THE LIMITS OF CREATIVE APPROACH: CONDUCTING AN ORCHESTRA OF EMOTIONS IN THE DARKNESS

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Abstract. Soviet period has left behind number of uncomfortable, also unwanted heritage sites in Eastern Europe countries that are sensitive, emotionally loaded and easy to communicate neither for locals nor tourists. Such a site is Committee for State Security Building that functions as a museum of Communist regime victims in Riga, Latvia. The research discusses the balance between creativity and authentic simplicity in the designing visitors' on-site experience in dark tourism objects. The aim of the study is to explore visitors' emotions during visit to Committee for State Security Building in Riga and the role of a creative tourism product design in stimulating emotions. Visitors' comments about their visit to the Committee for State Security Building on *TripAdvisor* were used as the main data source. The research results confirm walking tour in Committee for State Security Building generates memorable impressions and contrast the opinion that new layers of creativity to this dark tourism product would satisfy and entertain customer. The Committee for State Security Building in Riga is an example where creative tourism product design does not have a significant impact on the emotional experience of visitors because main sources of visitors' experience are high quality performance of tour guides and their rich knowledge, personal stories, authentic atmosphere and interior of the building.

Keywords: dark tourism, creativity, emotions, tourism product design, visitor experience, visitor motivation.

Introduction

Creativity has become a synonym of new models of production and consumption, adding the new values and elements that contribute to the touristic growth of a locality. It is a sign of contemporary thinking that contributes as revitalizer for some regions, destinations and sites. Creativity can promote a new way of tourism opening the door to a variety of themes, activities, experiences, combined with different levels of participation of tourists from perspective of both – service providers and visitors (Messineo, 2012). In terms of tourism as multidimensional phenomena creativity aspect is vague often associated with new layers,

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products, adding ideas, however, risk is hidden in non-critical attitude which could end up in lost authenticity, identity and core values.

It is obvious that recently the cultural tourism market is being over-flooded with new attractions, cultural routes and heritage centers that results in the serial reproduction and adaptation of already used ides, approaches in experience design of culture in different destinations. Ongoing process results in superficial and non-critical attitude from visitors and suppliers start to concentrate on new, lower value markets. Consequently, customer becomes more demanding and the trend of skilled consumption in post-modern society with aim to form identity and to acquire cultural capital (Richards, 2010; Richards & Wilson, 2006).

Developers of contemporary tourism products are concerned how to make their products more attractive and competitive, literally emphasizing creativity in product communication; however, uncomfortable heritage based tourism products do not follow the same track due to sensitivity issues and its aim to educate, construct and pass-on collective memory. A number of memory sites (such as memorials, expositions, museums) have been established in the former Soviet states to honor and remember the victims of the Communist regime (CR). These sites are significant for local population and recently have been recognized as heritage that could be utilized in tourism – as a dark tourism product. Nevertheless, there are still only a few cases where a particular "unwanted" heritage has been packed as tourism product.

Not necessarily there is a need for over-creative transformation and uncomfortable heritage sites might be the case where creative tourism product design might be evaluated differently. For example, Avital Biran, Yaniv Poria and Gila Oren claim that in the context of dark tourism it entails not only natural fascination for death, in some research mentioned as primary reason, but also a quest for authentic experiences (2011). Dark tourism as rather new form of tourism often causes moral and ethical dilemmas for governmental bodies and managers (Minić, 2012).

Post-Soviet heritage is more often used in dark tourism context in many cities of Eastern Europe and one such heritage site is Committee for State Security (in Russian: *Komitet gosudarstvennoy bezopasnosti*) Building (CSSB) that functions as museum of CR victims in Riga, Latvia. Uncomfortable heritage in post-Soviet countries has recently aroused researchers' interest in different fields, also in tourism (Caraba, 2011; Ivanov, 2009; Isaac & Budryte-Ausiejiene, 2015; Velmet, 2011) and we join the discussion by exploring the case of the Committee State Security Museum (CSSM) in Riga from the perspective of visitors. So far, studies of CR associated heritage sites in a dark tourism context are under researched in the Baltic states and other Eastern Bloc countries due to its sensitivity, high emotional load, and temporal proximity, shortage of information have. The previous papers have been mostly descriptive and focused on public memory, politics and the visualization of a particular heritage to implicate a sense of socialism.

The CSSB in Riga was opened to visitors only a few years ago and gained immediate popularity in terms of visitors. The authenticity of the museum is undisputable as it is located in the old CSS headquarters and has original interiors together with the number of repressed victims that define the site as one the darkest in Latvia. The CSSB is an affiliate of the Museum of the Occupation of Latvia (MOL) and there is limited experience in introducing visitors to such an uncomfortable heritage. The CSSM in Riga has been selected as a case, because it

is the only CSSM in the Baltic states, which has not undergone any changes to accommodate the museum expositions, and therefore it exposes the highest level of authenticity, which is essential factor in the context of emotions.

The research related to the CSSB and its work with visitors can be helpful for dark tourism sites to find balance between creativity and authentic simplicity in the designing visitors' on-site experience. The aim of the study is to explore visitors' emotions during visit to CSSB in Riga and the role of a creative tourism product design in stimulating emotions.

The main data source for the analysis of visitors' on-site experience and emotions are post-visit comments on *TripAdvisor*. Such a method for data collection was chosen because technology-mediated communication has a great impact on satisfaction, trust building, commitment and future intentions. Content analysis was chosen as the main data analysis method. Additionally, the internet as a socio-technical system is virtually in every sphere of our social lives offering different modes of communication, sharing, performing and displaying of emotion ingredients with a high interaction level and research on displays of public emotion on the internet has emerged and become a challenging field capturing the interest of psychologists, computer science researchers, communication experts *etc.* (Benski & Fisher, 2014; Küster & Kappas, 2014).

The article is structured as follows: at the beginning, we will present a review of the CSSB in the context of dark tourism. Then we move on to a literature review of the role of emotions in tourist satisfaction before describing and analyzing the research results.

1. The Committee State Security Building as a dark tourism site

Dark tourism – travelling to commoditized sites of death and suffering that have been packaged up and constructed into performative leisure experiences for tourism consumption – has been recognized as a commercial phenomenon for approximately twenty years (Lennon & Foley, 2000; Sharpley & Stone, 2009). Thus it is still a comparatively new sphere of discussions for academics and growing in practice, although still without comprehension (Podoshen, Andrzejewski, Venkatesh, & Wallin, 2015) due to the controversial nature of its resources. The concept of dark tourism resources includes both tourism and urban planning perspectives reflected in the labels of "uncomfortable", "dissonant", "displaced", "unwanted", "heritage that hurts" or "traumascapes" (Convery, Corsane, & Davis, 2014; Macdonald, 2006; Merrill, 2010; Sather-Wagstaff, 2011; Tumarkin, 2005; Tunbridge & Ashworth, 1996).

Sam Merrill defines traumascapes as

> "a place where the traumatic past hangs like tension in the warm stagnant air, a place where tragic events lurk intangibly, play on emotions, imaginations and fears and yet, where, due to necessity, the past which causes these tensions, emotions, imaginations and fears, is codified, put to the back of one's mind, forgotten or never truly revealed in the first place. It is a subterranean landscape that through necessity lives alongside its traumatic past, a past related to war, terror and disaster" (2010, p. 68)

and many of these aspects can be observed in the CSSB in Riga. The core element of tourism product is guided excursion in the basement of CSSB where prisoners were kept and it is available on scheduled times. The story of tour guides is rational and based on personal stories;

however, without drama. The tour ends in the execution chamber where visitors watch the fragment of massacring from the Polish movie *Katyń* (2007) by Andrzej Wajda. Free of charge and fact based exposition is available in opening hours; however, with limited intentions to make emotional impact to visitor without knowledge of the specific historical context.

The basic conceptual framework of dark tourism products is known as the "Dark Tourism Spectrum", and it helps to identify and locate a particular product by specific features. The following approach of "Seven Dark Suppliers" (dark fun factories; dark exhibitions; dark dungeons; dark resting places; dark shrines; dark conflict sites; dark camps of genocide) illustrates the relationship of the provider-consumer in more detail (Stone, 2006).

The CSSB in Riga belongs to the darkest part of the dark tourism spectrum concept as it is an actual place of death and suffering related to the ideology and political power of the Soviet period. The CSS of the Latvian Soviet Socialist Republic occupied a special place in the implementation of repressions in Latvia. The CSS was located in the very Centre of the capital Riga in a beautiful building designed as a rental house with shops (Griškeviča, Garda, & Otto, 2015). According to the website of MOL, behind its walls, CSS officials imprisoned, tortured, and during 1940–1941 also killed opponents of the Soviet regime (SR). The building was adapted to the needs of repressive functions: imprisonment cells were built in the cellar where opponents were kept in overcrowded rooms, and a cell was established for shooting prisoners. The CSS's working methods changed a little after Joseph Stalin's death in 1953 when physical torture was replaced by psychological torture.

CSS activities in Latvia ended in 1991 when the Supreme Council of the Republic of Latvia declared the Communist Party of Latvia unconstitutional and made the decision to terminate the Soviet security bodies in Latvia (likumi.lv, 1991). In the 1990s, the building was owned by the state and part of it was used by the Latvian State Police, then for several years it stood abandoned until it was opened to the visitors in 2014 as the MOL implemented a short term project so that people could walk through Cheka (The All-Russian Extraordinary Commission), cellars and to see exhibitions individually or in guided tours. Later it was decided that its basement and first floor should be re-opened to the public as a permanent exhibition as part of the MOL. The interior of this space has not been renovated and is kept authentic. Since re-opening, diverse audiences have visited the museum – from victims of the regime who had been imprisoned there to groups of students and foreigners for whom the brutality of the SR may come as eye-opener.

Following Philip Stone (2006), it can be said its approach in interpretation is history centered: it is not commercially oriented, its location is original and its infrastructure fully authentic with no specific arrangements for tourists.

2. The role of emotions in dark tourism

We cannot imagine life without emotions anywhere – this is how we survive, and emotions play the central role in defining memorable experiences in tourism (Plutchik, 2001; Scherer, 2005). Attending dark tourism sites is a way of triggering emotions (Timm Knudsen, 2011) and it is important to explore emotional link between tourists and the space visited to better understand and manage heritage site (Poria, Butler, & Airey, 2004).

Girish Prayag, Sameer Hosany, Birgit Muskat and Giacomo Del Chiappa (2017) have reviewed previous emotion related studies in tourism and have summarized that tourists' emotional experiences play role at every phase of tourist behavior – the motivation to travel, the choice of a destination, on-spot experience, post-consumption satisfaction. Authors' empirical data analysis re-confirms that specific emotions are significant predictors of attitudinal and behavioral outcomes (Prayag et al., 2017). In this study we argue the significance of emotions from two perspectives – on one had as predictor of attitude and behavior of tourist (*e.g.* the will to recommend tourist product for other), and on other hand, the dark tourism visitors may encounter emotions that otherwise rarely come their way (Korstanje & Ivanov, 2012).

In the 20th century alone more than 90 definitions of emotions were proposed and researchers continue to search for the best way how to classify and interpret emotions instead of censoring themselves (Plutchik, 2001). According to Klaus Scherer, emotions can be defined as

> "an episode of interrelated, synchronized changes in the states of all or most of the five organismic subsystems in response to the evaluation of an external or internal stimulus event as relevant to major concerns of the organism" (2005, p. 697),

they are short-lived, intense, and conscious (1987). Emotions are not merely individual and subjective but also socially divulging. Emotions involve sensory and cognitive aspects as well as social norms (feeling rules) and performative (displaying rules) aspects (Hochschild, 1990).

The consumption of dark tourism products involves a wide spectrum of interpretations from entertainment to tragedy and, as Stuart Moss (2009) suggests, even entertainment potentially causes both positive and negative effects. Similarly, Jeroen Nawijn and Marie-Christin Fricke (2015) argue that a visit to a dark tourism site can create a co-activation or triggering of both positive and negative emotions. However, previous dark tourism studies reveal that negative emotions (disgust, fear, anger, sadness, *etc.*) are predominant. Olivier Luminet, Patrick Bouts, Frédérique Delie, Anthony S. R. Manstead and Bernard Rimé (2000) suggest that a traumatic experience generates intrusive, repetitive thoughts and images related to the emotion-provoking situation. It is a natural proclivity to be fascinated by traumatic and even tragic episodes.

Emotion studies are not very common in dark tourism research. They are based on particular cases that differ by nature (Stone & Sharpley, 2008); however, the dark tourism experience ascertains empathy and/or emotion on the part of the visitor that is heightened by the character of the site in terms of time and place (Miles, 2002).

It is more and more common – a rationalized display of emotions as a part of civilization process in digital late modern societies. The social sharing of emotions is an adaptive response to situations of distress also in the context of dark tourism (Luminet et al., 2000; Micallizzi, 2014). It helps to overcome such difficulties as sharing emotions face to face, time, space, experience barriers as social life has become more fragmented.

3. Methods

Emotions are significant predictors of attitudinal and behavioral outcomes (Prayag et al., 2017) and thus this study measures the emotions of the visitors, so that it could be used to determine their satisfaction with on-site visit to CSSB. Comments posted on *TripAdvisor* are

used as data source to identify main elements that have had impact on visitors' on-site experience. Both analysis allow to make conclusions on visitor's emotional experience, satisfaction and need to establish more creative approach to design visit to CSSB as dark tourism product.

Dennis Küster and Arvid Kappas (2014) suggest three ways to measure emotions on the Internet that are not mutually excluding: 1) to study large amounts of emotional content on the Internet; 2) to ask sharing emotional responses online; 3) to study bodily responses unobtrusively in order to measure emotions. All methods could complement each other; however, there are limitations, such as subjectivity, missing context, difficulties to detect or verbalize emotions and the fact that some subjects contribute large amount of data in comparison to others (Küster & Kappas, 2014). Despite the above mentioned, it is important to stress that the Internet as an environment influences only the way of expression, not the experience that creates the emotions itself (Jakoby & Reiser, 2014). Qualitative narrative aspects (general characteristics of posts, dynamics, *etc.*, tetcopography of conversation, profiles of participants) and quantitative content analysis with a specific focus on emotions are the main research methods represented in recent studies (Micallizzi, 2014).

This study analyses comments displayed by visitors of the CSSB on the *TripAdvisor* platform using content analysis to analyze the content created by users. According to *TripAdvisor* (2018) it is globally the largest travel community with 490 million individual visitors and 702 million reviews. This media was selected because it displays the highest number of visitors' reviews about the CSSM. The initial data base consists of 290 comments posted during the period from May 2014 until January 2016. For analysis, we used 200 comments excluding those written in other languages than English due to doubts about the quality of automatic translation systems. The data were analysed with qualitative content analysis to identify categories of emotions. According to Klaus Krippendorff (2004), content analysis is a research technique for making replicable and valid inferences from texts to the contexts of their use. The data were reviewed and grouped into categories through open coding (Corbin & Strauss, 1990). According to Juliet Corbin and Anselm Strauss (1990), in open coding events/actions/ interactions are compared with others for similarities and differences, and they are also given conceptual labels. The aim of grouping data was to reduce the number of categories. Content analysis was implemented in three stages. In the first stage, we identified the words and expressions describing visitors' emotions. Robert Plutchik's wheel of emotions (Plutchik & Kellerman, 1980) and Scherer's (2005) approach were used to perform the initial coding of data and to identify visitors' emotions. The specific nature of emotions displayed in particular cases challenged the coding process, therefore, we combined different approaches to label and code data with maximum accuracy. The emotions were expressed in different forms:

1. Direct identification of emotion – "I felt sad";
2. Physiological symptoms – "The hairs on my arms stood on end", "My heart went faster", "It was hard to breathe";
3. Metaphors – "Not pleasant aftertaste", "Blowing of steam", "I was totally frozen" or other descriptive texts (Plutchik, 2001; Scherer, 2005).

We created the coding guidelines relating each of these descriptors with emotions experienced by the visitors. The facial or motoric expressions were not used in comments. The first stage analysis allowed to identify 25 emotions in the clusters of feelings to implement

the frequency count of emotions. Data coding was challenging process and demanded a lot of discussions and several rounds of re-coding until the final code guidebook was developed.

In the next stage, we initially applied James A. Russell's (1980) circumplex model of affect, which allows to classify emotions integrating dimensions of valence and arousal, however, interim results generated more questions than answers due to emotions that cannot be strictly placed in a model. In this case, we used circumplex model of core affect (CMCA) with product relevant emotions (PRE) designed by Pieter M. A. Desmet (2008), adapted from the abovementioned Russell study that broadens the view on "blended emotions". The CMCA with PRE combines two-dimensions – the valence (from unpleasant to pleasant) with physiological arousal (from calm to excitement). In this concept experience of core affect is a single integral blend of those two dimensions, describable as a position on the circumflex (Desmet & Hekkert, 2007). The second stage coding process allowed us to group the emotions experienced by visitors of the CSSB into 8 clusters: activated pleasant, activated unpleasant, deactivated pleasant, deactivated unpleasant, blended activated pleasant and unpleasant, blended deactivated pleasant and unpleasant, transition form from pleasant active to de-active and transition form from unpleasant active to de-active.

Another round of content analysis was implemented to identify the elements that made experience of visitors – close reading identified exhibition, space (building itself and atmosphere), tour guide as the key elements. The context of the key elements was searched in the *TripAdvisor* comments to identify if these elements were evaluated positively or negatively and to main factors of tourist experience and the role of creativity.

We are aware there are certain methodological limitations for this research. The method of data collection we used does not allow to explore the transformation of visitors' emotions during the visit, so the results of the research focus to the fixed emotions at the moment of writing the comment in *TripAdvisor*. The *TripAdvisor* as a data source does not generate a complete picture as it does not reflect the physical manifestations of emotions such as facial expressions, voice intonation and so on (apart from rare cases when an author has described it himself/herself); however, there are arguments in favor of using the Internet as a data source. For instance, Daantje Derks, Agneta H. Fischer and Arjan E. R. Bos (2008) claim that social non-presence allows the display of negative emotions despite common social norms. Thus there is always space for debate on apt methodology how to measure visitor emotions on Internet.

4. Results and data analysis

In this study, visitor-created content online on *TripAdvisor* was used to explore the spectrum of emotions provoked by the visit to an uncomfortable heritage site: the CSSB in Riga. Dark tourism objects related to historically significant events can provoke high-level visitor engagement (Nawijn, 2016) and learning, therefore, instead of immediate on-the-spot emotional displays, we focused on more saturated post-visit emotions.

The average *TripAdvisor* evaluation for CSSB is 4.4 stars given by authors of the comments selected for analysis. The analysis of emotions expressed online presented that CSSB tour and exhibition educates, shocks, saddens, takes up memories and provides a wide spectrum of emotions and very few remains indifferent.

At the first stage of analysis, according to the code guide, we identified 25 main emotions shared online by the visitors of the CSSB in Riga. Table 1 reflects the results of the quantitative content analysis – emotions were recognized 374 times in 200 comments. It is important to note that the majority of the comments contained emotional components, while some were completely rational showing a pragmatic interest and describing working hours, prices and other practicalities.

Table 1. Frequency count of emotions recognized in the *TripAdvisor* comments posted by visitors of the Committee State Security Building in Riga (source: created by authors)

Emotion	Count	Emotion	Count
Being touched		118	
Compassionate	63	Rejective	4
Disgusted	44	Overwhelmed	4
Stressed/felt tension	29	Disappointed	4
Thoughtful	17	Relieved	3
Sad	14	Shocked	3
Angry	13	Confused	3
Hopeful	13	Admiration	2
Interested	11	Critical	2
Grateful	9	Excited	1
In fear	5	Distant	1
Disillusioned	5	Surprised	1
Regretful	4	Enthusiastic	1

"Being touched" was the most dominant emotion experienced by 118 visitors out of 200. It was often related with showing compassion for the victims of the CSS, which was the second most frequently mentioned emotion. The third most often mentioned emotion in the posts was "feeling disgust" – visitors used such words as "horrific", "awful", "brutal", "inhumane" to describe both the CSS headquarters and the Soviet occupation regime in Latvia. Quite a few visitors described the site as an "eye opener" and their previous illusions of the world that had been deconstructed as a result of the visit. Some people were disappointed because the illustration of history represented by the site was not "as bad" as they had seen in other dark tourism objects. For many people the visit to this site had also generated a deeper interest in the topic and provoked thoughts of how it was possible for such violence to emerge in a relatively recent history. Widespread emotions displayed by the visitors at dark tourism sites in general are related to feeling tension and/or stress during or after the visit and it was also confirmed by this CSSB study.

It is worth mentioning the emotion of "hope" experienced by the visitors. It refers to the hope that some visitors had: that the CSSB would remain available to the visitors because the history it represents makes it a "must see" object. One of the strongest emotions experienced by the visitors was "anger" – people encouraged others to fight against oppression so that history would never repeat itself. The list contains other emotions quite typical for dark

tourism sites, such as gratefulness that the visitor has not had to endure the horrors person-ally, and a rejection of history represented by the object. In the second stage of analysis, data were categorized according to the CMCA (Desmet, 2008). Figures 1 and 2 represent both the spectrum and quantity of activated, deactivated and blended (pleasant/unpleasant and activated/deactivated) emotions displayed by visitors of the CSSB in Riga. Sectors B and D represent pleasant emotions, A and C unpleasant ones. Sectors A1 and B1 reflect blended ac-tivated emotions, C1 and D1 blended deactivated. B-1 and D-1 are representing a transition form from pleasant activated to deactivated, A-1 and C-1 a transition form from unpleasant activated to deactivated. Figure 1 shows how the highest number of diverse emotions are represented in the sectors of blended emotions – A1/B1 and A-1/C-1.

Figure 2 below displays the combined result of frequency count (Table 1) and The spectrum of CSSB visitors' emotions mapped in accordance to adapted CMCA.
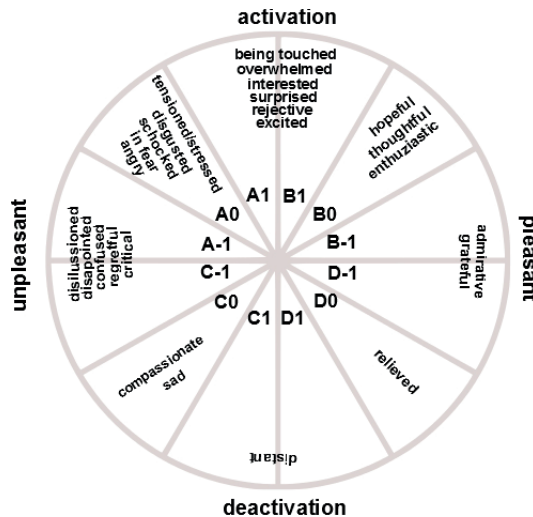

Figure 1. The spectrum of Committee State Security Building visitors' emotions mapped in accordance to the adapted circumplex model of core affect (Desmet, 2008)
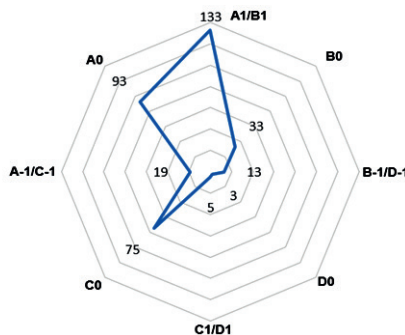(source: created by authors)

Figure 2. The frequency count of visitors emotions in circumplex model of core affect
(source: created by authors)

In general, the CSSB visit provokes a wide spectrum of varied active and unpleasant emotions. To some extent comments as our data source explain the presence of active emotions – people willing to make an effort to comment online have been compelled to do so because of the strong emotions experienced in the CSSB.

The comments expressed by visitors allow to identify some typical connections between emotions – the most widespread is a triangle of emotions "being touched", "compassion" and "disgust". It ties together unpleasant and pleasant activated emotions with unpleasant deactivated emotions thus claiming that dark tourism places produce rather active and unpleasant emotions. Positive emotions of visitors to the CSSB were mostly linked to gratitude to the museum staff and a recognition of personal gains, *e.g.* a reconsideration of one's values.

Basic frequency count highlights the role of tour guides during visit to the CSSB, and most frequently visitors refer to the tour guides extensive knowledge of historical facts, and even more often prize passion and inspirational nature of guides. The personal testimonies, told both by ex-prisoners on videos and tour guides, are powerful instruments to intensify emotions and thus to provoke a reconsideration of visitors' values and attitudes. The untouched space, authentic interior as it used to be in past also heavily impact the on-site experience of visitors. Only few (6) visitors do not prize the authenticity of the site and their comments lead to think they would prefer less authentic and more creative approach towards the exhibition. Neutral comments refer to the wide textual information which – a part of the exhibition (see Table 2).

Table 2. Frequency count of product design elements from the perspective of Committee State Security Building visitors (source: created by authors)

	The elements of visitor experience	
	Positive context	Negative context
Reference to tour guide (total number)	53	1
Personal stories by tour guide	8	
Knowledge, facts provided by a tour guide	23	1
A passion, fascinating tour guide	31	
Reference to building (total number)	44	
Authentic space, living conditions of those days	39	2
Other	6	6
Personal video testimonies	6	
Exhibition		6

We can conclude the wide spectrum of visitor emotions have been induced mostly by the high class tour guide performance and authentic space.

Conclusions and discussions

Provision of memorable and authentic tourist experiences are challenging all tourism and leisure sector stakeholders. In the field of research, relatively little is known about service

providers influence on the tourist experience through interaction, customization and service design (Zatori, Smith, & Puczko, 2018), however, the study results confirm walking tour in CSSB generates authentic and memorable experience. It is in agreement with Elizabeth Wood and Kiersten F. Latham (2016) that sometimes daring, imaginative organization, balance and simplicity can stimulate strong, active feelings, emotions. Additionally, the daily pace stimulates desire to simplicity and sometimes simplicity is considered as a form of creative product design element (Visit England, 2013).

The authentic environment of the CSSB exhibition educates, shocks, saddens, takes up memories and provides a wide spectrum of emotions – depending on the visitor's previous experience, attitude and knowledge of the CSS's work. For the visitors the visit was emotionally difficult but still valuable. The fact that majority of the visitors' labels CSSB as a "must see" experience shows their expectations have been met. Even more – visitors mostly have experienced active emotions, therefore, we can assume that visitors are likely to search additional information about the topic and to share their experiences. How this "must see" effect has been achieved?

Referring to the elements that have created their experience, *TripAdvisor* users mention the high quality performance of tour guides and their rich knowledge, personal stories. In special interest tourism there is tendency to employ skilled staff (Minić, 2012) and the guides also act as mediators, of the tourist experience (Weiler & Walker, 2014; Diaz-Soria, 2017). As result the visitors established a personal connection with the sufferings of the people previously imprisoned in the Corner House. Also, external factors such as physical experience elements, human interaction and situational factors have a crucial influence (Walls, Okumus, Wang, & Joon-Wuk Kwun, 2011), in this case it is authentic atmosphere and interior of the building. On-site experience has been discussed in aspect of authenticity by Inmaculada Diaz-Soria (2017) as one of the crucial outcomes. Visitor experience entails subjective, personal and emotional aspects and various personal resources (*e.g.* interest, skills, attitude) contribute in to experience formation (O'Dell, 2005; Chen, Prebensen, & Uysal, 2014). According to B. Joseph Pine II and James H. Gilmore (2008), authenticity in the context of tourism suppliers is perceived as an essential asset of firms that provide services for consumers, which are not only satisfied with low costs and high quality, but also seek for genuine experiences' (Pine & Gilmore, 2008).

Rather few people consider this dark tourism site as tourist entertainment. In fact, the research results contrast the opinion that it is necessary to add new layers of creativity to this dark tourism product to satisfy and entertain contemporary customer. According to *Visit-Britain* (Visit England, 2013), the daily pace stimulates desire to simplicity sometimes even considered as a form of creative product design element. The CSSB in Riga is an example where creative tourism product design does not have a significant impact on the emotional experience of visitors.

Instead of adding creative layers to this tourism product, it is rather worth to discuss the re-designing the tour. The CSSM tour is emotionally difficult for visitors and the dark tourism site is to some extent responsible for the consequences it has provoked. We are aware that capability to monitor one's own and others' feelings and emotions, to distinguish them depends on individual's emotional intelligence (Salovey & Mayer, 1990) and that suggests the guided tour could be re-designed in a way that visitors have some time to recover and have

some rather moderate experience before getting out of the museum – should the museum consider establishing a separate space that would serve as a "emotional transition point" to present-day reality after an emotionally (over)loaded visit in the past?

Authenticity and storytelling encourage visitors to experience intense emotions and think about this topic much more deeply than a site simply giving technical facts or other non-personalized information. On the basis of this, we recommend museums to continue and strengthen the practice of sharing personal stories as it helps all the engaged parties – it helps visitors to increase their connection with the site, to connect anonymous history events with real persons, and to some extent it encourages a re-evaluation of personal values and personal identity construction.

This dark tourism product is already designed in a way that visitor experience entails subjective, personal and emotional aspects and various personal resources (*e.g.* interest, skills, attitude) contribute in to experience formation (O'Dell, 2005; Chen et al., 2014) and in cases like this simplicity even can be considered as a form of creative product design element.

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KŪRYBINIO POŽIŪRIO RIBOS: DIRIGUOJANT EMOCIJŲ ORKESTRUI TAMSOJE

Ilze GRINFELDE, Linda VELIVERRONENA

Santrauka

Rytų Europos šalyse sovietinis periodas paliko daugybę nemalonių ir nepageidaujamų paveldo vietų, kurios yra jautrios, įkrautos emociškai ir nelengvai komunikuojamos tiek vietinių, tiek turistų. Tokia vieta yra Valstybės saugumo komiteto pastatas, veikiantis kaip komunistinio režimo aukų muziejus Rygoje (Latvija). Tyrime aptariama pusiausvyra tarp kūrybiškumo ir autentiško paprastumo, modeliuojant lankytojų vietos potyrius tamsiojo turizmo objektuose. Tyrimo tikslas – paaiškinti lankytojų emocijas, lankantis Valstybės saugumo komiteto pastate Rygoje ir kūrybinio turizmo produkto dizaino vaidmenį sužadinant emocijas. Kaip pagrindiniu duomenų šaltiniu buvo pasinaudota lankytojų atsiliepimais apie jų apsilankymą Valstybės saugumo komiteto pastate *TripAdvisor* platformoje. Tyrimo rezultatai patvirtina, kad pasivaikščiojimas po Valstybės saugumo komiteto pastatą sukelia įsimintinų įspūdžių ir prieštarauja nuomonei, jog nauji šio tamsiojo turizmo produkto kūrybiškumo klodai patenkins ir pralinksmins klientą. Valstybės saugumo komiteto pastatas Rygoje – tai pavyzdys, kai kūrybinio turizmo produkto dizainas neturi reikšmingo poveikio lankytojų emociniams potyriams, nes pagrindiniai šaltiniai apie lankytojų patirtį yra aukštos kokybės turus vedančių gidų ir jų turimų gausių žinių, asmeninių istorijų, autentiškos atmosferos ir pastato interjero kuriamas spektaklis.

Reikšminiai žodžiai: tamsusis turizmas, kūrybiškumas, emocijos, turizmo produkto dizainas, lankytojo potyriai, lankytojo motyvacija.