display and value their pieces and their visitors."

Some suggested selling multi-day passes as they considered the Archaeological Site of Carthage too large to visit in only one day; "The ticket price is a problem. Visitors can not 'do' all of Carthage in one day. Why not offer a multi-day pass?". Several respondents also requested expanding the museum and renewing the exhibitions; "I would love to see a better scenography. I have the impression the last update of the exhibits was decades ago." Others requested offering more appealing and interesting tour guides as part of the ticket even if that meant increasing the price; "More opportunities for guides would be nice or a larger story to follow with the items. Many items seem

similar: redundant", "Please try to put knowledgeable tour guides. Even some of the information that's on the wall is not shown well", "I hope they would start offering tour guides soon even if that means increasing the ticket price."

To summarize this section in respondents' words, "ancient Carthage is more beautiful than the modern-day Carthage" and the sites need "an overall review/evaluation of the internal site management".

Qualitative Results

The Heritage Management theme describes the institutions represented in this study from the public sector, private sector, civil society, and the governance of these institutions. The Heritage Marketing theme addresses the efforts and thoughts on the promotion of heritage targeting the local and international market while the Importance of the Local Market theme focuses on the significance of the local market in maintaining a solid and viable tourism industry. The Cooperation theme explores four relationships: inter-institutional between public institutions, public/private sectors and civil society, public sector and private sector, and inter-civil society. The Visitor Experience theme examines the participants' understanding of heritage, visitor experience, and storytelling, the efforts undertaken to support them, and if/how satisfaction is measured. The Challenges theme incorporates financial, political, and managerial challenges and the impact of some external events on heritage. The last theme opens the door to participants to provide recommendations and suggestions on how to make things better.

Heritage management. This section presents each interview participant and provides, in his or her own words, a description of the institution they represent.

Table 25: *Participant Profiles*

Participant	Title	Institution	Sector
Ahmed Bousnina	Director of Operations (Directeur d'Exploitation)	AMVPPC: Agence de Mise en Valeur du Patrimoine et de Promotion Culturelle (Agency for the Development of National heritage and Cultural Promotion) - INP	Public (Ministry of Culture and Heritage Preservation)
Taher Ghalia	Director of the Division of Museographic Development	DDM: Division de Développement Muséographique (Division of Museographic Development) - INP	Public (Ministry of Culture and Heritage Preservation)
Sihem Roudesli	Head of Research	Carthage National Museum	Public (Ministry of Culture and Heritage Preservation)
Riadh Dkhili	Director of Tourist Markets (Directeur des Marchés Touristiques)	Office National du Tourisme Tunisien (ONTT) (National Office of Tunisian Tourism)	Public (Ministry of Tourism)
Mustapha Okbi	Director	Acropolium of Carthage	Private
Nadaa Ghozzi	General Manager	Select Travel & Tours	Private
Emna Mizouni	Founder & President	Carthagina	Civil Society
Abdelmajid Ennabli	Former Curator of the Carthage National Museum	-	-

Public institutions. Mr. Taher Ghalia is the Director of the Division de

Développement Muséographique ~DDM (Division of Museographic Development), a

division of the National Heritage Institute (INP) operating under the Ministry of Culture

and Heritage Preservation. He spoke of the division and what constitutes a museum in

this statement:

> When the DDM was created in 1993 within the INP, there were already existing
>
> museums but there was no overall strategy to specific problems: why do we build

a museum? What constitutes a museum? What audience for the museum? What

policy? What strategy? etc.

… A museum needs to become a cultural and educational institution with a very

important role in the establishment and perception of identities, traditions and

wealth of the country. (Taher Ghalia, DDM)

Mr Ahmed Bousnina is the Director of Operations (Directeur d'Exploitation) at

the Agence de Mise en Valeur du Patrimoine et de Promotion Culturelle ~AMVPPC

(Agency for the Development of National heritage and Cultural Promotion), a public

institution that operates under the Ministry of Culture and Heritage Preservation and

shares the management of museums with the INP. The following statements describe the

AMVPPC:

> The agency was created because there was a revenue shortage. The INP is a
>
> scientific institution and when it was handling ticketing it neglected exploitation
>
> … This agency [AMVPPC] deals with revenues and the infrastructure of the
>
> reception. Picture a synthesis between the Réunion des Musées de France and the
>
> Caisse Française des Sites et des Monuments. The result is the Agency.
>
> (Ahmed Bousnina, AMVPPC)

> The AMVPPC's role is to be present at the museum's front office, meaning the
>
> reception of visitors, ticketing, and marketing of products in museum shops.
>
> (Taher Ghalia, DDM)

Mr. Riadh Dkhili is the Director of Tourist Markets (Directeur des Marchés Touristiques) at the Office National du Tourisme Tunisien ~ONTT (National Office of Tunisian Tourism), a public institution operating under the Ministry of Tourism. The following statement summarizes the work of this institution:

> The ONTT it is the office that manages tourism in Tunisia from investment to promotion, through information … Everything that has to do with authorizations, government funds, routing, technical assistance, that is the ONTT … We oversee a project from the planning stage until it becomes a finished hotel. It supervises the hard and soft; Permissions are granted to ensure compliance with technical standards of civil engineering. After having granted the permissions it does an a posteriori control to ensure proper operation of the hotel, travel agency, or restaurant. (Riadh Dkhili, ONTT)

Ms. Sihem Roudesli is the head researcher at the laboratory of the Carthage Museum. The Curator of the museum, Mr. Ahmed Gadhoum was approached for an interview. He was very welcoming and accepted to be interviewed but suggested that since he was newly appointed it would be more constructive and helpful to interview Mrs. Roudesli as she is one of the most senior members. The Carthage National Museum is a public institution managed by the AMVPPC and the INP. This statement from Mrs. Roudesli describes the museum:

> The museum was originally a convent of the White Fathers and a lot of French archaeology researchers were working here … After the independence, the Tunisian government recovered it. The building where the library is located, a few

offices, and the administration building are all renovated and refurbished
structures … Many foreign teams have participated in the international campaigns
in Carthage and were behind the establishment of showrooms like the Byrsa
room. Unfortunately, because of planned upgrading and maintenance work, most
of the exhibition halls are closed. Currently, only two rooms are open to the
public. (Sihem Roudesli, Carthage National Museum)

Private sector. Mr. Mustapha Okbi is the Director of the Acropolium of Carthage,
a privately-managed and publicly-owned historic cathedral situated on the Byrsa hill right
next to the Carthage National Museum. Mr. Okbi talks about the Acropolium in this
statement:

The Acropolium is a testimony of what the successive civilizations have left on
the territory. The Acropolium is a monument that is part of what Tunisia has
experienced … It was the Cathedral of Carthage, Primate of Africa! Following the
independence of Tunisia, an agreement between the Vatican and the Tunisian
government was reached so the Vatican cedes some religious monuments to the
Tunisian authorities. This cathedral was one of those monuments, in 1964.
(Mustapha Okbi, Acropolium)

In addition to the private managers of historic sites, a big role in the private sector is
played by travel agencies. Mrs. Nadaa Ghozzi is the General Manager of Select Travel &
Tours, a private travel agency founded in 1989. She confirmed Mr. Ahmed Bousnina's
statement on the relationship between Travel Agencies and Tour Operators. She also

talked about her company and described briefly the Travel Agency industry, its
limitations in Tunisia, and the overlap in tasks with ground handling.

> We are a 26-year-old agency and until 2006 we only worked on Incoming. The
> *incoming* means contracts with foreign tour operators for which we manage the
> transportation of their clients in Tunisia. We are what you call a ground handler
> with a transportation park. This is not the case in other countries. Abroad a travel
> agency is one thing and the transporter is another. In Tunisia the travel agency is
> basically a transporter with rolling stock, drivers, and tour guides. It hosts in its
> offices the tour operators' representatives who work on customer care and selling
> tours on which they get a commission and the rest goes to the travel agency. This
> model is clearly mass tourism and it is profitable only when you have a massive
> charter incoming. (Nadaa Ghozzi, Select Travel & Tours)

Civil society. Emna Mizouni is the Founder and President of Carthagina, an
association working on the preservation and promotion of heritage. She provided the
following description of Carthagina and what it does:

> Carthagina is a 3-year-old association. We started operating three years ago …
> We work on multiple activities that we can divide into two major categories: The
> first is indoor meetings on specific subjects and themes including conferences,
> presentations, film projections, etc. The second is outings to museums and
> archaeological sites. (Emna Mizouni, Carthagina)

Governance. Each of the institutions represented in this study has a different governance approach dictated by managerial methods, limitations and challenges. Mr. Abdelmajid Ennabli is a former curator of the Carthage National Museum. His name came up in almost every interview as the "parrain" [godfather] of Carthage. He is an icon and a reference in the field of heritage management. At the time of the interview with Mr. Okbi, Mr. Ennabli was coincidentally in his office and he agreed to take part in the interview and share some of his thoughts. He provided this statement on the governance of the Acropolium:

> The operations and the management of the Acropolium is autonomous but it is under the watch of the Ministry of Culture meaning that the program that Mr. Okbi establishes has to be approved by the Ministry of Culture. (Abdelmajid Ennabli)

According to Mr. Okbi, culture has always been a monopoly held by the state until recently. The number of privately managed historic and cultural sites is growing and it is changing the culture and heritage scene in the country.

> Until recent years, the Ministry of Culture was the only cultural contact and cultural partner in the country … Now, little by little, the private sector is occupying the place of the state. The Acropolium's activities today are of importance in the field of music and visual arts as well as in the field of heritage and tourism. (Mustapha Okbi, Acropolium)

The governance of heritage in Tunisia is not clear. It is marked with a misunderstanding and overlap of tasks and roles, and the absence of an efficient structure and clear vision.

> The division I head [DDM] is part of the INP. The general manager of the INP oversees three technical and scientific divisions (museums, sites and monuments, research and general census); a direction of cooperation and programming, a heritage techniques center, a second center of the Arab-Islamic manuscripts, a third center of Arabic calligraphy, a general secretariat and finally the regional inspectorates of heritage … We are working alone. The regions and municipalities do not participate in the management efforts of heritage. Besides, the heritage must be self-managed and co-managed by everyone. The vision is still not clear … Public institutions do not have the courage to restructure according to these new products, new data, etc. Working together, that is the solution. (Taher Ghalia, DDM)

One of the reasons that might explain the feeling of the ineffectiveness of public institutions is Mr. Taher Ghalia's statement about the absence of an entity to assess and evaluate the work of public institutions. He attributes that to a lack of will and political courage to bring change.

> There are very good studies that have been done and we know where the flaws and shortcomings are but no decisions have been taken because there is a lack of will and political courage … Did you know that the Cultural Council has not met since 2010? Normally it evaluates and provides work directions and establishes

the intervention strategy. Its powers should be granted to the National

Commission of heritage since it is still active. (Taher Ghalia, DDM)

The Acropolium was considered by Mr. Ahmed Bousnina a success story and a proof that

privatizing the management of historic sites could be the solution:

Mr. Okbi has been doing a great job there! He took the monument in concession

and gave it a distinctive quality. We have a lot of problems and it is to solve them

that we wanted to engage the private sector like Mr Okbi. I am for the concession

of monuments to the private sector. Let them work. Let them work and revive

monuments. (Ahmed Bousnina, AMVPPC)

Ms. Emna Mizouni, the civil society representative in this study, provided a clearer

picture on how to internally manage Carthagina:

In Carthagina we use a participative and inclusive management style. The

executive board does most of the work in the meantime. We created a board of

trustees to shape the work and a board of advisors to help when needed. We

believe in the open governance and transparency so we tend to publicly share our

reports, especially the financial ones. (Emna Mizouni, Carthagina)

Heritage marketing. There seems to be a big confusion on whose job it is to

promote heritage. Most respondents referred to the AMVPPC as it is the agency for the

"Mise en Valeur du Patrimoine et de Promotion Culturelle" which translates literally to

enhancement/valorization of heritage and cultural promotion.

> Normally marketing is one of the duties of the AMVPPC. It is the agency for the valorization and sale of the product. (Taher Ghalia, DDM)

> Normally it is the job of the AMVPPC. All that is promotion it is not us. We would like to but can not afford to promote. The AMVPPC is in charge of everything related to maintenance and promotion. (Sihem Roudesli, Carthage National Museum)

Despite what the AMVPPC's name insinuates and what most respondents think, the AMVPPC does not do any promotion or marketing at all. As described in this statement, the AMVPPC has nothing to do with promotion or marketing and the only institution that works on promotion is actually the ONTT.

> Promotion is our job. The AMVPPC manages the sites from the 'hard' side. They take care of maintenance, cleaning, upkeep, and other things. We promote the Tunisia destination … We do not do the promotion for a hotel, a site, nor a tourist route. We promote Tunisia as a destination. (Riadh Dkhili, ONTT)

This statement was confirmed by travel agency director, Mrs. Nadaa Ghozzi. She also noted that only a few travel agencies working on niche markets promote heritage tours.

> Tunisian travel agencies have nothing to do with marketing and advertising … The ONTT is the only institution in charge of promoting the Tunisian destination. Because of the lack of means, we can not do mass-communication.

However, a few Travel agencies work on niche markets and promote heritage tours. (Nadaa Ghozzi, Select Travel & Tours)

Promotion of the heritage product is done by the ONTT as part of a bigger marketing strategy focusing mainly on seaside tourism. Heritage does not get any particular attention or any special and exclusive campaigns. The Archaeological Site of Carthage, like all other sites and heritage products, does not have any particular unit or team working on marketing the site.

We promote heritage and history as part of our overall strategy … An archaeological site with a seaside product. We always emphasize that point in all our visuals. On our posters we always pay attention to the cultural aspect; Ksours or temples with a seaside product. Of course we can not exclude cultural tourism. This is a very important component for us and actually we even travel sometimes specifically for the promotion of culture. (Riadh Dkhili, ONTT)

The fact that the ONTT is in charge of promoting heritage does not please the heritage stakeholders as they do not have any say in, or control over, the promotion of their own product.

In the past there was better communication between the various parties involved in the promotion of cultural products. We should advertise more on various monuments. (Sihem Roudesli, Carthage National Museum)

> They [ONTT] are doing a very folkloric promotion not based on any renewed and
>
> scientifically valid information. (Taher Ghalia, DDM)

The national marketing strategy and the promotion methods of heritage were also heavily
criticized.

> There is no clear strategy. There is no strategy. Period. (Emna Mizouni,
>
> Carthagina)

> I attend the biggest [tourism] fairs; London, Berlin, and Dubai. Tunisia is always
>
> represented and heritage is present through a poster of El Jem or another historic
>
> site but that is it. There are no representatives from the AMVPPC. There is no
>
> clear policy for promoting heritage … In reality the one who is actually selling
>
> heritage is that foreign tour operator representative who, in most cases, has no real
>
> credentials and is not qualified to handle the heritage product. (Nadaa Ghozzi,
>
> Select Travel & Tours)

> There was the Agence Tunisienne de la Communication Externe [Tunisian
>
> Agency for External Communication] that was doing a good job. People opposed
>
> to the ATCE because it was the propaganda machine of the Ben Ali regime
>
> abroad but Ben Ali is now gone and the image of Tunisia was negatively affected
>
> by the dissolution of the ATCE. We need to bring it back. They knew how to sell
>
> and now we have nothing. The current situation is shameful. (Ahmed Bousnina,
>
> AMVPPC)

In contrast, Mr. Mustapha Okbi questioned the need for marketing at all arguing that the name of Carthage itself is enough to attract visitors without having to put an effort in developing a marketing strategy.

> The marketing strategy is not so useful. It is not necessary … The name of Carthage is already enough to be a natural appeal. The monument attracts on its own. People visit out of curiosity. (Mustapha Okbi, Acropolium)

Ms. Emna Mizouni talked about Carthagina's marketing strategy and questioned the effectiveness of the current marketing approaches used by the public sector to promote heritage, stating that improvements need to be made to create change.

> Our strategy includes several aspects and does not only rely on face-to-face events because if we want to create change we need to do more. We need to draft bills and recommendations to the concerned stakeholders in the heritage scene. That is how we can change things. (Emna Mizouni, Carthagina)

The absence of a strategy to promote heritage sites in addition to the creation of heritage routes for convenience according to the needs of seaside tourism left the best ruins and historic sites in Tunisia far from any major heritage route.

> Unfortunately, the good sites like Dougga, Bulla Regia and Oudhna were never promoted properly. These sites that I think are the best are, unfortunately, far from the tourist routes. (Ahmed Bousnina, AMVPPC)

Importance of the local market. Tourists and site visitors are either locals or internationals. Since each group has their own characteristics, expectations and needs, this study looked into the marketing approaches and how/if they vary between a local target and an international target. Establishing a base of local customers is vital for the tourism sector as explained in these statements:

> According to the UNWTO, a country can not have a solid tourism unless local tourism represents at least 25% of the industry. To date we are still far away from that. We are at 14%. Our goal is to raise the local market's share to 25-30% and fall within the average reported by the UNWTO to ensure that our tourism is more resilient … When we depend only on foreign customers, our situation is fragile. (Riadh Dkhili, ONTT)

> Today the rehabilitation of the Tunisian destination begins with its local market. Up to 2 years ago locals represented only 10% of tourists and today they reached 35%. In mature markets like France and Spain, locals make for 50% of the total number of tourists. (Nadaa Ghozzi, Select Travel & Tours)

Despite the inconsistencies in the number of local tourists provided by different interview participants, there seems to be a consensus on the importance of supporting the local market.

> We should not limit our target visitors to the foreign customers coming in organized bus tours from hotels in Hamammet, Sousse or Gammarth to visit the

site of Carthage. When these tourists stopped visiting, there were no more foreign

visitors. (Mustapha Okbi, Acropolium)

Not everybody fully accepts the importance of the local market. Opinions vary, as

demonstrated by these examples, between those supporting the one approach method and

those separating approaches targeting locals and internationals:

There is no strategy for locals. Tunisians do not visit. Why do you want me to

create a marketing strategy when they are entitled to free visitation every first

Sunday of the month? We do not have a Tunisian customer base … Let me

explain something once and for all, we do not attract tourists. Travel agencies do.

(Ahmed Bousnina, AMVPPC)

We do not really use different approaches but we are working on a new way to

target internationals as they are a bit different from locals starting with the

language. Even the highlighted points for internationals change from the content

dedicated for locals. (Emna Mizouni, Carthagina)

Cooperation. The management and marketing of heritage in Tunisia is shared by

multiple stakeholders from the public sector, private sector, and civil society.

Coordination and cooperation between all parties is very important for the efficiency and

effectiveness of collective efforts. This section will look into four relationships: inter-

institutional between public institutions, public/private sectors and civil society, public

sector and private sector, and inter-civil society.

Inter-institutional. The key public institutions represented in this study operate under two different ministries. The INP, AMVPPC, and the Carthage Museum operate under the Ministry of Culture and Heritage Preservation and the ONTT under the Ministry of Tourism. Coordination seems to be one of the biggest challenges in this field, even between institutions operating under the same ministry like the INP and the AMVPPC. These statements give a better picture of the coordination challenges between these two institutions:

> The INP wanted to have a subsidiary but the state created an agency [AMVPPC], a public company, independent and not part of the INP. But we kept a relationship with the INP … We coordinate. We give them a lot of money too.
> The AMVPPC's prerogatives have remained somewhat limited, on purpose, and we are stuck between two heavyweights that are INP and the ONTT. We are under dual supervision. We are part of the Ministry of Culture and Heritage Preservation but we also coordinate with ONTT which is an institution of the Ministry of Tourism. (Ahmed Bousnina, AMVPPC)
>
> There is collaboration with the AMVPPC. We collaborate on joint projects and we decided to establish an agreement between our two institutions to share roles and develop complementary projects. (Taher Ghalia, DDM)

The INP and the AMVPPC share control over the historic sites and museums in Tunisia. They certainly work on several common projects together and they deal with each other on a daily basis given their shared custody of museums and historic sites, but respondents

noticed the strained relations between the INP and AMVPPC. Due to the coordination

and communication problems between the two institutions, museums, like the Carthage

National Museum, suffer.

> The Carthage National Museums' problem is the fact that there are two
>
> institutions. There are two players and that sometimes creates problems of
>
> coordination, communication, etc. (Taher Ghalia, DDM)

> The museum has no autonomy. We depend on the INP and report to it, the
>
> Carthage Museum depends on the Division du Développement Muséologique
>
> [Division of Museographic Development], Division des Sites et Monuments
>
> [Division of Sites and Monuments] and the Division de la Recherche et de
>
> l'Inventaire Général [Division of Research and General Inventory]. The INP
>
> finances the Carthage Museum but is far from meeting the needs of this
>
> institution. (Sihem Roudesli, Carthage National Museum)

The relationship between the Ministry of Culture's public institutions (INP and

AMVPPC) and the Ministry of Tourism's ONTT is even more complicated. The ONTT

develops the marketing strategies and the promotion campaigns for the heritage sites

managed by the Ministry of Culture and Heritage Preservation without consulting the

INP or the AMVPPC.

> No we do not cooperate enough with the ONTT. There is a lack of coordination.
>
> (Taher Ghalia, DDM)

We have not reached that point where we talk with AMVPPC. We talk to

ourselves first and then speak to those involved more in the field of tourism. It is

true that the AMVPPC represents the cultural aspect and all that, they manage the

sites but we do not know if they also promote them or not. (Riadh Dkhili, ONTT)

For now our relationship with the ONTT is minimal because it is part of the

Ministry of Tourism, and as you know there is certain sensitivity and major

problems between ministries. We subsidize tourism and what do we get in return?

A promotional poster! (Ahmed Bousnina, AMVPPC)

Public sector - Private sector. The multitude of private institutions with the absence of

efficient communication and a clear strategy were the highlights of this part of the study.

Most testimonials spoke of show of strength and commented on the difficulty of dealing

and negotiating with the private sector.

We have a big problem with the FTAV [Fédération Tunisienne des Agences de

Voyage: Tunisian Federation of Travel Agencies] regarding prices and we are all

the time quarrelling during negotiations (Ahmed Bousnina, AMVPPC)

Participants from the private sector also were not happy with the relationship with the

public sector.

We can change, we can think, we can do stuff. But they [public administrations]

do not want to bother. To improve we need a strategy but there is no strategy.

(Abdelmajid Ennabli)

> The job I do has long been misunderstood by public administrations, as it is a new activity in Tunisia even though we, gta and Lotsofhotels, hold 35% of the market share … We do engage in dialogue with the ONTT, but not regularly. (Nadaa Ghozzi, Select Travel & Tours)

Mr. Okbi has been trying to get the authorities to allow him to sell tickets for the Carthage National Museum, next door. He would be granted the museums' tickets at a lower price, like travel agencies do. He would make less profit on the Acropolium tickets but the number of his visitors would increase. The ticket would include both the museum and the Acropolium and would subsequently increase the number of visitors and benefits both sites but his request was simply rejected under the premise that the Acropolium is not a Travel Agency. This only confirms the lack of innovation and the satisfaction with the status quo from the public administrations.

> I have tried to sell a joint ticket between the Acropolium and the Carthage Museum, but they refused … They can treat me like travel agencies; instead of earning 5 dinars I gain 1 dinar but I would have more customers. They said that we [Acropolium] are not a travel agency. (Mustapha Okbi, Acropolium)

Public and private sector - Civil society. Although the relationship between the private/public sectors and civil society seems to be less tense than the inter-institutional relationships, it still reflects a similar lack of communication and cooperation.

We have no contact with the ONTT. Nearly no contact with the INP as well for
now … As for the AMVPPC, the only contact we have with them is when we
request the free group entrance to museums when we organize our outings (Emna
Mizouni, Carthagina)

The cooperation between the private/public sectors and civil society seems to be in one
way and is limited to the financing of associations.

We have strong ties with civil society. Numerous associations are working on
great initiatives and we offer them the space to have their events. (Mustapha
Okbi, Acropolium)

We finance all. We give them authorizations to launch their cultural events … We
give enormously to NGOs. (Ahmed Bousnina, AMVPPC)

Civil society organizations generally submit their support requests. These
applications are studied and granted funds according to an evaluation grid. (Riadh
Dkhili, ONTT)

Inter - Civil society. The number of associations that were launched after the
revolution is astonishing. Most of these associations are driven by a highly motivated and
passionate volunteering youth and the collaboration between some of them in such
environment was only a matter of time:

We never work on an activity alone. We always partner up with other associations that might not necessarily work on heritage at all. We are also planning on collaborating with schools to organize visits to museums and historic sites. (Emna Mizouni, Carthagina)

Visitor experience. This part focuses the participants' understanding of visitor experience. Only some had an opinion and understanding of how to offer a memorable experience:

The legend of Carthage is much bigger than what is offered today. It needs to be presented in a recreational and playful manner. (Nadaa Ghozzi, Select Travel & Tours)

It is the emotions that we can transfer and translate into other things. Things that can be said, done, or shown. We touch the visitors and provide a demonstration that gets engraved on their memory. (Emna Mizouni, Carthagina)

When we establish a museum it is to suit the public, not ourselves … We would have to make a pedagogical effort in how to present. (Taher Ghalia, DDM)

Mrs. Houda Ghozzi highlighted the reasons behind the poor visitor experience provided in Tunisian heritage tourism blaming it on the disappearance of authentic hand-craftsmanship, the lack of efforts to provide a better experience, and the lack of interest of tour guides in heritage sites.

It's the fault of many things. The fault of the disappearance of authentic hand-

craftsmanship; all you see today in our markets is made in china. The fault of the

lack of valourization of historic sites; no sound and light shows or any real

experience. There is also the problem of tour guides. These guides make a living

on commissions as they get paid by business owners to bring tourists. There are a

few professionals who are specialized in heritage tours but the other 99% of

Tunisian tour guides call them "stone circuits". They do not like these tours

because they do not involve consumption and commercial stops, meaning less

commission money for them. (Nadaa Ghozzi, Select Travel & Tours)

Mrs. Ghozzi stressed out the importance of tour guides in providing a memorable visitor

experience and explained how the poor quality of tour guides or the use of unspecialized

interpreter can ruin the visitor experience.

There are also a lot of Japanese tourists who do this [requesting heritage tours] but

as always we face a problem with the tour guides. Since we only have 4 Japanese

speaking guides in Tunisia, the Japanese groups mostly have a tour leader who

acts as an interpreter. We do not have control over what the interpreter says and a

lot gets lost in translation. (Nadaa Ghozzi, Select Travel & Tours)

Storytelling. Storytelling is supposed to be a delivery method to provide a better

visitor experience (Mossberg, 2008). When most sites and participants do not value

visitor experience, it reflects also on their understanding of the importance of storytelling.

Mrs. Houda Ghozzi explains the lack of storytelling in heritage experience in Tunisia by the poor quality of most tour guides.

> We never worked on developing storytelling because when you go on a heritage-focused trip, the quality of your visit is in the hands of the tour guides. They hold the knowledge. (Nadaa Ghozzi, Select Travel & Tours)

Ms. Emna Mizouni agreed with Mrs. Ghozzi that tour guides are the weak link in the storytelling experience and explained how all of Carthagina's activities are delivered by experts to ensure good narratives.

> In all our activities we have adopted the method of interactivity and in these outings we make sure to have expert archaeologists and historians instead of simple tour guides. Not to diminish the work of tour guides but we want to provide a high-quality service and tell a beautiful story. (Emna Mizouni, Carthagina)

The only participant institution in this study having storytelling as the focus of its activities is Carthagina. The absence of storytelling is not only limited to historic sites in Tunisia. The problem is addressed in this statement:

> Tunisians developed an identity crisis that was destroying our culture and heritage. As we grow older we forget things and lose traditions. The times are changing, our cultural heritage is being forgotten and the younger generations are more ignorant of this heritage than ever… Carthagina is all about storytelling because of all the badly told stories and the wrongfully narrated history. We tell

stories that you do not hear every day, in school, or in our media. We tell the

untold stories. (Emna Mizouni, Carthagina)

The rich history of Tunisia and the diversity of historic and heritage sites provide a wide

range of stories to tell. Unfortunately not all the stories get to be told. The heritage routes

provided by the travel agencies define whose story is being told and what and how stories

are being told to the tourists. It was important to know who decides which destinations

get picked for a route.

The foreign tour operators' representatives used to sell tourist excursions. The

conception of the product was often made by the travel agent along with the reps

… But I can tell you from my long experience in this field, there are only two

major routes: Tunis-Carthage which includes Carthage, Bardo, and SidiBousaid in

one day, and the South tour in 3 days to Matmata, Gabes, Douz, and Tozeur. Of

course, depending on the resort where the tourist is staying, other smaller routes

would appear but it's almost always folkloric dinners with folkloric music and

dancing. It sells because that's cheap tourism whereas a lot of more authentic

places would not sell. El Jem is super authentic but there's nothing around it to

create a route. (Nadaa Ghozzi, Select Travel & Tours)

Activities and efforts. The activities and efforts undertaken to improve the visitor

experience and consolidate storytelling came at the image of the understanding of these

concepts; limited and helpless:

We brought tourist guides and called them Site Guides. We set a tariff grid and

allowed them to work but it did not work out because 93% of our customers

already come with a guide provided by the travel agency. When we finally started changing things, we ran out of money … After the revolution [2011] when we gained some autonomy, we went bankrupt. We can not offer anything because the problem is that only 7% of tourists travel without agency. (Ahmed Bousnina, AMVPPC)

The Carthage National Museum has been trying, despite the limitations and challenges to offer something new for visitor as this statement demonstrates:

We have a big work plan with the curator including reopening at least two rooms (The Tophet and the amphorae) pending redevelopment of the Museum, so the visitor gets his money's worth … We planned a temporary exhibition hall to re-expose the Jeune Homme de Byrsa … The number of Tunisian visitors is becoming increasingly important because we are trying to encourage elementary schools, especially in disadvantaged areas, to organize excursions to the Museum. From our side, a workshop is organized every year (casting) to interest the young audiences and it is through them that will interest the parents. (Sihem Roudesli, Carthage National Museum)

We have not offered anything new to visitors for a while and I understand their dissatisfaction. When they ask for a map of the Carthage sites and they do not have it, it is a shame … Currently we do not have a gift shop at the Museum. (Sihem Roudesli, Carthage National Museum)

Measuring satisfaction. Any service providing institution depends on the satisfaction of its customers. Keeping the customers satisfied is the way to keeping the institutional viable hence the importance of measuring satisfaction to have a better understanding of the wants and needs of customers/visitors and to adapt to the changes in the market. However, at the exception of Select Travel & Tours, measuring customer satisfaction was not identified as important by participants:

No we do not do questionnaires. No I do not measure … We only measure by direct contact … There is Facebook. We also have a website where we receive feedback from the visitors online. I take their feedback into account but I have my vision of what I have to do … I know what they like and what they do not like. (Mustapha Okbi, Acropolium)

No we do not measure satisfaction. (Sihem Roudesli, Carthage National Museum)

We have a complaints box to receive all complaints from visitors … We worked on creating a monitoring center but unfortunately it was never accomplished. We now have the Observatoire des Publics [Public Observatory] within the agency. (Ahmed Bousnina, AMVPPC)

Adapting to the market. The ONTT and travel agencies seem to be aware of the importance of keeping up with the changes in the market and adapting to the needs of their target audiences and the shift in tourists' profiles by researching the market and evaluating customer satisfaction:

We have regular meetings with our representatives abroad. We gather them all

back together to talk about the expectations and developments of each market, the

economic situation of each market and if there is a change in behavior. When

talking about the interests of tourists, they are not the same from one market to

another. …There are market studies that we do, mostly through specialized

agencies. We do not create campaigns as it comes … We do not put our money in

a project without impact or fallout. (Riadh Dkhili, ONTT)

Today we, as Select Travel & Tours, deal more with the Free Independent

Traveller (FIT) that appeared 15 years ago with the low-cost flights. Globalization

democratized traveling and the traveller profiles changed. People became less

afraid of the outdoors and moving around became less challenging so they decide

to travel alone. (Nadaa Ghozzi, Select Travel & Tours)

After every outing we have a rapporteur contacting participants to get their

impressions, opinions and recommendations for future events. We always try to

satisfy and adapt to the wants and needs of our participants in accordance with our

plans and objectives. (Emna Mizouni, Carthagina)

Measuring challenges. Mrs. Nadaa Ghozzi spoke of the effectiveness of

measuring satisfaction in some cases and how the whole process sometimes leads to no

insights.

A European tourist feels close to the culture and would fill out the form honestly but the Japanese would not. Often they would give very positive feedback but when they go back to their country they would complain about the experience. So we did not really have true insights on the satisfaction of the Japanese even though they represented a big portion of our customer base. (Nadaa Ghozzi, Select Travel & Tours)

Challenges. This part looks into the financial, political, and managerial challenges facing heritage tourism in Tunisia and the effects of recent major external events like the revolution in 2011 and terrorist attacks in 2015.

Financial challenges. With the exception of the Acropolium, most historic sites and museums are managed and funded by the Ministry of Culture and Heritage Preservation through the INP and AMVPPC. The budget allocated for heritage is a small portion of the budget allocated by the government to the ministry of Culture and Heritage Preservation.

One of the biggest challenges is the lack of an appropriate budget and when you ask for a budget in a country going through a financial hardship you will be always asked what do you offer in return. When there are no tourists, you can not offer anything in return and that creates the vicious circle we have been turning in. (Nadaa Ghozzi, Select Travel & Tours)

The state gives us barely enough to keep the heritage alive but we do not have an adequate budget to act at a bigger scale. (Taher Ghalia, DDM)

Looking at the budget allocated to the Ministry of Culture, it seems that culture in Tunisia is a last concern. In this budget, the portion allocated to heritage is very small. (Sihem Roudesli, Carthage National Museum)

The Ministry's resources do not only come from the taxpayers' money. The AMVPPC used to be a major revenue generator for the Ministry of Culture and Heritage Preservation and funded indirectly the heritage sites and the INP. In recent years, with the dependence of heritage tourism on seaside tourism, the AMVPPC faced major financial problems to a point where it not only stopped generating revenues but also started receiving subsidies.

We support the INP, municipalities, and the ASMs but since we went bankrupt the year of the revolution, we stopped doing all of this. Now we are in trouble, and we will be subsidized by the state. Our financial report was positive at 17 million dinars in 2006 or 2007, and now we have nothing. We begin, more or less, to get things done a little. But every year we suffer from the low revenues. (Ahmed Bousnina, AMVPPC)

The AMVPPC and the INP are partially financed by the Competitiveness Fund paid for by hotel owners and us through the circulation tax. With the crisis in tourism today, they clearly are not getting money from the Competitiveness Fund and the circulation tax. They should focus instead on what they have; the local market. (Nadaa Ghozzi, Select Travel & Tours)

The ONTT might be considered the richest of the institutions represented in this study but it does not have a full control over all of its funds. As explained in this quote, in addition to its budget, the ONTT manages private funds:

> The money we give away to fund associations and projects is not our own money. It is the money of FODEC, the Fond de Développement de la Compétitivité … We manage this fund but are not the decision makers. (Riadh Dkhili, ONTT)

Looking for sponsors for the museums might seem like an obvious solution to these financial problems. Since this research started in the spring of 2015, the question was addressed to several managers of historic sites and the answer was always that the law forbids any public institution to receive funds from a non-governmental entity.

> Unfortunately we are not allowed to have sponsors. It is against the law. (Sihem Roudesli, Carthage National Museum)

According to Mr. Ghalia, while originally the law did not allow public institutions to accept donations and sponsorship, this law was changed in 2014 and the museums and heritage institutions could in fact get sponsors; however, it looks like there has not been any communication about this and people seem to be unaware of this change.

> No, the law does not prohibit this. There is a new law that has been adopted in December 2014 in the Finance Act. They should communicate about it. This is a new investment code. (Taher Ghalia, DDM)

Political challenges. The deteriorated state of tourism in general and heritage tourism in particular was blamed on the absence of political will and courage to make changes. Mr. Bousnina talked about a strong hotels lobby standing in the way of developing the cultural and heritage scene. A scene that would, if expanded, take from their market share and be bad for the hotel business. The global tourism strategy adopted by Tunisia for decades created a strong and very influential hotels industry. He also spoke of the lack of political will to bring change but also spoke of a political will to destroy tourism:

> What are we waiting for to launch cultural tourism? There is no will from the top
> and there is the powerful lobby of the FTH. They want tourists to consume at the
> beach … There is a political will to destroy our typical tourism; beaches, sex and
> everything. There is a segment of the Tunisian political society that wants to
> destroy this kind of tourism. (Ahmed Bousnina, AMVPPC)

There seems to be an agreement between multiple participants on the lack of political will and courage to create change.

> Currently there is a lack of political will to make reforms. We got stuck in the
> interim and everyday tasks. The vision is not yet clear but we should keep hope
> … We must assess the political will. (Taher Ghalia)

In 2011 there was a project to create a national center for heritage, an institution that will restructure the whole system and change the way heritage is managed. The lack of political will ended the project before it even started:

This was the project of former Culture Minister Azedine Beschaouch but it was never launched because it came at a time of high social demands, and the minister who replaced him did not go in that direction. There are currently no plans to revive the idea. I do not see the will power to opt for this alternative. (Taher Ghalia, DDM)

The global tourism strategy adopted by the state for decades was also at the center of the blame for the current situation of the sector as described in this statement:

Since the 1990s following the devaluation of the dinar and the imposed tariff policy, the quality of tourists we receive is poor. It is the policy adopted by the state and today we can not change it. Today, you can not upgrade to a luxury tourism in Tunisia. (Ahmed Bousnina, AMVPPC)

Culture was not a major concern for the Tunisian policy since the independence. (Mustapha Okbi, Acropolium)

Mrs. Nadaa Ghozzi explained the tourism industry's problems with three main points related mainly to political choices and political will to change.

The choice to focus on mass tourism, an archaic legal framework and an archaic Investment Incentives Code. We need to fight to change the laws. (Nadaa Ghozzi, Select Travel & Tours)

Managerial challenges. The management system of heritage is very complicated with no clear structure that defines the exact prerogatives and responsibilities of each institution. The current system is messy with multiple institutions interfering in each other's job and having duplicated tasks and overlapping authorities.

> The main problem is the concept of "Mise en Valeur" [valourization]. This is a very vague concept. We must clarify responsibilities.
>
> It is a total mess. The state created the AMVPPC and a directorate within the ministry, and then created a heritage administration inside the ONTT as well. There were even times when the ONTT developed programs we were not aware of. They restore and do stuff like we do not exist. The AMVPPC is not to blame. Check our prerogatives and you will understand. If we try to interfere with the promotion of our sites, there will be trouble with the ONTT. (Ahmed Bousnina, AMVPPC)

Mr. Abdelmajid Nebli talked about the long and complicated process Mr. Mustapha Okbi had to go through to finally get his Acropolium and how the complexity of the system and the lack of clarity of procedures contributed to this.

> The agreement was concluded in 1992 … Mr. Okbi proposed the act at the time and it was unusual to discuss with a private investor. He had to get the agreement of the Ministry of Culture, the Ministry of State Property and Land Affairs, the Ministry of Interior, so this was a complex agreement … Mr. Okbi had an idea, and it took him five years to get it approved. (Abdelmajid Nebli, independent)

Mr. Ahmed Bousnina and Mr. Mustapha Okbi confirmed Mr. Nebli's statement and argued that bureaucracy and the sluggishness of public administrations are big obstacles in the way of an effective heritage management.

> We wanted to create thematic tourist routes. We have the ideas but nothing worked out because of administrative sluggishness, absence of political decisions and sensitivities between institutions and even people sometimes. (Ahmed Bousnina, AMVPPC)

> For me to get the Acropolium, the exchange with the state lasted four years because there was no precedent and there was no legal framework. (Mustapha Okbi, Acropolium)

External events. Tourism is a very fragile sector that gets affected heavily by what is happening in its environment. In Tunisia, as heritage is a byproduct of tourism it has been highly affected by what has been happening in the country over the past six years. The major events were the revolution of January 2011 and the two terrorist attacks on the Bardo National Museum and the Imperial Hotel in 2015. These statements describe the effect of these events on heritage:

> All of our problems began with the revolution. Traffic slowly resumed afterward and we reached 8 million dinars and then the Bardo terrorist attack happened followed by the Sousse attack. This year is a disaster. It is very difficult for the Tunisian tourism to hold up … We are still paying the price for the 2002 Ghriba

terrorist attack. We lost 50% of our German customers because of it. (Ahmed Bousnina, AMVPPC)

Since the terrorist attacks of June 2015, all cultural tours have been cancelled because far-away markets (US, Japan) started to perceive us as a dangerous destination … Anything related to tourism we can talk about is pre-2011 because since the revolution tourism has died. Hotels are empty and most people we deal with are working on the Algerian market. (Nadaa Ghozzi, Select Travel & Tours)

Heritage tourism in Tunisia is a by-product of cultural tourism, which is in turn a by-product of seaside tourism. Keeping in mind that Tunisia chose to adopt cheap mass tourism, whenever a terrorist attack takes place in Tunisia or in a neighboring country, the tourism industry goes into crisis affecting, subsequently, culture and heritage.

Our visitors come often in organized group tours. We do not get individual visitors anymore. When beach tourism recorded a decrease, we notice it in museums too. (Taher Ghalia, DDM)

The revolution was tough on us … The events of Bardo and Sousse were fatal especially for the tourism sector and therefore for culture. The attack on Bardo had a similar effect. It was a Wednesday and it was a total panic. We closed access to the Museum and the sites for 3 days. I remember the day after the attack, a French tourist came to visit the Museum of Carthage, and she insisted to come in and challenge the terrorists. (Sihem Roudesli, Carthage National Museum)

Although the revolution had its terrible economic consequences on tourism and heritage, it was the result of a social movement lead by youth and which opened the doors wide open for this same youth to finally be able to build the country they always dreamt of. Carthagina is an organization that prospered with the revolution:

> From the revolution emerged the identity crisis in Tunisia and that created a propitious environment for Carthagina where the discussion about identity and heritage became crucial. I would have still created Carthagina if the revolution did not happen but I believe it could not have been this successful or efficient under the old regime. (Emna Mizouni, Carthagina)

Despite the environment of fear created by these events, people stood in defiance and made sure to make their voices heard:

> We have been affected. Today, like in the museum, there are more local visitors than foreigners. After the attacks … I still carried on despite all the different threats. I continued my work to open this place for culture and entertainment. (Mustapha Okbi, Acropolium)

> After the Bardo terrorist attack … we had an outing to the Kef region and the trip included a visit to Hammem Mellegue which is, according to the UK Travel Advice, considered a red zone … We informed the national guards of our trip and they escorted us. We took a lot of pictures and we showed to people that Tunisia belongs to Tunisians and terrorist attacks like the one in Bardo will not prevent us from enjoying the beauty of this country. (Emna Mizouni, Carthagina)

The Tunisian customers, too, stood in defiance to terrorism. The attacks awoke a sense of pride in the national heritage and the national tourism product. This can be noticed in the increase in the number of local tourists and the number of local visitors to museums.

> The number of local visitors is increasing by the day for patriotic reasons, and especially during the holidays. During the revolution, the museum closed for 15 days … When we finally resumed our activities and opened the doors, we received an incredible number of visitors! The number of catalogs and reproduced items sold was unimaginable. (Sihem Roudesli, Carthage National Museum)

Chapter 5: Discussion

The purpose of this study was to explore the marketing strategy of the UNESCO Archeological Site of Carthage for both domestic and international visitors and to measure the visitor experience at the Carthage National Museum as a result of the expectations and the marketing narratives used in the promotion of the site. This study also showcased the good practices of an NGO to preserve and promote heritage. The following research questions were used to guide the design of the research and the analysis of the data collected:

- How is visitor experience managed?

- What is the marketing strategy for domestic and international visitors?

- What expectations do visitors have as a result of the marketing narratives used in the promotion of the site?

- How satisfied are visitors with their experience?

- To what extent do the intended managerial goals, related to visitor experience, meet the visitor expectations?

- What are the types of experiences visitors seek at the archaeological site of Carthage?

This chapter will discuss the results related to the management and marketing of heritage, visitor experience and satisfaction, and finally explore this study's limitations and provide recommendations for future research.

Management

Three essential elements of heritage management systems were identified by UNESCO (2013). The first is a legal framework that empowers people and organizations to act. The second is an institutional framework that sets out the operational structure and working methods. The third is resources including human, financial, and intellectual resources that create operational capacity and facilitate processes. All three elements were brought up during this research as the main elements to be reformed and mended for a better management of heritage in Tunisia.

Having clearly defined roles and integrated efforts amongst agencies leads to success. Aas, Ladkin, and Fletcher (2005) believed heritage and tourism are interdependent and they have to collaborate by engaging in a process of joint decision-making. However, the management of heritage in Tunisia is characterized by an unclear structure and a messy heritage system with multiple institutions interfering in each other's jobs and having duplicate tasks and overlapping authorities. Most institutions not only are unclear on what the other institutions are doing, but they also complain of the ambiguity of their own job descriptions.

The bureaucracy inherited from the colonial French era and the sluggishness of public administrations are also factors amplifying the managerial challenges and slowing any effort to change and improve this dysfunctional system. Most museums and historic sites are managed by the Ministry of Culture and Heritage Preservation's INP and AMVPPC, and yet they are promoted by the Ministry of Tourism's ONTT. Understanding who the key players are in an industry and the role of each one is a basic

and crucial requirement for creating a collaborative and prosperous environment where everybody's efforts are joined to produce flourishing projects and strong results.

A result of the lack of collaboration between the many actors in heritage is that no efforts are being made or any risks are being taken to change the status quo. The lack of collaboration described by the participants of this study supports Zaiane's (2006) observations on how the laws organizing the heritage sector are one of the limitations for the growth of the heritage sector. The results of this study illustrate a general sense that greater flexibility in the interpretation and adaptations of laws and policies is required to evolve the current frameworks and procedures described by participants as archaic.

UNESCO (2013) identified some common elements of an effective management system and they included a thorough shared understanding of the property by all stakeholders; a cycle of planning, implementation, monitoring, evaluation and feedback; the monitoring and assessment of the impacts of trends, changes, and of proposed interventions; the involvement of partners and stakeholders; the allocation of necessary resources; capacity-building; and an accountable, transparent description of how the management system functions. The findings of this study show that Tunisia's heritage management system is currently not following any of these UNESCO's suggested recommendations.

Schaaf and Clamote Rodrigues (2016) provided recommendations for a better management of internationally designated areas like the UNESCO World Heritage Sites for site managers and authorities.

The recommendations addressed to managers at the local level included improving staff capacity building; revising and updating management plans; engaging with and respecting the rights of local communities; promote communication, education, and raising awareness; managing tourism and visitor numbers; and developing and displaying branding that transmits the site's values. None of these recommendations is adopted in the Tunisian local management system of historic and heritage sites as all decisions are taken at higher levels of management giving the sites no autonomy at all.

The recommendations addressed to authorities at a national level included choosing the most appropriate international designation to create multiple internationally designated areas; assessing the added value of international designations and monitoring the designation effectiveness; improving coordination and information sharing among different authorities; aligning conservation policies and institutional mechanisms across different regions and countries; ensuring an effective legal framework; establishing coordinated fundraising efforts; and using expertise from different supporting communities.

In the European context, there is an emphasis on the need to engage civil society in maintaining, promoting, and safeguarding cultural heritage (Van der Auwera & Schramme, 2011). In the Tunisian context, the most recent literature found (UNESCO, 2009) might be out-dated and not valid anymore since it came before a revolution that changed the sector, the country, and the whole region (Honwana, 2013).

UNESCO (2009) focused solely on the ASM and considered all other actors of civil society to play a much smaller role in the management and promotion of historic

areas. It considered the actions of civil society to be helpless in making the public an active advocate of immovable cultural heritage. However, the number of associations almost doubled after the revolution of 2011 (Kefi, 2014) and civil society seems to be the only sector whose components are working together. Despite some divisions, civil society still remains one of the most highly functional sectors involved in heritage in Tunisia. This might be explained by the motives and goals. Civil society is comprised of volunteering Tunisian citizens driven by their passion for heritage, their admiration for history, and their love for Tunisia. This volunteering youth is creating change faster and stronger than any other public or private institution (Honwana, 2013).

The needs of every site should be considered when drafting an action plan. The management of cultural heritage needs to be shaped on those specific needs and stakeholders of the site. Romano (2014) identified several steps to be followed for an efficient management of a heritage site. It starts with the identification of stakeholders and collections of information. Then comes the analysis of the current situation. Next is setting vision, objectives and actions. Last, drafting the plan and then implementing, reviewing and updating. Heritage in Tunisia could benefit a lot by granting some autonomy for sites and museums and staring to follow these recommendations for a better local management.

Marketing

The results of the visitor satisfaction survey clearly show that the marketing materials of the Carthage museum were inefficient, proving that the site is either being promoted poorly, promoted to the wrong audience, or both.

Carthage attracts loyal visitors. The results of this study would suggest that target marketing and promotion could focus on two primary customers; local, specifically youth, and foreign Free Independent Travellers (FIT) which are individuals traveling and vacationing with a self-booked itinerary. Target customer profiles vary from one destination to another. For example, British Columbia is targeting three customer profiles; older travellers prioritizing engagement with locals; younger, adventurous thrill seekers; and avid, open-minded travellers (Destination BC, 2016).

The overlap in authorities and tasks reflects on the marketing of heritage. The ONTT has an important role to promote Tunisian tourism (ONTT, 2015), but the results of this study suggest they still do not consider heritage as a serious product with great potential. The ONTT needs to develop the adequate and necessary campaigns to promote heritage with the consent and approval of the institutions concerned, or give up the promotion and marketing of historic sites to the concerned parties. Either way, the current situation must change. In comparison with Destination BC (2016) again, three market categories are identified by British Columbia; markets to invest in, markets to maintain, and markets to monitor and respond to.

The biggest issue remains overlooking the local market when promoting and marketing tourism in general and heritage in particular. The ONTT seems to be aware of the importance of the local market, but most of the other institutions seem to still think of the local market as a very small portion of their visitors—a portion not worth targeting or caring for.

In Tunisia, heritage tourism has always been considered a byproduct of seaside

tourism despite its great potential to contribute to the economy. Given the large number of World Heritage Sites in Tunisia, local authorities need to capitalize on that designation. UNESCO laid emphasis on the economic advantages of world heritage sites and their important role in creating jobs, promoting local activity through arts and crafts, fostering tourism, and generating revenues. Heritage should not be promoted as a luxury but as a precious asset (Debrine, 2014).

Visitor Experience and Satisfaction

It has been known that marketing and promotion can positively impact perceived service quality, visitor satisfaction, and visitor loyalty (Jiang et al., 2015). Despite the inefficiency of promotional and marketing materials perceived service quality, visitor satisfaction, and visitor loyalty were high. That would suggest a high growth potential for the site if the marketing and promotion start to actually reach and attract visitors.

Relating history requires research to provide the perfect experience for the right audience. Understanding the meaning of history is important to achieve customer satisfaction.

"History is a discipline widely cultivated among nations and races. It is eagerly sought after. The men in the street, the ordinary people, aspire to know it. Kings and leaders vie for it. Both the learned and the ignorant are able to understand it. For on the surface history is no more than information about political events, dynasties, and occurrences of the remote past ... The inner meaning of history, on the other hand, involves speculation and an attempt to get at the truth, subtle

explanation of the causes and origins of existing things, and deep knowledge of the how and why of events." Ibn Khaldun (1377/1958)

Weaver (2012) believed getting visitors to visit again could be attained by studying and influencing four aspects of visitor behavior: frequency, duration, engagement, and off-site actions. With the absence of the notion of visitor experience, very few institutions recognize the use and value of measuring satisfaction. That helps explain the huge gap between visitor expectations and the services offered in museums and heritage settings. When the local authorities believe that measuring satisfaction is not important, and the closest they do to communicating with visitors is setting up a suggestions box that was soon forgotten, it is no wonder that most of these institutions seem to be detached from the reality of the market.

Both international and Tunisian respondents in this study were seeking cultural entertainment and personal identification. However, Tunisians expected more escapism and historical reminiscences than internationals. The difference between locals and internationals can be explained by Ashworth's (1996, 1998) theory about how historic sites could be perceived differently by different people based on their cultural background and personal attachment to the site.

Heritage is a source of dignity and identity. Its influence and outreach represent the "soft power" of a country (Debrine, 2014). The revolution and the few terrorist attacks over the past few years awakened a certain sense of patriotism and national pride that was translated into a significant growth in the number of local visitors to historic sites and museums. That could be one of the factors that explain the difference in

experience between locals and internationals since a personal attachment can be the result of an emotional experience (Poria, Butler & Airey, 2003) or a way of feeling a connection to one's history, ancestors, and roots (McCain & Ray, 2003).

Poria, Reichel and Biran (2006) believed that the more tourists consider the site as part of their own heritage, the more they were interested in the visit. The older generations always had a reason to feel national pride whether it was fighting for independence or building a free post-colonial Tunisia. This generation grew up missing out on this until they stood up to dictatorship and revolted in 2011. Now they are trying to reconnect with the country and own it again. They are taking pride in their history and heritage and try to promote it as over 35% of returning visitors to the Archaeological Site of Carthage went back to show the site to other people.

Carthagina used the national pride and the strong feelings Tunisians have been having since the revolution to provide a different and fresh approach to visitor experience. They focus on the visitor by providing a unique experience based on storytelling. Carthagina plans and executes activities of different sizes with the purpose of telling history differently to get Tunisians interested again in their history and heritage. Their official hashtag #A7kili, which is Tunisian for "tell me a story," reflects the organization's vision for transforming the boring experience of historic settings into captivating stories that people can enjoy and relate to. Since narratized experience has been the key ingredient in the emergence of tourism as a modern industry (Bendix, 2002), all the museums and heritage sites should adopt this model, like is the case in most countries.

The growth in the number of local visitors means there is great potential in focusing on the local consumer. However, it is worth noting that at the time of this research the INP And AMVPPC were still largely ignoring the local market that can be a major source of revenues. Support for this was provided by representatives of these agencies; they explained this behaviour with the low number of Tunisian visitors even on free-access days. The statistics provided by the AMVPPC show a slight increase in the numbers of Tunisian visitors on the free-access first Sundays of every month (AMVPPC, 2015). However, these records were not supported by observation made during this study.

On the access-free days, the front office is supposed to check the ID of visitors, get the foreigners to pay and let the Tunisians in after registering their National ID number. The AMVPPC statistics for free-access days are based on these visitation sheets with the ID numbers from the front offices of museums and heritage sites. On most of these free-access days, NGOs and associations plan trips and outings to museums and historic sites. When the researcher compared the numbers from the AMVPPC's documents, they did not match what he witnessed at the Carthage Archaeological Sites during the few months he spent there. The AMVPPC sheets would indicate a small number of visitors, usually below 50, when in reality the researcher witnessed 10 to 15 times that number. A better system for measuring the number of visitors is a requirement because incorrect data induces incorrect conclusions that make the basis for wrong decisions.

Study Limitations

This research was conducted in a time of crisis for the tourism sector in Tunisia

thus limiting the survey sample and affecting the types of visitors participating in the study. The interview sample was also small and limited. However, the individuals involved in this study represented all the stakeholders involved in the management and marketing of heritage in Tunisia, and were decision makers in their respective institutions.

The massive gap in literature on the marketing and management of heritage within the Tunisian context was one of the biggest limitations to this study. It was challenging to compare the findings of this study to existing literature, as visitor experience in historic settings in Tunisia and the marketing and management of Tunisian heritage in general are subjects that remain unexplored and very little researched.

The lack of data on visitor satisfaction and the absence of any official documents outlining any strategy to manage and promote heritage sites were also noticeable limitations.

When planning the research, hoteliers were overlooked because the researcher did not see a direct connection between hotels and heritage. However, in light of the findings set out in this thesis, interviewing hoteliers would have brought more depth to the research and a better understanding of the political challenges facing heritage tourism.

Recommendations for Future Research

The research presented here has only scratched the surface of the topic of the management and marketing of heritage in Tunisia. This study may provide a better understanding of the challenges facing heritage tourism and how to overcome them and

can act as a guide to creating strategies for better management and marketing of the archaeological site of Carthage.

Future research on this topic could benefit from surveying visitors prior to their entry to the museum. That could help measure their expectations more effectively. The timing of the research would have been better if it was conducted during summer. Since heritage tourism is a byproduct of seaside tourism, conducting the research during the peak season of seaside tourism would have increased the number of the museum's visitors, and subsequently the number of respondents.

The importance of civil society in preserving and promoting heritage should also be further explored and researched. Studying civil society in Tunisia post-revolution is needed to evaluate the efforts and contribution of civil society and because of the lack of research on this topic in heritage setting post-revolution.

The involvement of the private sector in managing and promoting heritage should also be studied to evaluate the past experiences, and to explore the benefits of future collaboration between the private and public sectors.

The archaeological and anthropological sides of Tunisian history and heritage are well studied but more research is required on how to manage and promote heritage. Based on the research findings presented in this study, a few areas where additional research would be useful can be identified. More research is needed to provide a better understanding of the tourism supply chain in Tunisia and to explore the structural management strategies for heritage tourism.

This research only uncovered some of the challenges facing the marketing and management of heritage tourism in Tunisia. A more focused research is needed to elaborate a marketing strategy for heritage, separately from seaside tourism, focusing on the strengths of the sector and reassessing the target markets by conduct market research.

An exploratory study is also needed to explore the relationship between the private and public sectors, and the effects of lobbying on public policies. This will help provide a better understanding of local tourism and the challenges and opportunities lying in a true partnership between the private and public sector to preserve and promote heritage.

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Appendix A: Interview Questions Guide

Consent process
• Can you please identify yourself and state that you have read the consent form outlining your participation in this study?
• For the record, can you please confirm that you consent to participate in this research?
• Can you also confirm, that I have your permission to use quotes from the transcript of this interview?

Interview questions
• Could you please tell me your official title and about your duties at _____?
• What kind of relationship do you have with the National Institute of Heritage and the Ministry of Culture and Heritage Preservation? How autonomous is the management of the site/NGO?
• How would you define or describe heritage?
• What heritage resource does the Carthage site/NGO preserve?
• Do you have an established marketing strategy to promote the site/NGO activities? Could you describe it?
• Do you have separate strategies for attracting international and domestic visitors?
• What specific markets are you targeting?
• What kind of activities or services do you offer at the site/NGO?
• How do you define visitor experience?
• What programs have you established to create this visitor experience? What are your organization's short, and long range, plans for improving visitor experience/satisfaction?
• Do you measure your visitors' satisfaction?
• If yes, how do you measure it and would you be willing to share your results with me?
• What are the efforts undertaken to support storytelling and narrative of the site?

- In terms of visitor experience and narrative, where do the site strengths and weaknesses lie?

- Have you even considered using this technique for enhancing the visitor experience?

- How often do you receive feedback from visitors?
    - If yes, in what ways do you seek feedback?
    - If no, is there a reason that you do not seek feedback from visiotrs?

- What training, if any, people working in the site/NGO have to be able to design/deliver visitor experience?

- Do you collaborate with other historic sites or NGOs?
    - If yes, what kind of collaboration is established?
    - If not, why?

- Are there any heritage resource values of importance to your site/NGO that are currently being overlooked or not properly considered? Why?

- How was the number of visitors affected by the revolution of January 2011, the terrorist attack on Bardo National Museum in March 2015, and the Sousse attack?

- Do you have any suggestions on how visitor experience in heritage tourism can be improved?

- If given all the power and resources, what specific improvements could be made to your site/NGO?

Is there anything else you would like to add?

Appendix B: Interview Consent Form

The Marketing and Management of Tunisia's Past:
Narratives and Visitor Experience in Heritage Tourism and Historic Sites

You are asked to participate in a research study conducted by Seif Borgi from Vancouver Island University, BC, Canada. The results of this study will be used, in the form of a thesis authored by Seif Borgi towards completion of a Master's degree in Sustainable Leisure Management.

If you have any questions or concerns about the research, please feel free to contact Seif Borgi +1 (778) 269-2494 (email seif.borgi@gmail.com) or Dr. Aggie Weighill +1 (250) 753-3245 ext.2416 (email aggie.weighill@viu.ca).

PURPOSE OF THE STUDY

This study is an exploratory case study of heritage tourism at the UNESCO Archaeological Site of Carthage in Tunisia. Particular attention will be paid to the relationship between the site's marketing strategies for both domestic and international visitors. The study seeks to address: What is the site's marketing strategy for both foreigners and locals? How is the visitor experience managed? How satisfied are visitors with their experience? What expectations do visitors have as a result of the marketing narratives used in the promotion of the site? To what extent do the managerial intended goals in terms of visitor experience meet the visitor expectations? What is the difference in visitor experience between visitors familiar with the site's history and visitors exploring it for the first time?

PARTICIPATION AND WITHDRAWAL

Your participation in this interview is completely voluntary. If you volunteer to be in this study, you may withdraw at any time during the data collection phase of the research without consequences of any kind. You may exercise the option of removing your data from the study. You may also refuse to answer any questions you don't want to answer and still remain in the study. The investigator may withdraw you from this research if circumstances arise that warrant doing so.

PROCEDURES

If you volunteer to participate in this study, we would ask you to do the following things:
1. We will ask you to read form and express consent on record.
2. We will ask you to verbally answer a set of questions about your job and experiences. The length of this interview will vary according to your answers, but it will likely take approximately 1 hour. Following the interview, the researchers may be in touch with you for clarification. If, at any point, you are uncomfortable with the questions, you can refuse to answer or withdraw from the interview completely. This interview will be recorded via digital audio. You also have the right to withdraw your consent following the completion of the interview during the data collection phase of the research, and the data will be destroyed.

You are provides with our contact information above, which you can use to get a hold of us at any point if you would like to see the research results. You also have the right to access the audio recording of your interview, as well as a transcript of your interview. The transcript of your interview will be available within 10 days following your interview. The opportunity to review your transcript will remain open for 14 days after becoming available. If you choose to review the transcript, you will have the opportunity to clarify information you have provided, request that certain quotes not be used, and withdraw consent entirely from the project.

POTENTIAL RISKS AND DISCOMFORTS

There are no known harms associated with your participation in this research.

CONFIDENTIALITY

Confidentiality can not be provided given the nature of the research population; however, you will be asked only about your work and not personal opinions on sensitive topics. You can choose to have your job title, your name, or both published.
Access to audio recordings of this interview will be limited to the researchers involved in data collection and the co-supervisors. The data will be stored on a password protected computer during collection will be destroyed following the project's completion (expected June 2016).
As a participant, you have the right to review the interview recording and interview transcript.

CONCERNS ABOUT YOUR TREATMENT IN THE RESEARCH

This study has been reviewed and received ethics clearance through the Vancouver Island University Research Ethics Board. If you have any concerns about your treatment as a research participant in this study, please contact:

Research Ethics Officer   Telephone: (250) 753-3245, ext. 2665
Vancouver Island University   E-mail: reb@viu.ca
900 Fifth Street   Fax: (250) 740-6256
Nanaimo, BC, Canada V9R 5S5

VANCOUVER ISLAND
U N I V E R S I T Y

Appendix C: Survey Consent Form

The Marketing and Management of Tunisia's Past:
Narratives and Visitor Experience in Heritage Tourism and Historic Sites

You are being asked to participate in a research study conducted by Seif Borgi, a graduate student from Vancouver Island University, BC, Canada. This research is being conducted to fulfill the thesis requirement for the Master of Arts in Sustainable Leisure Management.

The research is being conducted by: Seif Borgi +1 (778) 269-2494 (email seif.borgi@gmail.com)
The research is being supervised by: Dr. Aggie Weighill +1 (250) 753-3245 ext.2416 (email aggie.weighill@viu.ca).

PURPOSE OF THE STUDY

This study is an exploratory case study of heritage tourism at the UNESCO Archaeological Site of Carthage in Tunisia. Particular attention will be paid to the relationship between the Site's marketing strategies for both domestic and international visitors. The study seeks to address: What is the site's marketing strategy for both foreigners and locals? How is the visitor experience managed? How satisfied are visitors with their experience? What expectations do visitors have as a result of the marketing narratives used in the promotion of the site? To what extent do the managerial goals in terms of visitor experience meet the visitor expectations? What is the difference in visitor experience between visitors familiar with the site's history and visitors exploring it for the first time?

PARTICIPATION AND WITHDRAWAL

Your participation in this research is completely voluntary. If you agree to be in this study, you may withdraw at any time prior to submitting your answers; however, as no identifying information is being collected I will not be able to remove your responses once submitted. You may choose to skip any questions that you do not feel confortable answering.

PROCEDURES & CONFIDENTIALITY

If you volunteer to participate in this study, we would ask you to do the following things:
   3. We will ask you to read this letter and express your consent by completing the survey (face-to-face or online).
   4. We will ask you to answer questions about your knowledge of Carthage and your expectations before, and experiences during, your visit.
   5. You can choose to complete the survey now or to go online to complete a Google Form.
      a. Information provided on paper surveys will be entered onto a password-protected computer and originals will be destroyed. At this point your participation will be anonymized as no identifying information will be collected.
      b. Information provided online will be stored on a Google Cloud Server that may be located in places such as the United States of America where it may be accessed by the Government through the US Patriot Act. However, when you complete the survey there will be no personal contact information collection and your computers IP address will not be recorded; thus, your participation will remain anonymous.

You are provided with our contact information above, which you can use to contact us if you would like to see the research results.

POTENTIAL RISKS AND DISCOMFORTS

There are no known harms associated with your participation in this research.

CONCERNS ABOUT YOUR TREATMENT IN THE RESEARCH

If you have any concerns about your treatment as a research participant in this study, please contact the Vancouver Island University Research Ethics Board:

Research Ethics Officer: Lars Apland	Telephone: (250) 753-3245, ext. 2665
Vancouver Island University	E-mail: reb@viu.ca
900 Fifth Street	Fax: (250) 740-6256
Nanaimo, BC, Canada V9R 5S5	

Appendix D: Visitor Survey

Visitor Profile

1. Have you ever heard of Carthage before visiting the museum? ☐ Yes ☐ No

2. Is this your first visit to the Carthage Museum? ☐ Yes ☐ No

    If not your first time:

    2a. How long ago was your last visit?

    ☐ Less than 12 months   ☐ 1-2 years

    ☐ 3-5 years   ☐ More than 5 years ago

    2b. Describe why you came back to this site?

    _____

    _____

    2c. Have you ever suggested to friends/family to visit this site based on your past visit?

    ☐ Yes   ☐ No

3. Who are you visiting with today?

    ☐ Alone   ☐ As part of a group of friends or family

    ☐ Children   ☐ As part of a tourist group

    ☐ Adults   ☐ As part of a school party   ☐ Other: _____

    If visiting with others, how many in the group? _____

4. Will you visit/Have you visited any other attractions today? ☐ Yes ☐ No

5. Did you intend to visit the Carthage museum? ☐ Yes ☐ No

6. Whose idea was it to visit today?

    ☐ My own   ☐ Child/children   ☐ Part of tour

    ☐ Partner   ☐ Parent   ☐ Other: _____

7. How would you best describe your level of knowledge of the history of Carthage?

    ☐ Expert knowledge   ☐ General knowledge   ☐ Little to no knowledge

8. How did you hear about the site?

☐ Friends/relatives ☐ Travel agency

☐ Tourist literature/brochure/map ☐ Internet

☐ Have always known about it ☐ Advertisement

☐ Driving by/Road signs ☐ Travel Magazine

☐ Other: _____

9. If you have a guide with you, please specify if the guide was:

☐ Provided by your travel agent

☐ Hired independently

☐ Working for the museum

10. Check all of the following reasons that describe your purpose for coming to this site:

☐ It is one of the major attractions in Tunis

☐ It is an enjoyable way to pass time

☐ To improve my own knowledge

☐ I have a personal interest in the subject

☐ I have an academic/professional interest in the subject

☐ To get a better understanding of other people/cultures

☐ To see fascinating, awe-inspiring things

☐ To be able to say I visited ancient Carthage

☐ I brought other people to experience the site

☐ Other: _____

Satisfaction and Response to Museum's Facilities/Exhibits

11. Think of the expectations you had of the site before you arrived. How would you describe the manner in which your expectations were met or unmet after visiting the site?

☐ Exceeded your expectations ☐ What you expected ☐ Fell short of what you expected

If you marked 'Fell short of what you expected':

11a. Describe why your experience on the site did not meet your expectations.
_____
_____
_____

11b. Describe what changes would improve this site for future visitors.

_____
_____
_____

12. Please rate the following by checking the box:

	Poor	Fair	Good	Very good	Excellent	N/A
Exhibitions/Galleries	☐	☐	☐	☐	☐	☐
Shops	☐	☐	☐	☐	☐	☐
Outdoor installations	☐	☐	☐	☐	☐	☐
Staff and guides	☐	☐	☐	☐	☐	☐

13. Have you been satisfied with the site as a whole?

☐ Highly Satisfied   ☐ Satisfied   ☐ Neutral   ☐ Unsatisfied   ☐ Highly unsatisfied

13a. Describe what would make your experience with this site more satisfying?

_____
_____

13b. Would you come back to this site in the future?   ☐ Yes   ☐ No

14. Help us understand your interests. For each of the following items, please indicate the degree to which that statement describes you:

	Not at all like me	Not much like me	Somewhat like me	Mostly like me	Very much like me
1. When visiting the museums, I expect to have positive life feelings, such as recognizing passion or people's serious attitudes.	☐	☐	☐	☐	☐
2. When visiting the museums, I expect to experience physical objects with local cultural characteristics and have varied thoughts.	☐	☐	☐	☐	☐
3. When visiting the museums, I expect to experience familiar cultures or entertainment, and hearing stories.	☐	☐	☐	☐	☐
4. When visiting the museums, I expect to be reminded of some experiences related to "myself".	☐	☐	☐	☐	☐
5. When visiting the museums, I expect to find some interesting contrast and change.	☐	☐	☐	☐	☐
6. When visiting the museums, I expect to be relaxed.	☐	☐	☐	☐	☐
7. When visiting the museums, I expect to perceive local characteristics or exotic cultures.	☐	☐	☐	☐	☐

8. When visiting the museums, I expect to be close to the "legend" in my mind or see the legendary character and scene.	☐	☐	☐	☐	☐
9. When visiting the museums, I expect to experience some historic content or feelings.	☐	☐	☐	☐	☐
10. When visiting the museums, I expect to have a dreamy experience.	☐	☐	☐	☐	☐
11. When visiting the museums, I expect to have hope or vision.	☐	☐	☐	☐	☐
12. When visiting the museums, I expect to collect many meaningful souvenirs and keep the memories.	☐	☐	☐	☐	☐
13. When visiting the museums, I expect to have a rich shopping feeling, such as having fun, food and shopping.	☐	☐	☐	☐	☐
14. When visiting the museums, I expect to see strange people and things.	☐	☐	☐	☐	☐
15. When visiting the museums, I expect to be identified, such as having companions with similar interests.	☐	☐	☐	☐	☐
16. When visiting the museums, I expect to be close to core characters related to the subjects, such as having conversations or taking pictures with the main character after watching the performance.	☐	☐	☐	☐	☐
17. When visiting the museums, I expect to have a consistent experience.	☐	☐	☐	☐	☐
18. When visiting the museums, I expect to have nostalgic, mournful and even pitiful experiences.	☐	☐	☐	☐	☐

15. Did you make any purchases here today?

☐ Yes, at the museum shops   ☐ Yes, at the cafeteria   ☐ No

16. Was there anything in particular you planned to see before you arrived?

☐ Yes   ☐ No

If so, what was it?

_____

17. Is there anything you particularly liked about this museum?

_____

18. Is there anything you particularly disliked about this museum?

_____

19. Would you like to give any additional feedback about your visit to the site?

_____

20. Would you recommend this museum to others?   ☐ Yes   ☐ No

General

Nationality: _____

21. Gender: ☐ Male   ☐ Female

22. Please mark which age group you belong to:

☐ Under 18   ☐ 23-30   ☐ 31-40   ☐ 51-60   ☐ Over 70
☐ 18-22   ☐ 23-30   ☐ 41-50   ☐ 61-70

23. Please mark the category that represents your household income level in US$:

☐ Less than 15,000   ☐ 30,000-50,000   ☐ 75,000-100,000   ☐ N/A
☐ 15,000-30,000   ☐ 50,000-75,000   ☐ 100,000 and above

24. What is your marital status?   ☐ Single/Unmarried   ☐ Married

25. How many children do you have under 18 years old?   # of children _____   ☐ N/A

26. What is the highest level of education you have completed?

☐ High School   ☐ Masters Degree   ☐ Other: _____
☐ Bachelors Degree   ☐ Doctorate Degree

Thank you for your time. We appreciate your assistance.
Have a nice day!

Appendix E: National Heritage Institute Authorization

الجمهورية التونسية
وزارة الثقافة و المحافظة على التراث
المعهد الوطني للتراث

3919

05 أكتوبر 2015

المدير العام للمعهد الوطني للتراث

إلـــــى

السيد سيف برجي

<u>الموضوع</u>: حول طلبكم إجراء تحقيق ميداني بمتحف قرطاج.

<u>المرجــــع</u>: مطلب.

تبعا لمطلبكم المذكور بالمرجع أعلاه حول إجراء تحقيق ميداني بمتحف قرطاج فإننا
لا نرى مانعا في ذلك مع ضرورة الإتصال والتنسيق مع دائرة التنمية المتحفية ووكالة
إحياء التراث والتنمية الثقافية ومدّ المحافظة بنسخة من العمل بعد إنجازه.

والسّــــــلام.

Appendix F: Map of the Carthage Archaeological Site

PLAN I

CARTHAGE IN THE
SECOND CENTURY BC.

This reconstitution of ancient
Carthage shows the main sites:

1 The lagoon of Tunis
2 Narrow strip of land separating
   the lagoon from the
   Mediterranean. Referred to
   as the taenia by the ancient
   writers.
3 Isthmus linking the continent
   to the peninsula of Carthage.
4 The triple wall.
5 The Punic ports
5a Rectangular port used the
   merchant fleet.
5b Round port used exclusively
   by the war fleet.
5c Admiralty Island
6 The Falbe quadrilateral: a wide
   esplanade / quay probably
   situated between ports and
   sea.
7 Temple of Eshmoun.
8 Punic residential area today
   referred to as the 'quartier
   d'Hannibal'
9 The Agora.
10 The Senate.
11 The residential area referred to
   today as the 'quartier Magon'.
12 The so-called Borj Jedid hill
   (Arabic, lit. 'the New Tower).
13 The red cliffs of Amilcar and
   the cisterns of Dar Saniat.
14 Site of the modern village of
   Sidi Bou Saïd.
15 Mégara, the garden of
   Carthage.

Illustration by Jean-Claude Golvin

Adapted from "Carthage: The Punic city" by M.H. Fantar, 2007

Carthage National Museum and The Acropolium

Carthage National Museum

Carthage National Museum

Carthage National Museum

Roman Villas of Carthage

The Punic district - Carthage National Museum

Antonine Baths