

The orchestra model as the basis for teaching tourism experience design

1. ABSTRACT

The topic of modifying settings and service delivery to enhance consumers' experiences is a potentially distinctive component of tourism hospitality and events education. Nevertheless, educators in these interest areas are faced with a challenging task. The challenge is one of delivering a signature set of learning opportunities which empower graduates with the skills to create superior experiences. Like other key issues in pedagogy, having a conceptual basis for the endeavour is fundamental. This study reviews the conceptual origins of our understanding of tourist experience, considers key directions in the field, and asserts the value of the orchestra model of experience. Key principles of approaching service design tasks are outlined: being emic, considering realistic and sustainable options, using consumer segments and tracking the use of space over time. A range of tools to assist in the contemplation, creation and communication of design are highlighted. Potential Australian cases for teaching and learning consideration are documented and the wider implications for the integration of teaching, research and managerial partnerships are seen as valuable aspects of the activities.

Keywords: Orchestra model, Teaching service design, Tourism experience creation, Threshold learning outcomes.

2. Introduction

Lord Florey was the Adelaide-born Nobel Prize winner who discovered penicillin. He was fond of touring his Oxford laboratories and asking colleagues: "Exactly what is the question you are working on?" (MacFarlane, 1979). The question being asked in this paper is how can services and experience design education be delivered in Australian tourism hospitality and events courses? The work is presented in terms of the document on academic standards which links papers in this issue of the journal (Whitelaw, Benckendorff, Gross, Mair & Jose, 2015), but the concerns are not merely Antipodean. Indeed, the desire to teach

these skills and competencies reaches across countries and continents. The orchestra model presented in this paper can serve as an approach to the implementation of “service and experience design” which is one of the five learning domains of Threshold learning outcomes.

Some dominant themes characterise consumers’ motives for participating in tourism opportunities, accessing hospitality and attending events. Finding fun and fulfilling fantasies are two drivers (McKercher, 2015). Enhancing egos and showing off one’s status are further motivations (De Botton, 2004). Restoring relationships and escaping the everyday are powerful core needs (Pearce, 2011). And further, contributing to communities and leaving legacies are other possibilities (Coghlan, 2015). Fulfilling these needs through service and experience design unites the sector. Arguably, building such skills also separates tourism-linked education from the efforts of other academic programs.

Insights about experience have a long history. This study notes these roots and then explores the approaches of clusters of scholars from different domains working on experience and service design in varied parts of the world. It can be suggested that these lines of work lack an integrative contemporary approach to drive future thinking in both educational and research efforts. A way to assemble their common insights is identified under the banner of the orchestra model of experience. The meaning and value of this integrative model is explained and illustrated with an adventure tourism example. Approaches to design suitable for the sector of interest are then outlined. In a final and substantial section, applications of these ideas in tourism hospitality and events courses are portrayed, both through conventional classroom and field practices.

As a further introductory note, a critical distinction underpins the often twinned terms of service design and experience design. For the purposes of this analysis and to inform teaching and research in this area, service design can be viewed as the enabling framework affecting facets of the consumers’ experiences. The services framework is therefore cast in this paper as consisting both of physical and soft infrastructure - that is the interplay of the settings and the people who manage and serve in them (Vargo & Lusch, 2004). This approach is consistent with what is referred to as service dominant logic where the firm makes “experience proposals”, that is constructs opportunities, and the customer “creates” or fulfils the promise through their own resources (Prebensen & Foss, 2011; Prebensen, Woo & Uysal, 2014). At its simplest, services can be planned and delivered. They shape but do not totally determine the experiences formed in the minds of the consumer. It is acknowledged that the way individuals react to the service settings brings into play a number of personal

idiosyncrasies and socio-cultural points of view (Jensen, Lindberg & Ostergaard, 2015). The customer's experience is therefore a by-product of service design, since the precise determinants of experience are not fully within the control of the designer. The implications of this important positioning statement are developed in the following review of the nature of experience and the rise of the service design sector. A workable approach and definition of experience will also be developed when appraising this background material.

3. The measure of man

Any fundamental consideration of the concept of human experience and the forces which shape that experience touch on classical issues in philosophy and social science. Even a brief review must also attend to the role of experience in scientific thinking and the way the concept has been developed in both sociology and psychology. Atkinson (2015) identifies Protagoras as initiating one line of thought highlighting the personal and unknowable individual qualities of experience. The philosophical view inherent in this statement is known as relativism. The idea is captured through the aphorism "man is the measure of all things". This maxim locates any understanding of the world and, by implication any experience, as personal and subjective, and importantly, not necessarily easily shared or understood by others. The implications of this view persist when individuals (and students) assert that we cannot sensibly "create and measure experiences" because "everyone's experience is unique". This challenge to experience analysis and hence service design will be addressed in a later section.

Recognition of the individual nature of experience and the idea that individuals do indeed have a unique view of their world are in fact relatively modern views. Plato's insistence on the existence of universal forms to understand the world, coupled with the later forces of religious orthodoxy, held sway until the Renaissance. That is, for a long time there was one way to view the world and those whose life events prompted other ways of interpreting reality were usually out of favour (Ferguson, 2011). The idea that the world could be understood in multiple ways and that human experience was a highly individual affair was reasserted by a number of French philosophers, including de Montaigne (cited in Atkinson, 2015). The research paradigm of constructivism with its tolerance of multiple subjective realities is the contemporary progeny of the philosophical godfather of relativism (Jennings, 2010).

As scientific thinking matured from its Renaissance led beginnings, the value of empirical observation, often called the reliance on experience as evidence, emerged as the

cornerstone of how to understand the world (Gould, 2004). Experience for the scientists became equated with an empirical approach to evidence; that is, insights could be confirmed by the experience of others through experimental or naturalistic examination. By the time psychology emerged as a nascent scientific discipline in the late nineteenth century, experience had developed two related but rather specialist meanings. On the one hand experience meant the accumulation of knowledge based on past exposures to events and circumstances. This is the legacy of science and fits the everyday uses of the word in reporting say, past travel as travel experience. As individuals we trust our own experience and, like scientists construct our approach to the world around us from this store of memories (cf. Kelley, 1955). This emphasis on experience as linked to memory is only one meaning to be considered in this paper. Another foundation development of interest has also been relevant to the thinking of those designing settings and hence to the teaching and learning of experience design. The psychologists, most notably William James, promulgated a companion view of experience as the ongoing information available to consciousness, an approach which has been called experiencing the world (Boring, 1950; Hergenhahn, 2009).

Just over a century ago a group of psychologists, favouring the methodological canons of introspection, believed that this more immediate understanding of human experiences could be gained from ruminating on and deeply exploring one's own thoughts (Furnham, 2008). Two problems emerged in employing this approach. The first issue is reactivity. Thinking too much about what one is experiencing arguably affects the ongoing processes. The second concern is temporality, which refers to over what time span should this recall of one's consciousness and its thoughts and emotions take place. In brief, does one think about one's immediate ongoing internal world, or contemplate what has happened recently or recall it all sometime later? Some resolutions to this dilemma are possible but before arriving at such outcomes other attitudes to studying experience need to be reviewed.

Behaviourism as an approach to the study of psychology commenced in the 1930s and persisted as a powerful influence until the 1970s (Chung & Hyland, 2012). This style of work, which is most closely associated with the founding figures of Watson and Skinner, placed its emphasis on studying only externally visible and readily observed acts (Hergenhahn, 2009). Behaviourists did not disavow the existence of experience but for them it had no place in a scientific dialogue. Their efforts set aside the study of experience as an unreliable and non-scientific endeavour. At best experience became unfashionable as a research topic in psychology and its reputation was sullied. Its rediscovery in psychology is linked to quite modern initiatives including narrative work and nomothetic or summative

approaches to personality and life development (Csikszentmihalyi, 1990). A critical contribution of the personality and more humanistic psychologists was to recognise commonality in diversity, which is to respect individual differences but to see that for a number of practical purposes the similarity of people's ways of experiencing the world could be determined. This idea is manifested in common everyday terms such as introverts and extraverts or sensation seekers. The approach is the basis of psychographic market profiles and matters to tourism hospitality and event education because it encourages a level of analysis which predicts a likely aggregate view of the experiences resulting from design.

4. The tide turns

The study of tourism emerged as a significant area of academic interest in the 1970s. For the geographers, sociologists, anthropologists, marketers and economists who first wrote about tourists, and who were at times interested in the mental world of the tourist, there was wariness about using the term behaviour because of its restrictive use by the behaviourists. While not fully conversant with the changing uses of the term in psychology, they certainly did not want to limit their interests only to the acts they could observe. The concept of experiences became the preferred expression. This approach resuscitated the sense of the term used by William James, but drifted a little to incorporate not just the stream of consciousness but also the motives explaining the activity. For example, the sociologist Erik Cohen (1979) produced a typology of tourists' experiences using such terms as recreational, diversionary, experimental, experiential, and existential.

The legitimacy of studying experience in tourism and the hospitality and events interest areas began to grow. Holbrook and Hirschman (1982) wrote about consumption experiences in ways which were in accord with Krippendorf (1987) who developed the ideas specifically for tourism. Pearce (1988) and Ryan (1997) wrote freely about the centrality of experiences in understanding tourism and tourists. As studies of tourists' experience became more popular, some authors stressed that experience was also embodied, that is there is a need to consider the physical dimensions of human acts and actions (Morgan, Lugosi & Ritchie, 2010; Uriely, 2005). This was a strong emphasis in studies of gender and sexuality (Veijola & Jokinen, 1994). Later a few authors emphasised the sensory qualities of experiences (Selanniemi, 2003; Pritchard, 2007) or focussed on the role of relationships, talk, and activities in building positive outcomes from holiday travel (Baerenholdt, Haldrup, Larsen, & Urry, 2004; Moore, 2002). Slowly the term experience began to be used as a supplement to the studies of satisfaction and even began to supplant that expression. The

widespread use of the term experience was simultaneously developed by tourism marketers as it provided a more inclusive way of referring to a holiday offering or attraction (Dann, 1996). The Scottish experience or Wildlife experiences in Kenya were, in the minds of many, more appealing terms than a Scottish holiday or simply viewing animals when vacationing in Kenya. These foundation approaches generate in part the current interest in teaching contemporary generations of tourism hospitality and event students how to facilitate positive experiences. The recent and widespread use of the term experiences in marketing Australia reinforces this emphasis (Tourism Australia, 2016)

In 1999 Pine and Gilmore, writing for a business audience, popularised the term experience economy. Their book is widely cited but perhaps inadequately criticised. It is at core atheoretical and fails to acknowledge the work of many predecessors (McCabe, 2014). Pine and Gilmore offer four experience realms, effectively summary outcomes of how people relate to various kinds of activities. For these authors the experience domains are aesthetic, educational, entertainment and escapist. The outcomes emphasis is much like that of Cohen (1979) but is not driven by the same underlying core-periphery spiritual trajectory which he openly incorporated from Eliade's (1971) work on the sociology of religion. This development of the new business approach to experience was important not so much for its categories of experience but for the insistence that the American (and global) economy was undergoing a shift where creating experiences mattered to consumers. The experience economy was presented as a profitable new direction, in part replacing or embellishing other forms of economy activity such as manufacturing, agriculture and services. The new experience economy emphasis became particularly powerful in some parts of Europe where similar ideas had existed for some time (cf. Schulze, 1995). In North America Bryman (2004) and Ritzer (2004), writing about tourism and hospitality settings, observed the relevance of service design thinking to deliver experiences for commercial gain.

5. Contemporary contests

In a fresh burst of work on experience several recent contributors have revisited some of these older emphases. For example, Larsen (2007), adopting and advocating a psychological approach, offered the view that a tourist experience is "a past (in the sense of completed), personal, travel related event which is strong enough to have entered long term memory. " (2007:15). In this view a tourist experience is a part of episodic -that is directly lived- long term memory (Myers, 2003). Larsen, drawing on the work of Wirtz, Kruger, Scollon and Diener (2003), further asserts that remembered experience best predicts the

tourist's desire to repeat that experience. This may seem obvious until it is appreciated that Larsen is contrasting remembered experience with the immediacy of "in the situation" recall of the unfolding feelings and emotions which prominent researchers such as Kahneman Diener & Schwarz (1999) had predicted would be powerful in shaping satisfaction and therefore loyalty. The empirical work of Prebensen, Woo and Uysal (2014) also reinforces Larsen's view as their survey work measuring experience value and exploring its antecedents and consequences reveals that the approach of treating experience as a multi-faceted value domain, effectively statements from memory, predicts satisfaction and loyalty.

The traditions built on psychology are, however, not the only current styles of appraising experience. There is another style of conceptualising the concept which takes a more molar view (Jensen, et al., 2015). One exemplar of this style is the work of Gnoth and Matteuci (2014). They propose a tourist experience model and offer a four cell classification of experience as pure pleasure, as rediscovery, as existentially authentic exploration, and as knowledge seeking. In developing this kind of overview of types of experience, their categories immediately recall the categories of Cohen (1979) and to a lesser extent Pine and Gilmore (1999). Unlike most others in this field, they do not cite these business authors. The particular claim of the Gnoth and Matteuci work lies in its attempt to seek to understand the process of experiencing itself as the precursor to experiences. In brief this means that the researchers try to consider psychological dimensions as forces shaping the experience categories. They argue that how the mind knows of its own activities can be subdivided into two forms; the mind works either through repeated practice or in an exploratory mode. Secondly, they cross classify this mode of the mind's knowledge seeking with whether the activities of interest are either predominantly role authentic which means built on standard or routine social capital and styles, or existentially authentic where there is the possibility that the individual recognises the unique state of being in the moment. The same points could be made in another well-developed language of cognitive and social psychology. The mind knowing itself state could be seen as mindful awareness as opposed to the routine following mindlessness (Langer, 2009). Further the orientation to activities could be seen as extrinsically influenced that is following socially valued scripts or intrinsically motivated which is driven by independent, personal agendas and desires.

Jensen, et al. (2015) develop a distinction also being made in the present paper between micro-oriented frameworks to experience, essentially psychological approaches and macro-oriented models (predominantly sociological but also capturing the tourism style work of Gnoth and Matteuci). In reporting on the macro frameworks they note that Cohen's

foundation work remains typical of subsequent styles including postmodernist appraisals (cf. Uriely, 2005). They also highlight the point made by Dann (2015) that various categorisations from tourism sociology are more like heuristic devices than theoretical frameworks as they primarily describe and do not predict behaviour. A key contribution to understanding experience offered in the paper by Jensen et al. lies in their attention to consumer culture theory where they direct attention to the meaning that the cultural norms of a group or tribe offer the individual as a way of interpreting and approach the meaning of experience. This is very similar to the point made by Gnoth and Matteuci when they highlight individuals responding to a tourist offering built on standard or routine social capital and styles. In effect the sociological and macro frameworks give a content to the psychological frameworks but in most cases do not explain how experience is constituted.

Some clarification to these directions can be built by stressing the need for an overview of the elements of remembered experience. The topic requires a new effort at integrating the business and tourism views of experience. It is possible to offer such a view but recognise that the meanings people give to these elements lies in the wider frame in which they live and move socially and culturally.

6. The orchestra model of experience

This review has already suggested that tourism researchers, business analysts, sociologists and psychologists have outlined multiple ways to approach the concept of experience and, by default, the experience economy. There is an emphasis on the sensory issues, the understanding of the activity, the emotions, relationships and actions. Following the view of interpreting experiences as episodic memory units, our interest is then in the psychological entities encoded in memory- cognitive, sensory, affective, social-identity (or relationship) and physical components (Meyer, 2003; Schmitt, 2003). The application of this classification offers promise. It can be proposed that both ongoing and remembered experiences comprise a dynamic mix of these categories. For example, tourists who are white water rafting are simultaneously enjoying the sensory qualities of the setting and the physicality of the role. Further, what they do on the trip is not unimportant in terms of how much they paddle, talk or flirt. In this sense it is an embodied experience with not only a received sensory component but an actively developed control of the time spent. The totality of the environment in which they sit is a combination of social and physical components created by the raft and its layout, while the other rafters and the guide provide multiple pivotal interaction episodes. The event also has an emotional quality and meaning for the

participants. The emotions may include anxiety or exhilaration and the meanings achievement and status. This kind of description of any tourism setting, hospitality occasion, or event can be seen as leading to an orchestra model of experience.

The central idea present in this analogy of an orchestra resides in the way the contributing experiential components, like the parts of an orchestra, rise and fall in importance during the unfolding of the occasion. This theme picks up the key points made originally by William James about the stream of behaviour and in foundation ideas from Holbrook and Hirschman (1982) that travel as a form of experiential consumption is steady flow of fantasies and feelings. For example, at any one point in the experiential space of the individual most attention might be given to the sensory qualities of the moment while at others identifying and consolidating the meaning of the occasion might be paramount. All elements are present all the time but the interplay of the components is variously louder or softer in the consciousness of the participant. Importantly, and again like the total musical effect of the parts of the orchestra, the elements are fused in the mind of the participants but, arguably, can be dissected for the purposes of analysis and measurement. The approach uses the specific components identified by Schmitt and incorporates many of the similar themed topics from tourism studies (Pearce, 2011; Tung, & Ritchie, 2011), but stresses both the integrated and the time-related dimensions of an experience; that is, when the experience is occurring or being considered (Stewart & Hull, 1996). This is an important addition since the literature highlights the need to distinguish between the process of experiencing the world and then reflecting on experience, with the latter effectively being an accessible memory of the former (Goldstein, 2011). In describing this case of the ongoing white water rafting experience it is pivotal to stress that many of these ongoing facets of the total experience will also be stored in the individual's memory and can be recalled with skilled questioning. For all memories however, there is evidence of decay and loss of detail (Larsen, 2007; Wirtz et al. 2003).

These perspectives resolve the challenging dilemma of determining an adequate historically sound but amenable definition of experience. The orchestra model conceives of experience as the sum of the multiple facets of the individual's embodied and mental world available to consciousness and recall. Such experience may be accessed at various points in time- immediately, shortly after the events of interest or through long term memory -with the proviso that the decay process inherent in memory affects the detail at later times of recall. The approach does not follow the sociological tradition and dictate categories or labels for the individual meaning and social value of the experience although it can be quickly recognised

that these are formed through cognition and partly influenced by the relationships with those surrounding the individual. The ideas have been used in select tourism studies including considering how tourists experience the great cathedrals of Milan and Florence (Pearce, Wu, de Carlo & Rossi, 2013) and how tours and adventure activities are facilitated by humour (Pearce & Pabel, 2015). Figure 1 depicts the facets of the orchestra model, drawn in symbolic form to echo the analogy with the layout of an orchestra.

Insert figure 1 here

7. Design deconstructed

Universities and educational institutions have offered design in some disciplines, notably architecture and the creative arts. Indeed some might argue that architects, landscape designers, engineers and those known in the museum and exhibits world as fabricators already have the creation of service and experience activities in hand. None of these groups, however, have any particular knowledge of tourists or events or hospitality operations. Quite often they are rewarded in their professional worlds for the appearance of what they create rather than comprehensive assessments of the users' views. It is the argument of this paper that the existing skills and competencies available for designing tourism, hospitality and event experiences can be improved as a specific part of education in these fields. The approach deemphasises marketing as ubiquitous solution and pursues the development of user centred opportunities. Peters (2005) quotes the marketing figure Philip Kotler who observed "I wish more money and time was spent on designing an exceptional product, and less on trying to psychologically manipulate perceptions through expensive advertising campaigns."(2005:27)

The lack of academic recognition within Universities of design competencies and skills as a learning objective in social science and humanities courses has been a curious oversight. As Buchanan (2001) reports, historically many academic programs have placed an emphasis on theoretical insights while the creative skills to employ such knowledge have been marginalised. It is apparent, however, that the successful design of a product, system or experience requires individuals to think and act at the highest levels of Bloom's well known taxonomy (Bloom, 2006). The successful re-engineering of a setting or the creation of a new experience simultaneously needs the ability to analyse and dissect a problem, employ existing knowledge and envision a future state (Burns, Cottam, Vanstone, & Winhall, 2006). The cognitive complexity of the task justifies its inclusion in advanced level undergraduate subjects (Diamond, 2008). It is not easy, however, for tourism, hospitality and events

educators to source a standard text book or advice manual on how to teach and think about service design.

Much of the understanding of this topic has a commercial emphasis and is delivered to interested parties only through consultancy projects or in high priced seminars which advocate each "expert's" chosen rules of thumb. For academics in the tourism field, there are, however, other pathways into the field of design apart from committing to these costs and formulae. Starting with the foundation literature on the physical components of servicescapes and tracking that work through marketing and consumer behaviour studies is helpful (Bitner, 1992; Morelli, 2002; Pacenti & Sangiorgi, 2010; Pinhanez, 2009; Shostack, 1982). Educators can not only access published literature in analysing service but also reconceptualise the very tools used in business methods as levers in the design process (Gomm, 2004; Stickdorn & Schneider, 2011). Based on these tactics the following background principles are formulated in this paper as a fresh contribution to the development of design education in tourism, hospitality and events education. Four initial principles can be conceived as the educators' introduction to students in presenting the challenges in classroom and field settings.

8. Practical design principles

The first principle in this service design process is to adopt an emic view; that is the perspective of the customer. All importantly, it is what the user will do and how they are likely to think and act which underpins good experiential design, not the views of the place maker or student. It can be difficult for students to grasp this point, as they may readily jump to an appreciation of what they would like and how they would think about the experience on offer. Several of the design tools noted in a subsequent section in this paper strongly direct students towards the other-centred approach. In the design literature this is referred to as design ethnography but is more familiar to tourism researchers as an emic or insider approach (cf. Cohen, 1972; Pearce & Packer, 2012; Pike, 1966). The emic approach provides the all-important link to the orchestra model since in some ways the designer has to anticipate the nature of the tourists' or users' experience. The component parts of the orchestra model help students to systematically think through how others may view the world.

The second step is to realise what is possible, what can be created, and what can be changed. This step can involve pragmatic business concerns, core issues in sustainability, planning regulations and even political decisions. The return on investment, where that term is conceived widely to mean the benefits in the long term to a rich array of stakeholders, does limit the reach of creative thoughts. The strong and important emphasis on quadruple bottom

lines for sustainability can be seen not so much as limitations to the design process but factors to be incorporated into the best solutions and options (Eijgelaar & Peeters, 2014; Holden & Fennell, 2013; Leslie, 2012; Singh, Timothy & Dowling, 2003). Local councils may of course prohibit a range of activities which initially appear as daring reconversions of a space. There are quite simply some potential constraints to the creation or improvement process. Nevertheless while recognising this point, too great a focus on the limits of an activity can initially inhibit creativity (Brown, 2009). This is what De Bono calls “black hat thinking”- the rush to evaluate and judge before the full possibilities of the available options are expressed and refined (De Bono, 1992). For the educator there is a balance here in limiting students’ creativity and rejecting foolish options while simultaneously seeking to support alternatives which may later need to be trimmed in some ways. The point is simply illustrated in some of the repeated tourists’ complaints which characterise TripAdvisor reviews. For example, guests who do not like the locations of a restaurant or hotel may not be happy customers but it is not easy to shift such facilities! Providing special and additional transport may be helpful but the reality that some suggested improvements or services cannot be easily delivered brings an essential realism to the task. Design professional often stress this point and make reference to business and management realities.

A third principle involves working at the group rather than the individual level in reconceptualising or envisaging the design of a tourism, hospitality or event experience. This approach follows the nomothetic view mentioned earlier in assessing commonalities amongst individuals while recognising that subjectivity and contrary appraisals will exist. The approach is familiar to tourism marketing students as the core idea of grouping together consumers underlies most texts and approaches to the analysis of tourist settings (Morrison, 2013; Page & Connell, 2012). This step requires determining who is likely to visit and use the space. The work here can be conceptualised as identifying coherent clusters of users through considering patterns of motives and interests. It is desirable if possible to do this empirically following the first principle of accessing people’s actual reasons for seeking to have this experience. Using a clustering approach of these interests coupled with the tourists’ demographics is a more insightful way of determining what consumers might want. This is a superior to simply assuming a generic market or building a market understanding by relying only on externally observable characteristics and assumed stereotypes (such as age, gender and nationality).

A fourth principle is to recognise that the tourism hospitality or event occasions can be considered as social episodes with temporal, symbolic and spatial boundaries (Forgas,

1979). This idea essentially frames the focus of the design being put in place. The episode of interest may be confined to the time spent a specific room in a visitor centre or embrace the duration of an entire visit to the whole centre. For some interests it can be envisaged that a day tour might be a good feature to work with as an example but so too the run schedule for entertainment at an event might suit a class activity. In attending to this point about the duration of an episode, the joint interaction of space and time and meanings can be dissected with the potential for plotting key junctures and decisions where design can make a difference.

Armed with these background principles and suggested contexts, attention can be directed to a specific local situation and the available tools to explore and plan a better tourism, hospitality or event experience. The toolkit is extensive and different approaches may suit varied problems. It is not being suggested that all tools be used on all occasions. The following approaches marry ideas from the work of Stickdorn & Schneider (2011) with an eclectic assortment of approaches highlighted in tourism hospitality and events texts and review studies (Hair, Celsi, Money, Samouel & Page, 2016; Gomm, 2004; Kozinets, 2010; Mkono & Markwell, 2014; Page & Connell, 2012; Pearce & Thomas, 2011; Rakic & Chambers, 2012; Wu & Pearce, 2015). Table 1 summarises some design tools which can be selectively deployed in a classroom or field context. The tools are presented in their order of use with the first mentioned offering exploratory and creative steps while the latter describe more detail and communication tools.

Insert Table 1 here.

The next step in providing a learning opportunity for students is to consider the actual design scenarios which may be usefully considered in an undergraduate or graduate module. In the setting the standards publication, explanatory notes about experience and service design are documented in Appendix 8 page 31 of *Tourism, Hospitality and Events Learning and Teaching Academic Standards* (Whitelaw et al., 2015).

The possibility exists of designing or reconfiguring multiple settings in some courses or individual teaching units. At minimum the Australian learning outcomes documentation suggests the development of a range of skills which can be served by considering at least one setting. The scale of the following attractions and locations offer some examples where the design tasks are not so huge as to be impractical for consideration by a student as an

individual or in team work. For international readers and educators some additional cases are also mentioned in this listing. It is important to point out that these settings are not being classified as inadequate although design is an ongoing process and most examples may benefit from new ideas and inputs. Educators may choose from examples as listed or similar facilities with which their students may be more familiar. There are some advantages in thinking about local cases as well as working with distant or unfamiliar examples. Real data may be collected in the former, but the application of the principles and processes as identified in the design tools and related to the orchestra model may be more readily understood in an abstract case where local prejudices do not cloud the student assessments. In terms of educational philosophy, this distinction may be linked to the merits of essentialism and progressivism (Oliva, 2005). The combination of these approaches, which position the curriculum planner as an essentialist progressivist, favours student involvement in practical, applied projects built on a solid core of essential ideas (Oktadiana & Chon, 2016 Ornstein, & Hunkins, 2009).

Beginning in the north and moving around the country, some sample settings of interest are presented in the Table 2.

Insert Table 2 here.

A small selection of international locations, events and hospitality offerings might be of further interest for students and educators. A consideration of the flow of visitors and the trajectory of experience could be tracked for a prominent attraction such as St Peter's church the Vatican, a gondola ride in Venice, a whisky distillery tour in Scotland, a Disney ride in any of the current locations, the ride experience in New York, a tour to the Terracotta warriors in Xián China, Anzac tours to the Gallipoli battle site in Turkey, a cruise around Milford Sound New Zealand, and festivals, events and dining experiences across the world.

For the purposes of curriculum planning and the use of the ideas suggested in this paper, several prerequisites must be met before students and their educators can tackle these design tasks. To be clear, the point of the design task is to evaluate and propose sustainable options to refine the experience of an attraction, event or hospitality occasion. Desirably, students should have an existing knowledge base either in the same module or in previous learning which has built an awareness of tourism event and hospitality management and marketing processes (including sustainability), the psychology of the visitor/tourist, plus some familiarity with local tourism policy and planning, and the business realities of product

development. Typically this background will have been available in introductory tourism hospitality or events subjects, tourist or consumer behaviour and marketing units, as well as in the economics and accounting dimensions of a basic business module.

9. Conclusion

It is the core argument of this paper that educators in tourism events and hospitality in Australia need to build learning opportunities focussing on giving their students opportunities to design options for consumer experiences. This stress on design can be seen as a part of an essentialist progressivist educational philosophy where the construction of sustainable visitor experiences builds on core subject knowledge but requires high level student skills to evaluate and create new options. The paper highlights the varied approaches to experience which have led to the current ways tourism hospitality and events researchers use and study this concept. It is argued that for the purposes of designing new options or variants of existing options, an orchestra model of on-site experience provides key touchstones for students and researchers to think about the consumers' perspectives and the flow of the episodes under consideration. Four principles were outlined which orient educators and students approach to the tasks:—taking an emic view, working with groups of consumers, respecting business and sustainability boundaries, and considering the experience as a social episode tracking its flow over space and over time. All are pivotal factors in framing the activity. A range of design tools can be used to assist in the evaluations with some being more useful in collecting participants' views, while others are helpful in stimulating creativity and additional approaches assist in the communication of the designs. It was noted in the introduction to this paper that tourists and consumers are motivated by diverse goals but that the construction and design of experiences unites those who study and service these needs. It is of further interest to suggest that students too can be motivated by the challenges of not just participating in but also designing superior and sustainable consumer experiences.

The wider implications for the integration of teaching, research and managerial partnerships can be seen as valuable aspects of the activities. When educators and students choose local, close to home cases, it may be possible to form useful links with the business or planning body to work together for mutual benefit. As always, it is wise not to overpromise the potential benefits or outcomes of students' work, but with caveats and goodwill, helpful suggestions for change may be constructed. It is possible to see that in some settings the evaluation of the designs and new options which students create could be assessed, at least in

part by the ratings and appraisals of individuals from the properties, events or hospitality settings under consideration. Such external validation of the activity is entirely in accord with the progressivist essentialist philosophy of education and at best may result in enhanced University–industry links.

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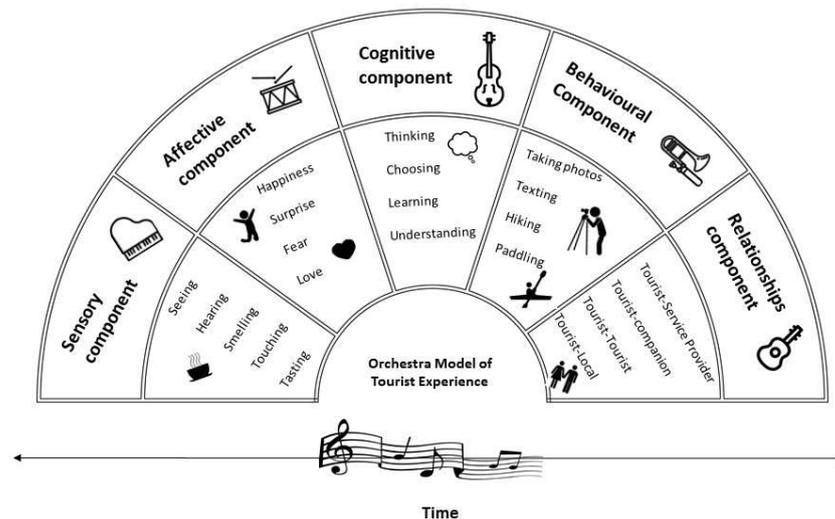


Figure 1 Orchestra model of tourist experience (Pearce, 2011)

Table 1. Potential tools to be used in service and experience design settings

Tools	Purpose and definition
Stakeholder Maps	<i>Necessary coverage of the participants:</i> A listing and possibly a spatial representation of all the personnel or likely sets of actors involved in the experience space.
Systematic Observation	<i>Foundation points for the design challenge:</i> Following or observing consumers, mostly unobtrusively, and immersing the researcher in the experience space to build a familiarity from the participants' perspective. Observations to be recorded include the visible elements of the orchestra model- sensations, activities, time spent and the range of relationships
Contextual Interviews	<i>Foundation material to understand the existing value:</i> Directly assessing the views of the actors.
Photo Elicitation Techniques	<i>Additional material to understand the existing value and use:</i> The researchers provide participants with cameras or encourage them to use smart phones to photograph the important parts of the experience. Researchers do not direct the actors' choices of photos in specific ways. The researchers gain access to the images. Subsequently the material may inform interviews
Netnography	<i>Further resources to gain an emic view:</i> Researchers access comments made by visitors on major online evaluation sites (e.g. Trip Advisor) or review the content of online blogs and forums. Both text and photo analysis of these resources can be used.
Cognitive Mapping	<i>Assessment of the spatial and remembered elements of place:</i> The researchers ask participants to draw a sketch map of their visit highlighting points of interest and the recalled layout of the setting. Analysis is possible through coding schemes developed in previous studies.
Storyboards	<i>Creative possibilities for design:</i> A series of drawings or pictures that can be used to portray a sequence of involvement with a space. Can be used to plan new situations or reflect on existing practice. Storyboards can be brief and in cartoon form or richly detailed with photo compositions incorporating a step by step trajectory for the customer experience.
Desktop Models And Simulations	<i>Creative possibilities explored for design alternatives:</i> Small scale three dimensional models can be used to layout the full setting which actors experience. Lego or cut out figures and buildings can be deployed on correctly scaled maps to explore rearrangements and critical juncture points in the walk through of the experience. If available, computer programs with three dimensional images can be used as similar tools for exploring change possibilities.
Service Staging/Role Plays	<i>Investigating the design realities:</i> The physical acting out of scenarios and prototypes by the student/group to model the customers' existing or new experience
Service Blueprints/Co-Creation	<i>Detail in developing the design:</i> A close detailed specification of each point in the service encounter. Selected times or symbolic points in the experience episode are carefully studied and analysed to search for improvements. Co-creation involves accessing the views of actual participants in contributing to creative ideas to improve the occasion.
Narratives	<i>Communicating the overall features of the new design:</i> Communicating design ideas through a strong narrative is a method for sharing and convincing others of the value of change and innovation. Can be paired with personas and functions more as an outcome of the design activity.
Personas/Market segments	<i>A group by group identification of the experiences offered by the new design features:</i> Described as profiles and likely orchestra model informed impressions of representative groups of actors who use the space. There may be several personas developed to explain a multiple use space. A broader language of market segmentation achieves similar goals.

Table 2. Selection of Australian Tourism, Hospitality and Event settings for teaching design

Queensland

The Jungle Canopy rainforest zip line at Cape
tribulation

<http://junglesurfing.com.au/>

The Mamu board walk Innisfail

<http://mamutropicalskywalk.com.au/>

The Mungalla aboriginal tours Ingham

<http://www.mungallaaboriginaltours.com.au/>

The Lagoon, Airlie Beach;

<http://airliebeaches.com/>

The Finch Hatton/national park platypus
experience <http://www.bushcamp.net/>

SkyPoint Observation Deck Gold Coast

<https://www.skypoint.com.au/>

Granite Belt Brewery, Stanthorpe

<http://www.granitebeltbrewery.com.au/>

The Woolshed at Jondaryan;

<https://www.jondaryanwoolshed.com.au/>

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Tasmania

Emu Valley Rhododendron Garden at Burnie

<http://www.emuvalleyrhodo.com.au/>

Hellyers Road Distillery at Burnie

<http://hellyersroaddistillery.com.au/>

Cataract Gorge Reserve at Launceston

<http://www.launcestoncataractgorge.com.au/>

National Automobile Museum of Tasmania

<http://www.namt.com.au/>

Mount Wellington at Hobart

<http://www.wellingtonpark.org.au/>

Cascades Female Factory Historic Site at Hobart

<http://femalefactory.org.au/activities/>

Salamanca Market at Hobart

<http://www.salamanca.com.au/>

The Tench (Penitentiary Chapel Historic Site) at Hobart

<http://www.penitentiarychapel.com/>

New South Wales

Australian Standing Stones Glen Innes

<https://www.gleninnestourism.com/>

Timbertown, Wauchope;

<http://www.timbertown.com.au/>

Billabong Koala and wildlife park, Port
Macquarie

<http://www.billabongkoala.com.au/>

The Hydro Majestic dining room, Medlow Bath

<http://www.hydomajestic.com.au/hydro-majestic-pavilion>

Gay and Lesbian Mardi Gras, Sydney

<http://www.mardigras.org.au/>

Bondi to Coogee coastal walk, Sydney

<http://bonditocoogewalk.com.au/>

Bradman Museum and International cricket hall
of fame, Bowral;

<http://www.bradman.com.au/home-bradman/>

Snowy Hydro discovery centre, Cooma

<http://www.snowyhydro.com.au/>

Australian Capital Territory

Australian War Memorial

<https://www.awm.gov.au/>

Floriade event

<http://www.floriadeaustralia.com/>

Parliament House guided tour, Canberra;

http://www.aph.gov.au/visit_parliament/tours

<http://www.questacon.edu.au/>

<https://www.questacon.edu.au/>

Western Australia

National Anzac Centre at Albany

<http://www.nationalanzaccentre.com.au/>

Pemberton tree tops walk

<http://www.pembertonvisitor.com.au/pages/pemberton-climbing-trees/>

Pemberton Tramway

<http://www.pemtram.com.au/>

The Perth Mint <http://www.perthmint.com.au/>

Fremantle Prison at Perth

<http://www.fremantleprison.com.au/>

Sun Pictures Cinema at Broome

<http://www.broomemovies.com.au/>

Horizontal Falls Seaplane Adventures at Derby

<http://horizontalfallsadventures.com.au/>

El Questro Wilderness Park at Kununurra

<http://www.elquestro.com.au/>

South Australia

Naracoorte Caves National Park

<http://www.environment.sa.gov.au/naracoorte/Home>

Adelaide Oval

<http://www.adelaideoval.com.au/>

Adelaide Central Market

<http://www.adelaidecentralmarket.com.au/>

National Wine Centre of Australia

<http://www.wineaustralia.com.au/>

Raptor Domain at Kangaroo island

[National Gallery of Australia](http://nga.gov.au/) <http://www.kangarooislandbirdsofprey.com.au/>
<http://nga.gov.au/>

Farmers' markets- varied locations;
<http://farmersmarkets.org.au/>

Seal Bay Conservation Park at Kangaroo Island
<http://www.environment.sa.gov.au/sealbay/home>

Paul's Place Wildlife Sanctuary at Kangaroo island
<http://www.paulsplace.com.au/>

Victoria

Stawell, the Stawell gift event
<http://www.stawellgift.com/>

Royal Botanic Gardens Melbourne
<https://www.rbv.vic.gov.au/>

Melbourne Cricket Ground (MCG) at Melbourne
<http://www.mcg.org.au/>

National Gallery of Victoria at Melbourne
<http://www.ngv.vic.gov.au/>

Apostle Whey Cheese at Port Campbell
<http://apostlewheycheese.com.au/>

Golden dragon museum at Bendigo
<http://www.goldendragonmuseum.org/>

Pioneer Settlement at Swan Hill
<http://www.pioneersettlement.com.au/>

Flagstaff Hill Maritime Village at Warnambool
<http://www.flagstaffhill.com/>

Northern Territory

Uluru <http://www.uluru.com/>

The Kangaroo Sanctuary at Alice spring
<https://kangaroosanctuary.com/>

Alice Springs Desert Park
<http://www.alicespringsdesertpark.com.au/>

Katherine Outback Experience
<http://www.katherineoutbackexperience.com.au/>

The Scenic Flights at Jabiru
<http://scenicflight.com.au/>

Mindil Beach Sunset Market at Darwin
<http://www.mindil.com.au/>

Defence of Darwin Experience
<http://www.defenceofdarwin.nt.gov.au/>

Tiwi Design Tour at Tiwi islands
<http://tiwidesigns.com/pages/tiwi-tours>
