

## **Tourism experiences and wine experiences: a new approach to the analysis of the visitor perceptions for a destination. The case of Verona**

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- *Purpose:* This paper discusses a new approach to the analysis of visitor perceptions and experiences in a tourism destination. It aims to propose the discrete choice models application to contribute to the study of the tourism destination, in the perspective of visitor experience. The way through which wine and food contribute to tourism experience is analysed.
  - *Design:* The city of Verona has been chosen to reach these objectives. It sums up both tourist attractions, and interests related to food and wine tourism. In this paper, the first methodological steps of a market research analysis are reported. These concern: an exploratory survey through a qualitative on line questionnaire; the building of a quantitative analysis; the experimental design for the discrete choice models.
  - *Findings:* The exploratory survey identified seven main themes relevant for visitors: Arena, Romeo and Juliet, Monuments, Landscape, Atmosphere, Wine and Food, and People. They have been implemented in a multidimensional map representing the visitor's reference points and experiences. The characteristics of the tourist destination have been outlined to apply the discrete choice models. A questionnaire has been proposed.
  - *Practical implications:* The study structures the experience into its components, to estimate the utility perceived by visitors. The methodological innovation is given by the application of the discrete choice models to the study of tourism experience. The empirical innovation consists in a different marketing perspective for the destination, the tourism businesses and the other local stakeholders. This will contribute to a new branding process of the city.

**Keywords:** Visitor demand, Tourism experience, Discrete Choice Models, Destination Marketing, Food and wine

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## 1. INTRODUCTION

The research idea of this paper comes from the latest trends in the tourism and wine world:

- the visitor demand for different services in the tourism destination; besides recreation and cultural activities, it must give the consumer in a new authentic experience to know and live customs, traditions and daily life of the population;
- the visitors of a 'urban' destination require nature, well-being, health, genuineness; these elements derive not only from the environment care and the hospitality atmosphere, but also from the approach to the local production, and food and wine in particular;
- the tourism destinations need a brand able to convey a distinctive experiential supply, that synthesise a coordinated set of tangible and intangible attributes;
- the wineries are looking for a new way to communicate their link with the territory, especially abroad; this need is often achieved through a branding that incorporates tourist benchmarks as product names or labelling images.

This paper aims to offer a new perspective to analyse the visitor's perceptions consistent with these new trends.

## 2. THEORETICAL ANALYSIS

### 2.1. Experiential approach and wine

The concept of experience applied to consumption and marketing is not new. Thirty years ago Holbrook and Hirschmann (1982) first introduced a more complex perspective to consumption behaviour, which does not come only from a rational decision making process based on information, but also from intangible elements of the product, from the personal interaction and relations with the external environment, and from the consequent emotional contents.

Starting from this contribution, the term experience has assumed different meanings in academy, not only in the different sciences, but also in the management science (Carù and Cova, 2003). The sociological perspective looks at the consumer experience as a consumption experience: it is "constructed through the multiple experiences in which the consumer immerses" (Firat and Dholakia, 1998 p. 96). Management and marketing are mainly oriented toward the construction of a relation with the consumer, based on events that create strong emotions and unique and memorable experiences (Pine and Gilmore, 1998; Schmitt, 1999; LaSalle and Britton, 2003). In this way, the focus goes from the ordinary experience to the extraordinary experience, planned and staged by the business, and desired by the customer (Prahalad and Ramaswamy, 2004). The role of the experiential marketing is to provide pleasurable experiences (Schmitt, 1999). Pine and Gilmore (1998) proposed to sort experiences into four broad categories, namely 'The Four Realms of an Experience' (Entertainment, Escapism, Esthetics, Education, the 4Es), and highlighted the need for the business to develop a new supply which should "derive from an iterative process of exploration, scripting, and staging" experiences (Pine and Gilmore, 1998, p. 102).

Also the wine industry has been involved in the experiential approach, though which the firms want to enrich the supply with new contents, to improve the relationships with the customer, to create new source for added value, and to deal with new organisational and strategic approach.

The wine and its entrepreneurial and territorial contexts are suitable for an "Experience Economy" vision, as proposed by Pine and Gilmore (1998). Today, consumer adds wine with experiential purposes, together with utilitarian and symbolic ones. In this way, the product

perception becomes a complex relation between wine, consumer involvement and consumption situation (Charters, 2006). The consumer needs experiential meanings and cognitive and affective stimuli, starting from the research of information to the memory of the experience itself (Bruwer and Alant, 2009).

## **2.2. Tourism and experience**

The beginnings of consumer experience research come from the tourist field. In 1975 Csikzentmihalyi first studied 'the experience' in the context of leisure and play, and then proposed the concept of the 'optimal experience' (Csikzentmihalyi, 1975; Csikzentmihalyi, 1990; Ritchie and Hudson, 2009). Arnould and Price (1993) recognised the importance to design the experience, the extraordinariness of the tourist service and its hedonic and symbolic attributes.

Ritchie and Hudson (2009) exhaustively traced the development of consumer/tourist experience research, identifying the evolutionary trail of experience thinking. They considered important to explore the specific nature and the different kinds of tourism experience. But many efforts should be devoted to achieve a better understanding of the criteria that individuals use to differentiate it (Ritchie *et al.*, 2011).

Taking into account the aims of this study, the theoretical approach of Ritchie *et al.* (2011) is relevant, because they considered the analysis of the tourism experience as the most fundamental concept in the tourism design and management.

Many scholars tried to advance the analysis by measuring the concept of tourism experience. This is an important topic for the study of destination positioning, because visitors choose the tourist destination considering their experiential, cognitive and emotional expectations (Oh *et al.*, 2007).

## **2.3. Tourism experiences and destination marketing**

According to Ritchie *et al.* (2011), the measurement and understanding of tourism experiences are a preliminary tool for destination marketing, management and branding. In a competitive and global market, places and tourist destinations are also trying to overcome the problem of the substitution in customers/visitors choices by building their brand and pursuing distinctive positioning (Pastore and Giraldi, 2012). In fact, a relevant strategic issue for tourism businesses is the differentiation in services and destination positioning. Destination positioning can be a source of competitive advantage for tourism organisations, as well as for the other local stakeholders. Global competition takes place between businesses and between territories, encouraging strategies and practices in destination management for the different subjects at local level (Ekinici and Hosany, 2006). Further, many scholars observed that the formation of the consumers' decision sets is considered a small range of brands/destinations (Pike, 2006). The main elements that allow a destination to be included in the visitor's decision set have not been surveyed yet. In this perspective, the analysis of the link between destination personality and visitor experiences could be a research field to develop, in order to outline the identity of a destination.

García *et al.* (2012) focused on the separation between two approaches, urban planning and tourism and vacation marketing. In the latter case, the visitor experience needs should be incorporated into the branding process.

Sartori *et al.* (2012) faced the issue of the involvement of territorial stakeholders in the analysis of tourist destination brand equity. They emphasized the contribution of internal marketing policies in stimulate the participation and the organizational commitment of the internal stakeholders, considered as the first customers of a destination brand.

#### **2.4. Tourism experiences and wine experiences**

According to Carlsen and Charters (2006), starting from the works of Getz (2000) and Hall *et al.* (2000), the interest of scholars and practitioners toward wine tourism is increasing.

The stream of study on wine tourism demand are mainly focused on his socio-demographic and psychological characteristics and on the visit purposes: the research segmented wine tourist using variables of different nature (like lifestyle, wine or tourist destination involvement, visit purposes) and showed the complex link between consumer, wine, firm and territory (Quadri-Felitti and Fiore, 2012). In particular, Getz and Brown (2006) identified three groups of characteristics, crucial in determining wine tourism experience: wine product, destination appeal and cultural product. Bruwer and Alant (2009) focused on the heterogeneity of the visitor experiential expectation, distinguishing between consumer at the first visit, who are looking for vacation and fun, and the other, attracted by wine atmosphere, wine purchasing and winemaker meeting. Instead, the aesthetic and hedonistic experience is common for all consumers. Scholars have given priority to the study of wine *terroir* and cellar door strategies, but they have not yet well deepen the opportunities that wine tourism services can offer in a wider framework than the wine tourism destination. A very diverse interest to what a tourist destination can help to achieve is emerging. Today, the demand for nature, well-being, health, local traditions, food and wine comes not only from who choose a wine tourism destination. Even those who choose an urban tourist destination require culture and entertainment, linked to the local food and wine offer. These connections have not been completely studied yet, both from the consumer point of view, to understand how important these aspects are within the destination choice, and from the wine businesses point of view, that could capture new development opportunities and a higher bargaining power with the DMOs and the tourism businesses.

Recent studies on wine tourism referred to the approach of Pine and Gilmore's 'Experience Economy' (1998). In rural areas and wine in particular, the tourist experience is characterized by further experiential contents. The research is mainly empirical, deepening case studies (Ali-Knight and Carlsen, 2003; Bruwer and Alant, 2009; Pikkemaat *et al.* 2009; Quadri-Felitti and Fiore, 2012; Capitello *et al.*, 2012).

In particular, attention is paid on the cellar door and hospitality, in order to understand how to improve add value through the planning and staging of customized, memorable and extraordinary experiences (Ali-Knight and Carlsen, 2003; Quadri-Felitti and Fiore, 2012). Fiore *et al.* (2007) identified the business components to improve the relationship with the consumer and the visitor, and provided practical suggestions to combine each of the 4Es with the most appropriate marketing tools, especially for small and medium-sized enterprises. However, according to Quadri-Felitti and Fiore (2012), this research suffers from a reliably identification of the 4Es. Therefore they suggested the potential applicability of the 4Es within the wine tourism, following the methodologies applied in empirical research in tourism experience. Furthermore, they classified the current wine tourism literature according to the type of stressed experience. They stated the need for a more encompassing view of the experiential nature of wine tourism, considering the managerial benefits that this vision can provide.

However, existing research studies the wine experience itself, in the context of rural tourism, trying to extract its components, expressed through the 4Es. The literature lacks in studies about the role of the wine experience as a part of the whole tourist offer, in which wine is one of many attributes that a destination can provide its visitors. This study aims to propose a different perspective, in which the consumer experience concerns a tourism destination.

In order to satisfy a demanding visitor, who needs numerous and varied stimuli, the local food and wine supply is an experiential attribute. This paper proposes a framework to explore the importance of the wine experience in choosing a tourism destination. This topic is important, because the tourism destination is favoured by a bundle of experiential opportunities, and the wine and food industry could identify new vehicles for involvement and promotion. This paper also proposes an advance in demand analysis methodologies.

## **2.5. Modelling tourist experiences**

The review of current literature on tourism demand studies shows that research about tourism experience has not deepened the methodological analysis yet. This gap is recently highlighted by Ritchie and Hudson (2009), who observed that the methodology has been superficially considered by scholars.

Most studies about tourism experience used qualitative research methods and information analysis. In this field, the most applied techniques in information collection are in-depth interview and focus group (Kim *et al.*, 2012). As reported by Ritchie and Hudson (2009) and Kim *et al.* (2012), other less common qualitative instruments have been used, like the collection of immediately recalled leisure experiences, the critical incident technique, by showing pictures, the Zaltman Metaphor Elicitation Technique and the repertory test with laddering analysis (Pike, 2012).

Ritchie and Hudson (2009) highlighted few studies that use quantitative scales to measure experience. Among them, Oh *et al.* (2007) developed a multi-item measurement scale that taps the experience dimensions of Pine and Gilmore's (1998).

It appears that so far no study has used the discrete choice models in tourism experience analysis, one of the most advanced methods to analyse the consumer choice behaviour (Train, 2009). They are consistent with the Lancaster theory (1966), according to which the utility for a good (the tourist destination) is not given by the good per se, but by the utility perceived for its attributes. They can be applied on individual revealed choices, directly observed by the researcher, or stated choices, resulting from hypothetical situations proposed by the researcher to the respondent.

According to Semeniuk *et al.* (2009), "stated preference research in the form of discrete choice experiments constitutes a significant alternative to the traditional approach of investigating single-item questions".

Discrete choice model have been successfully applied to tourism economics, because they respond to the need to study the tourism product as a bundle of attributes that consumer choose to have the highest utility (Wu *et al.*, 2011).

A first application stream is already active in the '90s, and considers the destination choice (Eymann and Ronning, 1997). Recently, the applications of discrete choice models combine tourism and environmental economics in order to analyse the recreational activities. The focus shifts from the study of destinations choices for the tourism business marketing, to the analysis of recreational activities carried out in these destinations, in order to provide programmatic indications about the management of the natural resources, the visitor interest toward the

protection actions, the effects of human interventions and the environmentalist attractiveness of the destination (Scarpa *et al.*, 2007; Hearne and Salinas, 2002).

The applications of discrete choice models to segment tourists in latent class are also recent (Scarpa *et al.*, 2007; Semeniuk *et al.*, 2009; Beharry-Borg and Scarpa, 2010; Westerberg *et al.*, 2013).

The discrete choice models can provide great contributions to the advance in experience theory, especially the tourist experience, because they are able to structure the experience in its different aspects and evaluate the tourist's utilities, and to order the different tangible and intangible components of the experience and the willingness to pay.

### 3. OBJECTIVES

The objective of this paper is to discuss about a new approach to the analysis of visitor perceptions and experiences in a tourism destination.

Considering the theoretical analysis, this study aims to answer the following research questions:

- 1) How can the discrete choice models innovatively contribute to the study of the tourism destination, in the perspective of visitor experience?
- 2) Which are the experience attributes useful to build the choice sets?
- 3) How can the choice sets include the different kind of visitor experiences?
- 4) How can wine and food contribute to tourism experience?
- 5) How can tourism experience generate new wine experience opportunities?

According to this study, wine is not the main goal of tourism experience, but a quality attribute of the destination. This is not a new aspect in an absolute sense, considering that each tourism destination proposes its wine and food supply, but it is a new vision, able to plan aware and efficient marketing strategies and to understand the role that the wine and food experience can play on visitor destination choice set.

### 4. METHOD

The city of Verona has been chosen to reach these objectives. This is an adequate example of tourism destination for our research goals because:

- it is a tourism destination able to attract about 660 thousand of visitors every year, with an average length of stay of 2.25 days [1];
- it has a pedestrian Old Town, suitable for tourists, with a supply of art and architecture that covers the major Italian historical periods (Roman, Middle Age, Venetian Republic, Austro-Hungarian Empire); the 'city of Verona' has been included in the World Heritage list of Unesco;
- it is an easily accessible destination, close to other places of tourism or business interest (Venice, Milan, Dolomites, Garda Lake);
- it is located in a wine region, whose production is of national importance in terms of production quantity, especially for denomination of origin wines, and is worldwide known thanks to some wines with strong export propensity (Valpolicella, Amarone, Soave, Bardolino, Lugana);
- one of the world most important wine exhibition, Vinitaly, takes place in Verona.

Therefore, it is considered suitable to respond to our research questions, because it sums up both tourist attractions, and interests related to food and wine tourism. However, despite the increasing tourist flow and the reputation of its wines, the city has not yet developed destination management actions and wine tourism activities are lacking.

The methodological steps of this paper are:

- 1) exploratory survey through a qualitative on line questionnaire by a sample of Italian and foreign previous or potential visitors;
- 2) conceptual map to synthesise the results of step 1;
- 3) survey building considering the results in step 2;
- 4) identification of alternatives, attributes and levels and building of an experimental design to apply the discrete choice models (Train, 2009).

## 5. RESULTS

### 5.1. Exploratory survey

The study started with an exploratory survey, in order to have a first view about the image of Verona in Italy and abroad. A qualitative questionnaire was developed. Their objectives were to be short, easy to fill and to allow respondents to freely express their opinions. Most of the questions were open-ended. The questions aim to study the respondents associations of ideas towards Verona and Italy. Those who have already visited the city explained the purpose of their visit (tourism or business), expressed their satisfaction level, and indicated the most significant elements that represent Verona. Those who have not visited it yet, have expressed their intention to visit and their expectations.

The questionnaire was on line submitted, through an announcement in the Facebook. The questionnaire was available in four languages (English, Italian, Spanish and Portuguese), and was accessible from 16<sup>th</sup> to 31<sup>st</sup> July 2012. The collected questionnaires were 95, but 12 were incomplete. Therefore, the sample consisted of 83 respondents. Most of them are Italian-speaking (40%), 33% responded in Spanish, while the remainder is equally made up of Portuguese and English mother tongue respondents. The information was processed in a reasoned way to be represented in a conceptual map. The respondents' opinions have been synthesised in dimensions identifying: the key issues, the components of each issue, the association of ideas and the common components of the issues.

The expressed opinions were grouped into seven main themes (Figure 1). Six of them are common for all respondents (Arena, Romeo and Juliet, Monuments, Landscape, Atmosphere, Wine and Food). The theme People was highlighted by Italian respondents, because they are facilitated by the language and the same citizenship in the knowledge of the population and in the relationship with it.

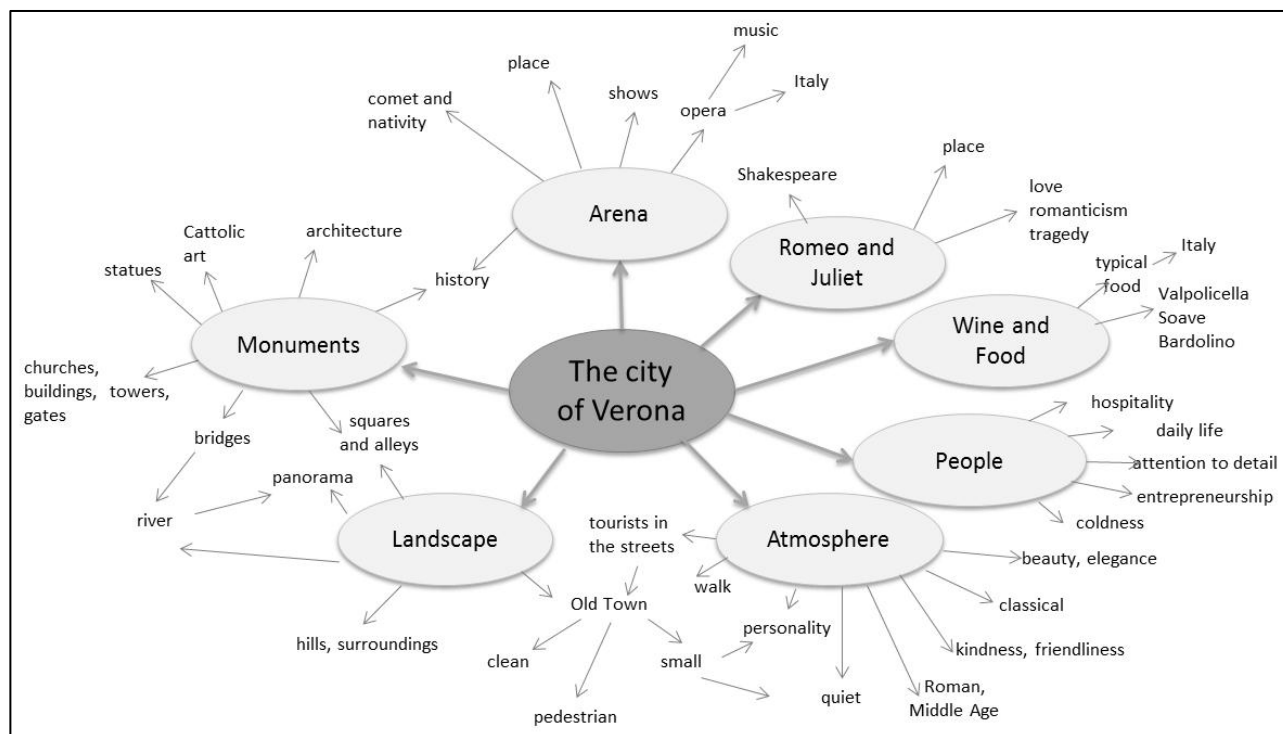
The raised issues highlight the reference points for visitors, and they are therefore considered generators of experiences:

- the artistic and cultural attractiveness of the city, which is based on the main landmark as representations of Italian culture and aesthetics (such as Roman history, lordships, drama, architecture, Catholic art);
- the link with Shakespeare and the Romeo and Juliet drama, which attracts visitors to the devoted sites and to the immersion in the atmosphere of the tragedy;
- the intangible qualities of the landscape and the atmosphere, which derive from tangible elements (for instance, topography of the city), and intangible elements (hospitality, relax, elegance);
- the character of the resident population for Italian respondents, who highlight favourable and unfavourable aspects to the relationship;

- the interest toward the local wine production, the knowledge of typical wines, their match with the traditional cuisine; these aspects are also connected to the Mediterranean cuisine, the well-being and the made in Italy.

This latter unexpected dimension is considered very interesting, because it offers a starting point for the understanding of the role of wine in shaping the tourist experience in Verona.

**Figure 1. Conceptual map**



## 5.2. Experience survey

Starting from the conceptual map, the core of the experience analysis in a tourist destination has been outlined to use a new methodological approach in the quantitative analysis of the tourism experience through the discrete choice models.

A questionnaire has been developed to: i) weigh the importance of the lived or expected experiences perception for the tourist destination; ii) focus on the role of local wine and food in the perception of the destination quality by the consumer; iii) highlight tangible and intangible elements of image, recognized by consumers as unique for the tourist destination.

The survey questionnaire has been structured into three main sections, and a final section to identify the socio-demographic characteristics of respondents.

The first section investigates the respondent's propensity to travel. They are asked to indicate how likely they will travel next year, which is the last city they visited, why and what were the favourite tourist destinations in Italy and abroad.

The second section surveys the tourist perceptions towards Verona. If the respondent has already been to Verona, the questionnaire investigates the reasons for the visit, the other cities visited in the same trip, the information sources, and the elements that characterise the city. If the



respondent has not visited Verona yet, the questionnaire surveys his interest to visit the city in the future and the expectations of the potential visitor.

The third section of the questionnaire is devoted to the experimental design, to apply the discrete choice models.

The conceptual map showed the dimensions of Verona evaluated by the visitor. These dimensions represent the 'tourism product Verona city'. Thanks to the experimental design, this study identifies its five major attributes. These attributes and their levels are included in Table 1.

The choice of the attributes was carried out by placing the hypothesis that the visitor spends an afternoon in Verona. The experience attributes were identified in:

- location, where the experience is developed;
- carried out activity;
- atmosphere;
- goal.

The price paid for it has been included.

Considering the attribute location, the conceptual map identifies the main tourist attractions. They are expressed through four levels - the most known and visited, as confirmed by the sold tickets (Osservatorio sul turismo culturale, Comune di Verona) - to not overload the experimental design.

The Arena is the first level. It is a Roman amphitheatre, located in the Old Town, presumably from the first century after Christ. It is the most visited tourist attraction in the city. During summer, the Arena hosts the opera, musicals, concerts and other events of international level and during the Christmas period it is animated by the exhibition of cribs.

The second level is represented by the Juliet's balcony. The troubled love story between Romeo Montecchi and Juliet Capuleti, written by Shakespeare between 1594 and 1596, made Verona famous around the world.

**Table 1 – Attributes and attribute levels**

<b>Attributes</b>	<b>Levels</b>
<b>Location</b>	Arena Juliet's balcony One of the churches of Verona One of the squares of Verona
<b>Activity</b>	Guided tour Free walk Attend an event Taste typical wine and food
<b>Atmosphere</b>	Elegant Lively Quiet
<b>Goal</b>	Have fun Learn new things Dive myself in a new situation See something beautiful
<b>Price</b>	50 euros 150 euros 250 euros

The churches of Verona are the third level of the experimental design. They are an expression of the main streams of the Italian Catholic architecture [2]. All the churches have been grouped in a unique level to simplify the experimental design and in consideration of the same experience provided.

The fourth level is represented by the squares of Verona, grouped together to make the design easier and because they convey the visitor an analogue experience [3]. In the last years the squares of Verona are more and more animated by cultural events.

The second attribute is the activity that the tourist does in a certain location, represented in four levels in the experimental design, namely take guided tours of the main attractions, freely walk in the principal places of interest and do the shopping, take part in events or taste wines and local products.

The third attribute is added to enrich the described experience with the atmosphere that the tourist lives, summarized in three levels: elegant, lively and quiet.

The fourth attribute is the objective of the tourist experience. Its levels come from the 4Es of Pine and Gilmore (1998), because they can exhaustively represent the experiential purposes (Quadri-Felitti and Fiore, 2012).

The fifth attribute is the price, which includes three balanced levels, determined on the basis of potential amounts that a tourist could spend in an afternoon in Verona.

The choice experiment has been build using the software Ngene 1.1. A fractional factorial orthogonal design was used to construct 36 different choice sets composed by four unlabelled alternatives. The fifth alternative has been added to allow respondent to choose none of the previous four alternatives in the choice set. One of the advantages of the discrete choice models is the possibility to include the no choice alternative and, in this way, to make the stated choice as real as possible (Train, 2009).

The blocking procedure has been applied to split 36 choice sets in four groups. In this way, each questionnaire will contain nine choice sets for which respondents will indicate their preferred alternatives.

The questionnaire structure and an example of choice set are reported in the Appendix.

## **6. THEORETICAL AND EMPIRICAL IMPLICATIONS OF RESULTS**

This questionnaire will be used in a large-scale survey to be on line submitted in seven languages (Italian, English, Spanish, Portuguese, Russian, French and German). The invitation will be spread through advertisements in the main social media, among people who express their interest in Italy.

The application of the discrete choice models will structure the experience into its components and to estimate the utility perceived by consumers for each of them and their willingness to pay, and to segment the consumer/visitor according to the propensity towards the different types of experiences.

The methodological innovation of this study is given by the application of the discrete choice models to the analysis of tourism experience. This represents a new perspective that seeks to bridge the methodological gaps highlighted by Ritchie and Hudson (2009).

The empirical innovation of this study consists in a different marketing perspective for Verona, the tourism businesses and the other local stakeholders. This will contribute to a branding process of the city, which has not been undertaken yet, but it is essential in a highly competitive environment.

Thanks to the new application of the discrete choice models in this context, the branding strategy will be more in line with the consumers/visitors' perceptions, because it comes from their preferences, and it can be communicated through an understandable and correct message, consistent with their expectations. In this context, wine has a dual role: on the one hand, it is recognized as experience attribute for Verona, on the other hand the wineries could develop a catchment area thanks to the experiential utility that Verona transmits to its tourists. Despite some businesses' initiatives are already channelling to this principle (like wine whose label or brand recall characters or references to the city, food and wine events in the main squares of Verona), there is still much to be done to ensure that the wine can enjoy the notoriety of the city from the tourism point of view.

If the survey will prove that the wine has a role in creating tourism utility for Verona and willingness to pay for it by the consumer, a process of strategic development for the promotion of wine tourism can begin, which should connect the city with the Veronese designations of origin areas and transform the wine into an element of brand personality for the city. This implies a commitment in destination management by the different stakeholders, and in particular by the local authorities, the tourism businesses, the agro-food and wine businesses, starting from the creation of a collective decision-maker.

## **ENDNOTES**

[1] Verona lies in the Veneto region, in the north-east of Italy. The data of tourism flow in Venice are reported for comparison purposes: 3.7 million arrivals in 2010, with an average length of stay of 2.30 days.

[2] The most famous and relevant churches of Verona are the Cathedral, which houses the Assumption by Tiziano, the Basilica of San Zeno, the patron saint of the city, famous for its bronze doors and the triptych by Mantegna, the San Fermo Maggiore church, composed by the upper church and the underground lower church, and the church of St. Anastasia, which contains frescoes by Pisanello and Altichiero.

[3] The most famous square of Verona are Piazza Bra, the main square of the city, venue of the Arena and other historic buildings, Piazza dei Signori, also known as Piazza Dante because it has the statue of the poet in the center, and Piazza delle Erbe, the oldest square in the city, home of the market and the Torre dei Lamberti.

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## APPENDIX

### Example of a choice set included in the questionnaire

We would like to know what you would like to do if you were in Verona. Imagine to be in Verona and to plan your entire afternoon.

Here are nine sets that contain four alternative hypotheses. Please, choose your favourite hypothesis in each set. If you do not like any hypothesis, you can choose 'none of these choices'.

**Set 1** **Please make your choice**

Choice 1		I would be in one of its <b>churches</b> . I'd like to take a <b>guided tour</b> . The atmosphere is <b>elegant</b> and I'd like to <b>learn</b> new things.	Price 250 euros	<input type="checkbox"/>
Choice 2		I would be in one of its <b>squares</b> . I'd like to taste typical <b>wine and food</b> . The atmosphere is <b>quiet</b> and I'd like to have <b>fun</b> .	Price 50 euros	<input type="checkbox"/>
Choice 3		I would go to the <b>Juliet's balcony</b> . I'd like to take a <b>guided tour</b> . The atmosphere is <b>elegant</b> and I'd like to see something <b>beautiful</b> .	Price 150 euros	<input type="checkbox"/>
Choice 4		I would go to the <b>Arena</b> . I'd like to attend an <b>event</b> . The atmosphere is <b>quiet</b> and I'd like to have <b>fun</b> .	Price 150 euros	<input type="checkbox"/>
Choice 5	None of these choices			<input type="checkbox"/>

### Survey questionnaire structure

Main topics	Survey elements
Do you like travel?	- Intention to travel (seven-point Likert scale); travel purposes; the most preferred tourism destination
Do you like Verona?	- For previous visitors of Verona: travel purpose; other destinations reached; level of satisfaction - For the other respondents: degree of interest to visit Verona; interest purpose; level of expectation - Information sources - Assessment on the main tangible features of Verona (seven-point Likert scale) - Assessment on the main intangible features of Verona (seven-point Likert scale)
What experiences would you live if you were in Verona?	- 9 choice sets with four unlabelled alternative visit choices and a no choice alternative
Socio-demographic characteristics	- Gender; age; country; city; level of education; income level; job; family size, number of children