Exploring Narrative Transportation in a Literary Heritage Tourism Context:

The Role and Influence of Authenticity

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Declaration

This thesis is submitted to the University of Warwick in support of my application for the degree of Doctor of Philosophy. It has been composed by myself and has not been submitted whole or in part for any previous application for any degree at any other university. All the work presented, including data generated and data analysis, was carried out by the author.

Parts of this thesis have been presented by the author:

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“Marketing of literary tourism destinations: the place and role of authenticity”, Cumberland Lodge Postgraduate Research Conference: Life Beyond the PhD, Cumberland Lodge, Windsor Great Park, 15–18 August 2015.

“Whose heritage is it anyway?!?”, 14th Academy of Marketing International Colloquium on Non-profit, Arts, Heritage, and Social Marketing, London Metropolitan University, 2 September 2015.

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Abstract

The primary focus of this thesis is the development of narrative transportation theory. Narrative transportation has been acknowledged as the immersive experience associated with reading for pleasure. This was later extended to include re-enactments (Escales, 2004), media (Green, Brock and Kaufman, 2004), education (Moyer-Guse, 2008), video games (Baranowski et al., 2008) and social media (Van Laer and De Ruyter, 2010). This discussion, whilst interesting, has failed to explore the full depth of application of the theory. As such, this thesis seeks to explore the conceptual breadth of the concept and offers support for an extension of the current conceptualisation. Insights from the well-developed field of authenticity will be used to enhance the discussion on and understanding of narrative transportation. Whilst there has been much discussion on the conceptualisation of authenticity (Pearce and Moscardo, 1985; Handler and Saxton, 1988; Bruner, 1994; Selwyn, 1996a, 1996b; Wang, 1999), there has been less exploration into visitor perceptions of authenticity and how the form of authenticity influences the visitor experience. The thesis seeks to explore narrative transportation and its conceptual breadth of application by investigating the motivations for visiting literary heritage sites and the interactions that occur amongst visitors. Specifically, the research focuses on the antecedents affecting participation, the resulting impact on engagement and the post-experience evaluation.

The research adopts a case-study approach and utilises access at two literary attractions. One of these, Shakespeare's Birthplace, is internationally known; the other, Sarehole Mill, is associated with J.R.R. Tolkien, author of *The Lord of the Rings* and *The Hobbit*. The findings are informed by a two-year period of data collection, including an archival search, a document analysis, semi-structured interviews and small focus groups. The findings offer a full understanding of the variables that affect engagement and participation at literary heritage sites amongst a range of participants.

The primary contributions of this study are to the development of narrative transportation theory. Narrative-transportation theory has been reconceptualised as cyclical – not linear, as previously suggested – and new elements have been identified, including a post-narrative-transportation effect. Several insights into the supporting theory of authenticity have also emerged; namely, elected authenticity, the role of costumed guides as a tangible hybrid, and a new perspective on the relationship between alienation and the search for the authentic.

The development of the dual longitudinal focus-group approach offers a new development and dimension for discussion within the methodology literature. The

relevance of these findings extends beyond the literary heritage setting to the wider tourism industry and service sector, where brand stories, identities and engagement with consumers are crucial.

Chapter 1: Thesis Overview

1.1 Introduction

This chapter offers an overview of the research, including the rationale and objectives of the study. This is supported by an overview of the structure of the thesis, which sets out the content and focus of each chapter.

1.2 Justification of the Study

The tourism and hospitality sector in the UK has witnessed unrivalled growth in size and value over the last few decades, with the tourism industry accounting for 7.1% (£121.1 billion) of the UK's GDP per annum (Tourism Alliance, 2016). The UK's tourism sector enjoyed growth of 13.6% from 2008 to 2013 (Tourism Alliance, 2015), and the UK is the eighth largest international tourism destination by visitor numbers and the sixth largest destination by expenditure (Tourism Alliance, 2016). With annual growth forecast at 3.8% a year until 2025, tourism is set to be the UK's fastest-growing sector. As such, its value and interest to the economy and researchers is clear (Visit Britain, 2016a; 2016b). Within the broader tourism sector, the vibrant heritage sector contributes £26.4 billion to the UK economy each year (Heritage Lottery Fund, 2013). It is within this subsector that the literary tourism sector resides.

Literary tourism is of growing interest, fuelled in part by greater awareness amongst visitors and highlighted by accolades, such as the City of Literature Award that was bestowed on Nottingham in 2015 by UNESCO. This is coupled with successful marketing campaigns by the many literary offerings around milestones: the 400th anniversary of Shakespeare's death; the 100th anniversary of Roald Dahl's birth; and the anniversaries of the births of Charlotte Brontë and Beatrix Potter births were just a few of the notable milestones in 2016 (Visit Britain, 2015).

However, the drivers of heritage tourism and, specifically, literary tourism are not well understood. One of these is the conceptualisation of narrative transportation – the losing of oneself in the narrative or novel (Nell, 1988; Green and Brock, 2000) – and the role it plays in visitors' motivations, perceptions and expectations of literary attractions, which will be the focal domain of this study. A typology of literary tourists (Butler, 1986) suggests that there are variations (or segments) in tourist motivations, extending from the literary pilgrim (avid consumers of things relating to a particular author's works) to the casual visitor (who may or may not have knowledge of the author or author's works prior to their visit). This may offer a useful perspective on the focal domain of narrative transportation.

The supporting domain of authenticity has been well researched with many contributors. Much of the discussion on authenticity is centred on the heritage and museum industry. As such, this supporting body of literature may help to provide an understanding of the role of alienation and the desire for escape into another world: in this case, a literary world. The discussions on authenticity have permeated many areas of the heritage tourism sector. One subsector within heritage tourism that has shown growth even during the recession is that of literary tourism – travel to locations with literary connotations.

The ideations on authenticity have many contributors and perspectives across many fields of research. These contributors include Descartes (1955) and Heidegger (1977) in the field of philosophy, Bonnett (1978) within education, and Duignan and Bhindi (1997) and Eagly (2005) in leadership and management, to name only a few. In an effort to add a new dimension to the existing discussions on narrative transportation and better understand the conceptualisation of this concept (borrowed from the psychology of reading), the construct of authenticity is applied in a supporting manner to the context of literary tourism, a setting that can be considered as a modification of the traditional museum approach. Authenticity as the secondary domain is felt to be particularly appropriate in the study of narrative transportation, as it is often used to convey the reputability of a service or product. In many cases, authenticity is a measure of quality, originality and heritage, all being positive connotations that marketers of such literary sites seek to exploit within their communications.

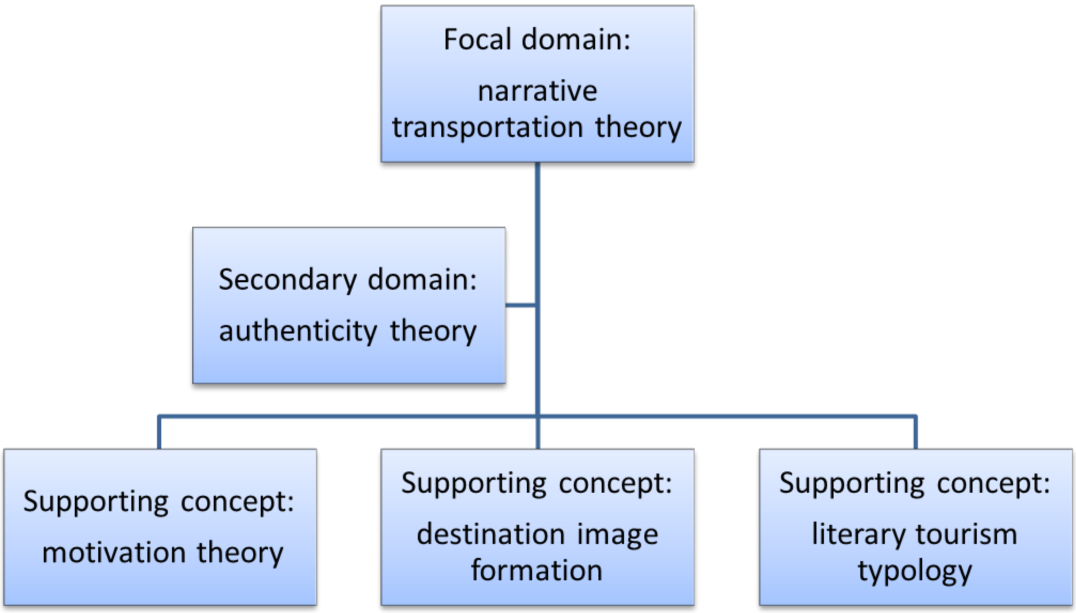


Figure 1. Theoretical map

Within the literary context, this study will seek to explore the experiences of visitors to gain an understanding of the factors affecting participation and engagement with a literary heritage site. This will present the opportunity to explore the relevance of narrative-transportation theory as a tool for exploring visitor engagement with literary sites and will lend a new perspective to the secondary domain of authenticity. The application of narrative-transportation theory to literary tourism sites is a new area of application; therefore, understanding the suitability of its application will contribute to the development and testing of the theory and its parameters.

Thus, this research brings together many current topics that, to date, have not been explored in a holistic manner. Research into heritage tourism and authenticity is established, and perspectives on definition and presentation are varied. Heritage tourism and authenticity have made some links with motivation, although these sub-areas are usually viewed in isolation. Literary tourism has also enjoyed some attention that has supported research in associated areas, such as film and TV tourism; however, this too has been viewed in isolation. This may be due to the lack of consensus within the tourism field with regard to workable definitions, which has hindered past research from making a meaningful contribution.

This study seeks to understand the perceptions and expectations of literary tourists in order to enable a better understanding of the effectiveness of marketing efforts. Understanding visitors' perceptions and the factors influencing site selection has obvious benefits for marketing practitioners. It will offer insights into selection behaviours and motives that could translate into more successful marketing communications and a more competitive offering within the overcrowded UK heritage sector. Such insights have particular importance because the bulk of the consumption activity is within a very competitive sector that has limited consumer loyalty and low levels of repeat visits.

1.3 Research Objectives

This study takes a holistic view in seeking to understand the marketing and consumption of literary tourism attractions. The primary research objectives are to explore visitor engagement by focusing on the following:

- The relevance of narrative-transportation theory to engagement with literary attractions.
- Visitors' perceptions of authenticity and its role in the visitor experience.
- The motivations and expectations of people who visit literary sites.

1.4 Organisation of the Thesis

The thesis consists of eight chapters. It is structured and ordered as illustrated in Figure 2. Each chapter opens with an introduction, which states the objectives and outlines the structure of the chapter. Each chapter is concluded with a summary of the main points of discussion and the key findings.

Chapter 2 provides an overview of the theory that underpins the study. The literature review draws on narrative transportation, marketing and tourism literature, in addition to literature on authenticity and consumer research. It concludes by reviewing the areas for further exploration and the opportunities for theory development.

Chapter 3 discusses the methodological considerations of the study. It outlines the research philosophy and a research approach that is consistent with a qualitative study. The chapter also outlines the data-collection and data-analysis processes, including a breakdown of the data set and an identification of the ethical considerations.

Chapter 4 provides the context of the study. It explores the case selection – Sarehole Mill and Shakespeare’s Birthplace – and their respective connections to J.R.R. Tolkien and William Shakespeare. Framing the context includes a destination audit of the sites and the surrounding areas. The attractions are discussed, including their offerings, facilities, pricing and visitor profiles.

The interpretation and related discussion is organised in three chapters: (1) the motivations and expectations of visitors to literary sites; (2) the application of narrative transportation to a literary setting; and (3) visitors’ perceptions of authenticity and its role in the visitor experience.

Chapter 8 brings together the key points of the discussion and highlights the new relationships that have emerged. This is followed by the implications of the earlier discussion in the form of the unique theoretical contributions of the study, the associated practical and policy implications and the necessary developments in research methodology. Further to this, the limitations of the study and directions for further study are identified.

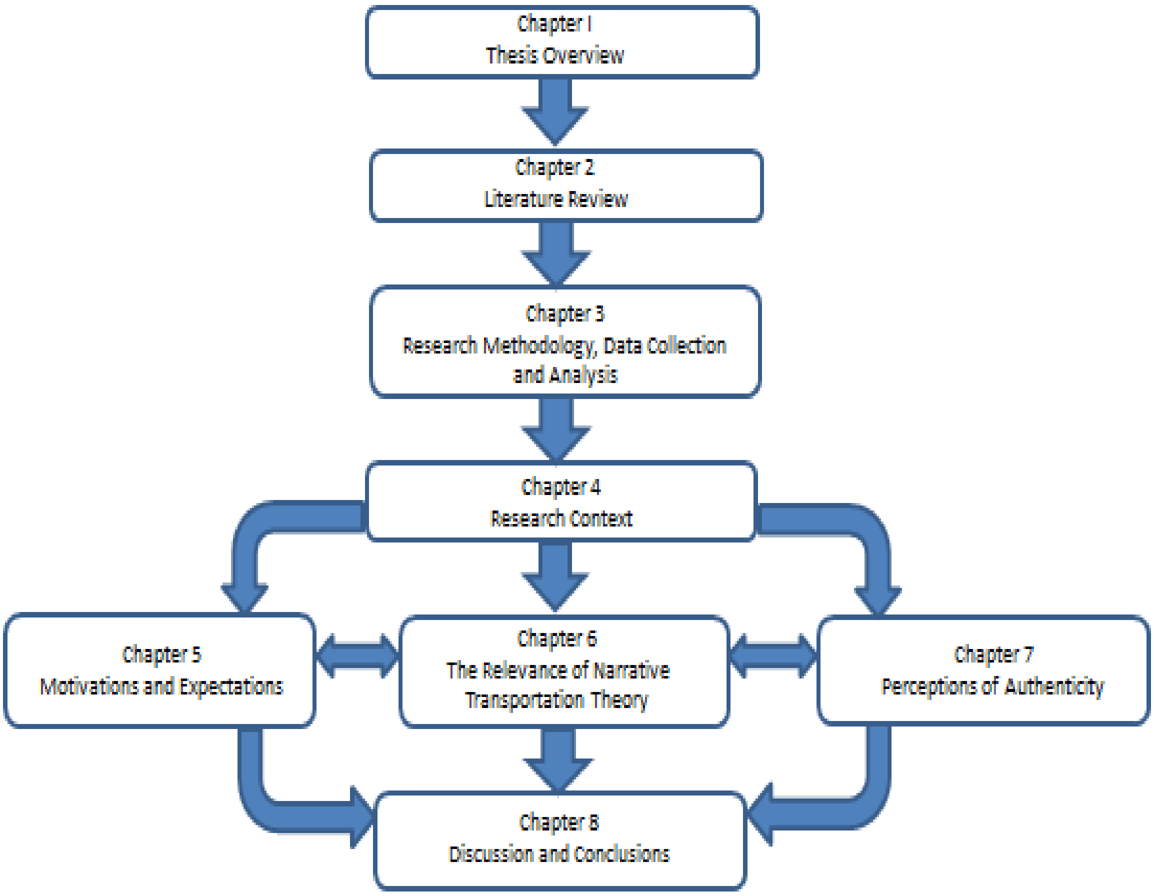


Figure 2. Thesis structure

Chapter 2: Literature Review

2.1 Introduction

Following from the thesis overview, this chapter reviews the literature on the key constructs that are relevant to this study. These key theories are related to narrative transportation and its origins and application; authenticity, both tangible and experiential; and consumer motivation and destination management (including destination personality and destination-image formation). This is supplemented by reviewing the literature on tourism, the heritage sector and the niche offering of literary tourism. Following this, several opportunities for theory development are put forward.

In line with the theoretical map (see figure 1), the key bodies of literature will be reviewed in order of relevance on the study, beginning with the focal domain of narrative transportation.

2.2 Narrative-Transportation Theory

To enter a world evoked by a story (Van Laer et al., 2014) sums in the term “narrative transportation”, coined by Gerrig (1993) but for which seminal status is attributed to Green and Brock (2000), which relates to an individual’s experiences when immersed in reading for pleasure (ludic reading) and the modifying effect that the activity has on the individual’s ideas and thoughts, whereby the reader can return changed by the journey (Gerrig, 1993). Dion and Arnould (2011) liken the process to transportation from the mundane to the magical. Some have attributed this change to the transformational effect of the experience (Phillips and McQuarrie, 2010) where the effects can be deeply connected to the reader and are long-lasting (Green, Garst and Brock, 2004; Green et al., 2008). Escales (2004) suggests that this modifying effect occurs due to strong affective responses and low levels of critical thought and that this, in turn, can be maximised by brands and organisations to encourage positive consumer action. Whilst the term “narrative” traditionally refers to the form of a story, other forms of narrative are being acknowledged as having the same effect; as such, a wider range of mental stimuli are being incorporated into the theory (Polkinghorne, 1991; Fiske, 1993). It is noted by Escales (2004) that people engaged in simulations and re-enactments may be transported by self-generated stories, as focusing on goals and outcomes has the same effect as the act of stimulation and focus in creating a story. The developments of Escales (2004) demonstrate the wide range of methods available to attain transportation, aside from the traditional narrative. This has key implications for future research in the field. This acknowledgement of a wider range of transportation methods not only opens up the application of the theory to a wider range of scenarios but also presents the possibility that its conceptualisation, whilst broader than initially thought, may not be fully realised.

Several models of enjoyment when reading have been proposed. The focus of this study is the model put forward by Nell (1988), which relates antecedents of ability, expectations and reading-material selection to physiological and cognitive consequences, via the ludic reading process. This early model was expanded by Green and Brock (2000, 2002), who suggest that ludic readers exchange the physical world for an imaginary one and lose track of time. This is akin to the constructs of absorption (Tellegen and Atkinson, 1974), flow (Csikszentmihalyi, 1975, 1992) and immersion (Wang and Calder, 2006). Green and Brock (2000, 2002) also suggest that ludic readers become emotionally attached to the protagonists within the narrative and ascribe attributes (often through cognitive elaboration) to settings and characters. Additionally, the authors demonstrated (1) a significant impact of transportation on readers' beliefs (also known as the sleeper effect) when referring to pronounced changes (Appel and Richter, 2007); and (2) a strong relationship with the persuasion construct (Green and Brock, 2002). The research suggests that whilst narrative transportation shares some characteristics with absorption, flow and immersion, there are subtle differences. These are outlined in Table 1.

Table 1. Comparison of narrative-transportation constructs

Narrative transportation	**Alternative construct and area of difference**
A temporary engrossing experience.	**Absorption** (Sestir and Green, 2010): a personality trait or general tendency to be immersed in life experiences.
Specifically requires the personality traits of empathy and mental imagery, which do not occur during flow experiences.	**Flow** (Bracken, 2006): a more general construct that can be experienced during a variety of activities.
Relies on a story, characters and a plot, none of which are present in immersion.	**Immersion** (Phillips and McQuarrie, 2010): primarily an experiential response to aesthetic and visual elements of images.

The early narrative-transportation research of Gerrig (1993) and Green and Brock (2000:702; 2002) explored the connection with the construct of persuasion (analytical processing). The research concluded that the two constructs are different: whilst there are similarities, the key difference lies in the role of involvement (Green and Brock, 2000, 2002; Slater, 2002; Escales, 2007). Persuasion brings about changes in perspectives through the predominantly logical consideration of presented arguments and facts and an evaluation of the possible outcomes; in contrast, transportation or narrative persuasion reaches the modifying effect through a reduction in negative responses by facilitating a realism of experience, which, in turn, encourages strong affective responses (Van Laer et al., 2014). This supports the suggestion (Escales, 2004) that mental stimulation has a narrative structure bias, even to the extent that individuals can be transported through the creation of self-generated stories. In general, individuals generate stories when they are in a positive state of mind; thus, they are exposed to less critical analysis, resulting in narrative transportation having a stronger level of persuasive action than analytical processing. This generated questions and subsequent attention regarding the cultural, economic and ethical impact of stories on consumers' decision-making and consumption experiences (Shankar, Elliott and Goulding, 2001).

The research into the role of mental stimulation has developed the field of narrative transportation to the point at which it is considered useful. It would now be beneficial to the theory to develop this understanding further in a setting where persuasive action by the attraction host could influence the transportation and analysis of the visitor. A literary setting would provide the ideal space to assess this interaction, as the narrative element of the site would suggest that, in general, participants would be engaging with some degree of prior knowledge and expectation.

Building on the earlier findings of Green and Brock (2000, 2002), Green, Brock and Kaufman (2004) extended their work into individuals' immersion in media in general (not just literary works), thus applying the theory in a wider context. Subsequent research has demonstrated these constructs and relationships to have value in understanding the psychology of readers and media users, their relationships with the narratives and media with which they choose to engage, and their belief in the imaginary – and their own cognitive elaborations of – settings and characters (e.g. Escales, 2004; Wang and Calder, 2006; Chang, 2009). In later studies, the usefulness of narrative-transportation theory has been explored in relation to education (Moyer-Guse, 2008), interactive video games (Baranowski et al., 2008), reality TV (Hall, 2009), media (Busselle and Bilandzic, 2009), social media (Van Laer and De Ruyter, 2010), narrative advertisements (Kim et al., 2017) and emotional engagement (Walter et al., 2017).

Wong, Lee and Lee (2016) explored narrative transportation as a means of communicating with tourism visitors through marketing materials. Their study explored the role of marketing materials as a moderator for intention to visit and found that the greater the suggestion of transportation opportunities within the marketing output, the greater the increase in visitors' positive travel intentions. From a branding perspective, the stronger the implicit imagery (supporting projection into the narrative), the easier it is to facilitate brand engagement and persuasion (Kim et al., 2016). Kim et al. (2016) found that the distance between the story and the consumer's personal culture does not impede transportation. Equally, the process of narrative transportation has been found to be similar in different cultures and leads to comparable levels of engagement. Research into narrative transportation within branding has evidenced this through limited local modification of global advertising campaigns (Kim, Lloyd and Cervellon, 2016). This may present implications for the literary tourism sector, where there can be a global spread of visitors and the literary output can be internationally known.

The notion of marketing through stories (Brown et al., 2005) has attracted some interest, which is unsurprising as for many individuals it is the stories that give meaning to lives, cultures and traditions (Shankar et al., 2001).Tussyadiah et al. (2012) research has found narratives are effective to market both products and services. It follows that the tourism sector should be no different and research from Mossberg (2008) and Avraham and Daugherty (2012) supports its use in the sector.

Narratives are widely acknowledged as a successful tool for changing individuals' world view (Prentice et al., 1997; Green and Brock, 2000; Marsh and Fazio, 2006), as such their importance and role within the marketing sector cannot be overstated. Of particular relevance to the tourism sector is research by Appel and Richter (2010), which found that intense transportation can re-inforce the persuasiveness of a narrative. By extension, it strengthens the connection between the narrative and the recipient and deepens the recipient's understanding of the inner meanings of the narrative (Polkinghorne, 1991).

Hopkinson and Hogarth-Scott (2001) notes that stories can fall into three categories – fact, mythology and narrative – which he and others (Gabriel, 1998) have acknowledged to be the building blocks for many tourist attractions. Thus, if an attraction is able to emphasise the connections to each of the genres, this would suggest that it gains maximum coverage and appeal amongst potential visitors. This perspective is relevant and useful to literary sites, as visitors to these sites usually have varied motivations. This desire of many literary sites to be “all things to all people” is mirrored by the aims of an effective narrative to educate, inspire, indoctrinate and convince (Gabriel, 1998), not to mention the role of the narrative in conveying corporate values (Randall and Martin, 2003; Poulton, 2005). When considered from the perspective of a literary attraction, this presentation of corporate values is crucial to supporting an attraction’s charitable status and ensuring the patronage of visitors, by continuing to give value to the site, its narrative and the organisational mission. To this end, the success of the narrative dictates the satisfaction level of the customer and, by extension, the success of the service offered (Godin, 2005).

It should be noted that an individual’s viewpoint of a story could have the power to change their perception of a destination (Gerrig, 1993) in a positive manner but also in a negative if the narrative is too far-fetched for the consumer. As such, destinations should seek to understand how the narrative of a destination can affect the behaviours and interactions of tourists (Wong, Lee and Lee, 2016). Schweitzer and Van den Hende (2017) note the use of the story format when facilitating the processing of new information. Their findings show that a story format leads to a faster and more holistic understanding of novel information. The story format makes the unknown more accessible. In connection to Gerrig (1993) research this could present the ideal opportunity for bridging the unknown gap with a consumer and generating a positive image when there is a little or no prior knowledge for the message to conflict with. Green (2004) offers some support for this logic as they suggest that higher levels of transport result when the viewpoints of the consumer that are more consistent with the message that the story is trying to convey, so an ideal tool for product/service introductions..

In order to better understand which types of consumer this method narrative within marketing communication might be most effective on, it is important to understand the traits of the customer. Rain et al. (2017) researched the relationship between attachment and narrative; their findings demonstrate that an increased level of attachment anxiety increases narrative transportation. In relation to engagement with a narrative or literary attraction, the barriers (or perceived barriers) to comprehension could explain reduced levels of narrative transportation and even reduced levels of attendance amongst some segments. Conversely, if the narrative or literary attraction is framed as a “safe” form of engagement, it can provide an alternative and appealing means of fulfilling the need for connection (Rain et al., 2017). This fits with earlier research that recognises the role of fictional characters in making people feel connected and reducing loneliness (Derrick et al., 2009; Jonason, Webster and Lindsey, 2008; Greenwood and Long, 2009). In addition, the connection element of narratives as social surrogates fits well with the narrative transportation acknowledgement of readers returning “changed”. This perception of safety with a social surrogate (i.e. a character from a novel) may offer an explanation for the desire of some readers to re-read a novel and hold the narrative in an elevated position in terms of preference, connection and enjoyment. Ultimately, the narrative is revisited as a safe place (Rain et al., 2017). Scholars (Fisher, 1989) have argued that the human brain is hard-wired to process narratives because they are a fundamental way of organising the events of our worlds so the potential relevance to the marketing of literary tourism site is a logical step.

Research carried out by Walter et al. (2017) offers some interesting insights to how the interactions within a literary setting might work. Walter et al. (2017) explored narrative persuasion through audio-visual and print media, they found that the audio-visual method encourages higher levels of involvement. Walter et al. (2017) suggest that the cognitive level of involvement is higher with print media; thus, the transportation is deeper. This could be attributed to the ability of the reader to dictate the pace, which may affect the depth of the transportation, as the reader has time to reflect during the process. This could hold useful insights that may explain interactions at literary sites, especially in relation to self-guided experiences versus structured tours.

The work done by Green and Jenkins (2014) on the role of interactivity as a facilitator of transportation presents a useful foundation for studying the role of groups in literary settings. Green and Jenkins (2014) found that interactivity with the medium (e.g. audio, print, presentation) leads to an immersive and enjoyable narrative experience. This offers potential scope to the relevance of narrative transportation within literary attractions, which are decidedly interactive in their offerings when compared with individuals reading a book or watching a film at the cinema, where communication with peers is usually frowned upon.

An interesting position set forward by Segal (1995) explores the notion of a deictic shift. Segal (1995) notes that consumers switch to the time and location of the narrative, allowing for greater sense making; this was noted by Cohen (2001) as character identification. This presents potential avenues for exploration within costumed literary attractions, where part of the deictic shift is made on behalf of the consumer via the incorporation of contextual cues such as costumed guides. The key difference between Segal's (1995) and Cohen's (2001) interpretation is distance, with the former presenting a detached ("about") approach to understanding the character and the latter adopting a personal ("with") approach to understanding the character.

Despite this interest, authors (Slater, 2002; Green, Brock and Kaufman, 2004; Nabi and Kremar, 2004; Moyer-Guse, 2008) have suggested that there are still areas for further research, stating that the field remains fragmented. Zwaan et al. (1995) stresses that modes of application must be constantly updated as the discussions in the field evolve. Additionally, a qualitative approach within a field that is quantitatively dominated may offer an understanding of occurrences that are difficult to measure. This dispersed nature of the literature is due in part to its conceptual breadth and in part to the lack of conceptual clarity surrounding the terms used (Van Laer et al., 2014). Therefore, there is a desire to move towards the saturation of conceptual breadth, which this thesis seeks to address. The research into narrative transportation in other settings and via alternative mediums only serves to support the usefulness of the theory in explaining participants' interactions with a narrative. Extending this application into new areas is a natural extension of the existing dialogue and would serve to appreciate its full usefulness.

The research has shown (Green and Brock, 2002; Slater and Rouner, 2002) that narrative transportation has three key features:

(1) It requires individuals to process stories via the two steps of (1) receiving and (2) interpreting.
(2) Story receivers become transported through two main personality traits: (1) empathy towards a story character, which is also the means of detachment from the origin world; and (2) the ability to generate mental imagery.
(3) Story receivers lose track of reality (in a physiological sense) by losing track of time, becoming unaware of their surroundings, etc.

Thus, it is evident that individuals develop strong attachments to settings and characters they encounter and, through those affinities, to the authors of the narratives (e.g. Shakespeare, Dickens, Austen, Brontës and Rowling).

It is proposed by this thesis that this leads to a subsequent desire, in consumers of narrative, to extend that transportation through additional “authentic” experiences, whether related to the narrative (e.g. Harry Potter World), the author (e.g. Shakespeare’s Stratford-upon-Avon) or the places portrayed in the media (e.g. Highclere Castle). Such consumers seek to make tangible their transportation experiences, which offers owners of assets related to those elements an opportunity to develop a market to satisfy that need. Such research would also seek to address the call for research into the different mediums that can bring about narrative transportation (Van Laer et al., 2014). Many of these areas have been investigated, such as advertisements (Phillips and McQuarrie, 2010), brand communities (Muniz and O’Guinn, 2001), novels (Gerrig, 1993), social media (Van Laer and De Ruyter, 2010), brand myths and histories (Simon, 2009; Luedicke et al., 2010), festivals (Penaloza, 2001), newspapers (Thompson and Tian, 2008) and TV shows and adaptations (Peracchio, 1993) to name a few. However, literary attractions have not been explored. As such, this research views this as a logical, legitimate and desirable opportunity for theory development.

Narrative-transportation theory appears to have direct relevance to the marketing of literature-related sites (literary tourism), but it has not yet been adopted as a lens through which to explore the marketing of such sites. One such study by Pocock (1992) found that literary output sharply influenced people's perceptions of the destination (in his case, South Tyneside and the Catherine Cookson connection), as people confirmed that their expectations were, in the main, dictated by the images created from the novel. However, Pocock did not use narrative transportation as the lens for his study and he explored the creation of authentic experiences. This highlights a potential kinship and complementarity between the focal domain of narrative transportation and the established field of authenticity. The ability of this study to draw upon the established discussions in the field of authenticity adds depth of understanding to influencing factors, such as alienation and escapism, and the role they play in seeking narrative transportation. The thesis views this opportunity for theory development as a positive step for the field and asserts that it is a connection that other research has hinted at but not explored (Pocock 1992).

When we consider the possibility of supporting the focal domain of narrative transportation with discussions on the role of tangible and intangible authenticity cues, an interesting issue emerges. The world to which the reader has been transported is one of imagination, partly created by the author and media and partly created by the individual. But literary tourism (like all heritage tourism, of which literary tourism is a subset) relies on the existential nature of artefacts, a location or a physical experience. Thus, a dilemma is created about the role of object authenticity versus experiential authenticity, or alignment with the perceptions of the consumer (Escales, 2004). This highlights the second opportunity for theory development in the narrative-transportation literature, which this research seeks to address. Van Laer et al. (2014) note that the various forces at play have, in the main, only been explored from an individual perspective. Although some authors have acknowledged that narrative transportation can occur in groups (Wang and Escales, 2012 in Brinberg and Hamby, 2012), Van Laer et al. (2014) call for an exploration of the effect of social groups on individuals' narrative transportation, asking whether or not people are transported further when they partake in collective interpretation.

The authenticity literature could offer an interesting perspective on this, as the authenticity of tourist attractions and heritage sites (where group visits are the norm) has been a mainstay of the discussion. This would suggest that incorporating insights from the developed area of authenticity could be useful.

Following the review of the literature on narrative transportation, which has explored the meaning associated with and interactions with sites and novels, the discussion must now move towards a clearer understanding of what the authenticity literature might lend to this perspective.

2.3 Authenticity

The concept of authenticity is well established in the field of philosophy. Some of the earliest discussions are believed to have been started by Plato, who gave the name "eidos" to the visible presence of items and how they appear to the senses. This evolved to incorporate the meaning of what makes an item what it is: in a sense, its essence (Heidegger, 1977; Reisinger and Steiner, 2006a). Descartes (1955) confirmed this rationalist perception of eidos as the authenticity or truth of an object, and how closely it resembles people's preconceived ideas. The philosophical evolution of the concept of authenticity quickly moved away from a focus on the tangible. Both Heidegger (1962) and Berger (1973) focused on the attainment of existential authenticity (based on experiences) by examining the relationship between history and identity in order to attain a state of being that is true to oneself and not determined by public roles or society (Reisinger and Steiner, 2006b).

One of the first authors to comment on authenticity in relation to tourism was MacCannell (1973), whose work placed great emphasis on the presence of tangible cues as a means of authenticating information. MacCannell (1973, 1989) revealed the complexity of the term's application within a tourism setting and highlighted its multiple uses. This was demonstrated in his six-stage continuum of authentic regions. In this continuum, MacCannell (1973) explores a structural division of tourist space, which he refers to as front-stage and back-stage regions. Front-stage regions form the front-of-house areas, where customers and hosts meet and interact; back-stage regions are where the observed hosts retire to prepare the touristic offering. MacCannell (1973) notes that the guests' awareness of the back-stage region supports the expectation that the front-stage regions are staged for tourists and the back-stage regions are genuine; thus, compounding the customer's desire to reach the back-stage region and attain a true authentic experience. MacCannell (1973) developed a continuum that offers the following distinctions:

- Stage 1 – the front stage, and most for show.
- Stage 2 – a touristic front region with elements of back-region décor to create atmosphere, e.g. fishing nets on the walls of a fish restaurant.
- Stage 3 – a front-stage region designed to look completely like a back-stage region, with simulation of actual back-stage activities (the better the simulation, the more difficult to distinguish between Stage 3 and Stage 4), e.g. the Cadbury's World Factory Tour.
- Stage 4 – a back-stage region that is open to outsiders. Openness is the distinguishing feature of this back-stage region, e.g. magazine cover stories of celebrity weddings.
- Stage 5 – a back-stage region that is suitably modified for occasional tourist viewing, e.g. visiting a chef's kitchen.
- Stage 6 – a true back region, and the most authentic: the social space that motivates the touristic search for the authentic.

MacCannell (1973) suggests that the staged back-stage regions (4 and 5) give tourists the sense of stepping beyond the veil and experiencing the truly authentic offering, when in actual fact they too are staged settings. Presenting a staged back-stage region has multiple outcomes: (1) it enables tourists to feel as though they have had a genuine authentic experience; (2) it protects the actual authentic experience or society from the tourist gaze; and (3) it provides a sustainable tourism offering that meets expectations and is commodified in such a way as to minimise disappointment (Abbeele, 1980; Hollinshead, 1988; Morris, 1988; MacCannell, 1992). It is noted that the discussion on authentic regions could offer some understanding of visitors' motivations for attending literary attractions when viewed in relation to narrative transportation. It would be interesting to explore if individuals perceive visiting an author's home as attaining a back-stage experience, as they are moving into the author's private world – even if this world is now staged for touristic consumption.

MacCannell's continuum of regions maps the progress of tourists through the layers of an experience as they seek out the authentic offering. MacCannell's conceptualisation of authenticity was drawn from the motivations of tourists and the ontological anxiety of existence about what we are and where we fit: in short, the genuine and objective truth about the human condition (MacCannell, 1973:590). MacCannell suggests that by tying tourism to social structures, the tourist becomes a metaphor for the social conditions that they wish to escape and, by extension, a victim of modernity, constantly seeking out the reality and truth that are perceived as the other side to the "phoney" modern world (Graburn, 1998; Chhabra, 2008). This connection to escapism is held as one of the key motivators for narrative transportation, and the immersion in another world is known to leave a mark on the reader of novels (Gerrig, 1993). The depth of narrative transportation might be better understood in the context of MacCannell's (1973) stages of authenticity. In turn, this would provide the ideal base from which to explore whether there are stages of narrative transportation in the same way as, according to MacCannell (1973), there are stages of authenticity.

The work by MacCannell (1973) laid the foundations for a stream of new research and opinions (Pearce and Moscardo, 1985, 1986; Urry, 1990; Cheung, 1999; Gruffudd et al., 1999; Michael, 2002). Many authors (Lowenthal, 1985; Hinch et al., 1999; Michael, 2002) suggest that the presence of tangibly authentic objects is now less important than they may, at first, have believed. This shift in emphasis away from the tangibly authentic is, in part, attributable to the changing function of heritage sites, privatisation, increased commodification and a widening target market; in other words, the commercialisation of heritage.

Wang (1999) expanded the work of MacCannell (1973) by noting the existential focus of Heidegger's philosophical use of the term authenticity; building on the work of Handler and Saxton (1988), Bruner (1994) and Selwyn (1996a, 1996b); and expanding the authenticity debate to include existential authenticity in relation to tourism. Wang (1999) suggests that individuals have a longing for experiences that they perceive as authentic and that, during this search for authenticity, activities that they pursue and consume may be unrelated to historically verifiable artefacts but are nevertheless perceived as authentic by the individual.

This development is widely termed experiential authenticity, existential authenticity or symbolic authenticity (Culler, 1981; Wang, 1999). The attainment of an authentic experience is linked to the consumer's level of commitment, involvement and motivation (Pearce and Moscardo, 1985; Wang, 1999), much likes one's ability to achieve narrative transportation. The growth in the desire for experiential authenticity through emotionally authentic experiences is a result of the impact of modernity on individuals, whereby people's backgrounds and conditioning affect their interpretation of authenticity regardless of the presence of artefacts (Pearce and Moscardo, 1985, 1986; Cohen, 1988; Wang, 1999). Urry (1990) agrees that authenticity can be an emotional and intangible experience, suggesting visitation for one of two main reasons: firstly to "gaze" at the tangible and to be educated, and secondly to "feel" and become emotionally involved. Cohen (1988) concurs that the motivation to feel can be achieved through personal negotiation of existential authenticity, regardless of the presentation of tangible authentic objects. It is noted that the discussions centred on the desire to feel have much in common with the ability of readers involved in narrative transportation to empathise with characters, plot lines and the personality traits of characters in a story. As such, the discussions around feeling may offer some useful connections to the motivations of literary tourists, and the connection to the site or author that they hope to achieve when visiting. In turn, this will help to answer the question of whether narrative transportation is a suitable tool to understand the motivations and interactions of visitors.

The modern interpretation of authenticity originated in its usage in museums' (Trilling, 1972). Chhabra (2008) summarises the main positions within his research noting that the key streams of authenticity have been acquired from existing literature and the perspectives of Foucault (1980), Popper (1979), Kirshenblatt-Gimblett (1997) and Rojek (2005), to name a few. Chhabra (2008) placed these streams of authenticity on a continuum ranging from pure essentialism to pure constructivism, as outlined in Table 2.

Table 2. The authenticity continuum (adapted from Chhabra, 2008)

Position				
Pure Essentialism	The mid point position between pure essentialism and essentialism/ constructivism . Predominantly pure essentialist approach with traces of negotiation.	**Negotiation** Essentialism/ Constructivism	The mid point position between essentialism/ constructivism and pure constructivism. Predominantly constructivist approach with traces of negotiation.	**Pure Constructivism**
For: MacCannell (1976) real life exists behind a constructed back stage that tourists seek to access. **Against:** Pearce (1992) there is no distinction between real and fake– nature is a historical and social construction.		Adams (1996) authenticity is jointly constructed between the makers and consumers. Medina (2003) authenticity is a negotiated form to conform to present needs. Cohen (1988) resulting commodification of authenticity due to decline of originals as a result of outside forces preceding tourism.		**For:** Greenwood (1971) and Cohen (1988) culture is dynamic and flexible and invented elements can become embedded in the culture and be perceived as endorsements of the culture/society. **Against:** Medina (2003) and MacCannell (1992) commodified forms in hyperreal settings, with the pseudo setup needed for fortify the real back stage.

The conceptualisation of authenticity presented in Table 2 owes the perspectives of the discussion to the museum sector. Whilst this has direct ties to the heritage sector, it is not the only discussion upon which understanding is based. Within the specific area of literary tourism, authors have adopted the split form of authenticity developed by Wang (1999). Object authenticity relates to tangibles, such as an author's house, pen or diary, and experiential authenticity is where a deeper meaning and connection with the surroundings is sought, whether this is through personal negotiation of that which is present or through participation in an activity or enactment (Wang, 1999).

Wang's concept of authenticity fits well with literary tourism, as it allows subjectivity and reflexivity to be seen in a theoretical context (Herbert, 2001). All literary destinations start with at least one fact, such as location. After this point the experiential nature of authenticity becomes the main focus. It is the presentation and interpretation that dictates what is, on the whole, a subjective experience (Herbert, 2001). Experiential authenticity reveals itself to the visitor through the meanings they place on imaginary worlds, as these meanings and the emotional reactions they trigger are real to the participant. This can be likened to the reader returning changed from a novel due to the transportation that has taken place when connected to the literary output. It is here that the discussion on authenticity may offer a clearer pathway towards understanding the process of narrative transportation, how it occurs and if there are different forms.

Heidegger (1996) offers a perspective that is relevant to Wang's (1999) conceptualisation of experiential authenticity and addresses both the intra-personal and inter-personal forms of the offerings. Heidegger (1996) suggests that when faced with an experiential offering, people encounter it in one of the following two ways:

> (1) Leap in, showing others their solution to or perspective on what they are trying to engage with: in short, showing fellow participants the answer or their interpretation. This is viewed as an inauthentic way to deal with others, as it removes individuals' interpretations, depriving others of the opportunity to embrace their own possibilities.
>
> (2) Leap ahead, encouraging the individual to look beyond their present situation and perspectives and see the possibilities. This encourages them to step out of their current situation and be authentic about their own potential, encouraging fellow participants to experience the interaction in a manner that cultivates meaning for each individual.

As noted by Reisinger and Steiner (2006b), this perspective opens up an interesting discussion around the integrity of what is presented and "authenticated" and offers the perspective that the tourism industry, with its tour packages and guides, may have standardised the practice of leaping in for people – so much so that they are removing the possibility for each tourist to find their own authenticity. McIntosh and Prentice (1999) suggest that this has become the norm because many western societies lack a clear identity, so there is a reliance on tourism providers to state the significance of a place, artefact or event. This supports Heidegger's (1996) suggestion that leaping in removes the personal negotiation and journey, which results in a less authentic experience. It is in such circumstances that an opportunity for experiential authenticity offers the possibility for multiple outcomes. People who wish to seek for themselves will leap ahead and create their own experience; those who seek external validation of a site or experience will allow someone (such as a guide) to leap in on their behalf, removing the personal negotiation (or providing a stepping stone so they can then leap ahead). Each outcome meets that person's requirements for the experience.

In the authenticity field, the difference between leaping in and leaping ahead provides an interesting insight into to how people interact with a touristic offering. Whilst it is suggested that the tourism industry has made a habit of leaping in for people and removing the opportunity for interpretation, it would be interesting to see if this position holds at literary tourism attractions, where visitors' involvement with a narrative – and, thus, prior narrative transportation – is more likely. It could be suggested that the prior narrative transportation and the nature of interpreting a story and its message may mean that leaping ahead is more appropriate than seeking to challenge a potentially emotionally connected past transportation experience. The different intra-personal and inter-personal forms offer opportunities to understand the implications of experiential authenticity for both the individually transported reader and those who seek the transportation in a collective form, such as in a reading group or as part of a re-enactment.

The preference for experiential rather than passive activities (Cohen, 1988) coincides with the increase in people's leisure time, an increase in mobility, and an increased awareness amongst consumers of the availability of offerings. It has been suggested that this desire for diversion as a form of escape – and, thus, experiential authenticity – is a proletariat trait (Waitt, 2000). Cohen (1988) proposes that people are able to change their mind and perspective throughout an experience, resulting in a more fluid, emergent definition of authenticity. Other authors are not as generous as Cohen (1988). Boorstin (1961) takes a very negative perspective, suggesting that tourists have clear and simple expectations and, as such, they prefer commodified products, imitations and staged attractions. This aligns better with the post-structuralist perspective that only selected parts (usually the most convenient and appealing ones) are presented, marketed and shown (Waitt, 2000).

Aside from the tangible and experiential conceptualisation of authenticity, discussions have sought to operationalise the concept. For example, Jamal and Hill (2004) suggest indicators of authenticity. Their study identifies three key dimensions (real, socio-political and phenomenological) and two contexts (time and space). Their research stresses the importance of identifying the properties and characteristics of the object/site or place and acknowledging that they are embedded within a socio-political context and are laden with interconnected relationships that tie the object, place and person together. In practice, this is manifested as a combination of education and entertainment features, which emerged from a lack of interest in purely educational sites (Jamal and Hill, 2004). The dimensions of authenticity developed by Jamal and Hill (2004) are evident in a study of Mexican inns by Salamone (1997). This study explores the negotiation process consumers face when the past (in terms of the design of the inn) is appropriated as heritage into the present (Salamone, 1997). This offers a prime example of the constructed aspects of authenticity and their presentation, and the impact this can have on the consumer.

Bryce et al. (2017) noted the evolution of the authenticity discussion and offer an overview of the many manifestations, noting that the custodians of heritage sites are often viewed as re-framers and re-authenticators of history when trying to keep pace with the many manifestations of authenticity and the role that practitioners should adopt. In contrast Bauer (2017) offers the suggestion that authenticity is a psychological issue that is commonly used as a personality descriptor, or as a self-help ideology (Feldman, 2015, 3). This perspective is receiving due attention as the idea of an authentic-self (Lunbeck, 2014) is gaining momentum in other cultural arenas e.g. spirituality and consumption (Bauer, 2017) and as a practical solution to issues of alienation (Rae, 2010).

Part of the issue with conceptualising authenticity is the varied range of interpretations and assumptions that are tied to the word. Within the tourism literature, these result in an almost mythical characterisation of what is authentic. Jamal and Hill (2004) highlight two of the main contributors of this: (1) a scholarly tendency to ascribe characteristics that suggest undisclosed bias, whether normative or personal, revealing philosophical assumptions through the use of language such as “real” and “true”; and (2) the labelling of experiences as authentic or inauthentic by implication rather than by direct use of the terms.

Current research in authenticity appears to have shifted towards individual motivations and perceptions. Whilst it is apparent that the presentation of authenticity is changing, what is not clear is the experience it actually provides for the consumer and how it fits with the consumer’s own motivations. Although the positions and arguments raised are well justified, to date the debate has not considered linkages to related factors, including the target market, education versus entertainment and tourist typologies. Thus, it has not considered the implications for marketers. The lack of a holistic perspective is due, in part, to limited testing of theoretical and conceptual approaches; as such, the field lacks theoretical orientation and a strong contribution to theory-building (Cohen, 1995). Authors (Kim and Jamal, 2007) have called for a greater understanding of the interactions between tangible objects and the experience within the touristic place, stating that such research would help to shed light upon the micro-level characteristics that contribute to the sense of the experience as perceived by the individual. Similarly, Poria et al. (2009) have called for research into visitors’ interpretations of authenticity, focusing on the crucial and unexplored element of visitor experiences and the impact of interpretation. They note that research on this issue may challenge the common belief that visits to such sites are merely a means of educating the public.

2.3.1 The Relationship Between and Authenticity and Alienation

The two primary philosophical underpinnings of authenticity – Marxism and existentialism –also hold alienation as a central concept (Rickly-Boyd, 2013). As such, its relationship to authenticity needs to be appreciated. Baxter (1982) frames his discussions on alienation by making a clear connection to authenticity, suggesting that to feel alienated we are acknowledging a place of non-alienation, or authenticity. Whilst the two concepts are often viewed as disparate, in most instances with authenticity taking the spot light and alienation relegates to the side lines (Knudsen et al., 2016). It is more useful to view them as related: to disclose a position of one concept is to disclose the position of the other, akin to holding the cause (alienation) and the cure (authenticity) on a fluid spectrum. To this end, alienation is usually noted as the negative force to be balanced by the attainment of the positive force, authenticity. Whilst this view may be true for many forms of alienation, it should also be acknowledged that perseverance through an experience of negative alienation could, in many cases, emerge as a positive journey in terms of realising one's self and strengths.

Weir (2009) emphasises the ethical issues surrounding the realisation of alienation; in particular, the tendency of the concept to focus on the actual existential account and a means of highlighting desirable future action. This future is then in the hands of the actual self to realise. This process of reflecting on the nature and reality of one's being is what Heidegger (2003) suggests sets us apart from other forms of being: we are known to care about our nature of being, and other beings do not. This uniqueness of the human condition has been at the centre of the questioning debate since the origins of philosophy and, later, in the fields of law, psychology, religion and ontology (Rae, 2010). Some authors (Feuerlicht, 1978) go as far as to suggest that the ambiguity and multiple applications that surround terms like alienation and authentic are part of their charm. Feuerlicht (1978) makes comparisons with equally ambiguous yet powerful terms, such as "love" and "freedom", to highlight that it is a reconceptualisation that is needed, not a rejection of the term. Rae (2010) extends this to specify that alienation should be reconceptualised with a focus on the ontology of the authentic self, due to the existing focus on what the actual self should aim to be (i.e. what is authentic). It is only by acknowledging the authenticity that we are able to comprehend the degree of alienation; thus, bridging the two concepts across a spectrum. In summary, alienation is perceived as the degree of absence of authenticity.

Whilst the relationship between authenticity and alienation is a logical one, it is worth adding the caveat that any way of “being” is correct and true to the individual who holds that view. As such, if the individual’s way of being fits with their view of authenticity, they will deem life authentic; if there is a disconnect, it will be viewed as alienating (Feuerlicht, 1978, Rae, 2010). From this perspective, the fluid nature of what is authentic (and, thus, what is alienating) is not only subjective to the individual but also is open to interpretation and evolution as the individual moves and evaluates their position within society and their interactions. Rae (2010) supports this fluid nature by acknowledging that many changes in how people think about the ontology of “self” have emerged over time. As such, he offers the suggestion that “authenticity is not simply underpinned by one specific conception of the self. Different conceptions of authenticity are possible because different conceptions of the self are possible” (Rae, 2010:27). Just as Rae (2010) challenges the conceptualisation of self and proposes a multi-faceted perspective, he challenges Papastephanou’s (2001) conceptualisation of positive and negative forms of alienation to offer the position that the experience and acknowledgement of all forms of alienation is in itself an attempt to overcome alienation.

In relation to the tourism industry, MacCannell (1976) notes a post-industrial form of alienation, which is both the cause and consequence of tourism. When considered with its bedfellow, authenticity, this form of alienation is the foundation of the tourism industry and much research (Heidegger, 1962; MacCannell, 1976; Cohen, 1998; Rae, 2010). Xue, Manuel-Navarrete and Buzinde (2014) offer an interesting perspective that utilises three lenses to fully understand the connections between the tourism sector and alienation; namely, production, consumption and existentialism. These lenses are used as a means to understand both the impact of modern society on humans and the impact of humans on society. Xue, Manuel-Navarrete and Buzinde’s (2014) research summarises the lenses usefully as follows:

(1) Production – the production of destinations for mass consumption, often reshaping local communities through the introduction of western models of capitalism and social relations. Britton (1982) notes that this usually manifests itself in the deprivation of local production and is viewed by some as the cause and result of globalisation (Hjalager, 2007). Whilst production as a lens through which to explore alienation is acknowledged as a key result of the spread of tourism, few authors (Di Pietro and Pizam, 2008) have researched how this is manifested with sector workers and the feelings of alienation that it results in. Those who have done so have found that the connections are strongest when explored from the perspectives of ownership and management style. However, this is beginning to change and the area is now enjoying wider interest (Minca, 2009; Kingsbury, 2011; McIntosh, Lynch and Sweeny, 2011).

(2) Consumption – focuses on consumer culture and the prevalence of mass consumption. Urry (1990) was one of the earliest commentators to call for increased segmentation; this is supported by the desire expressed by Ateljevic et al. (2007) for a more critical approach to the relationship between consumer culture and consciousness of selective restricted imposed by tourism suppliers. Urry (1990) notes the role that media and guidebooks play in framing selection choices, preferences and opinions about what is worthy of tourism of investment and thus visitation. Xue, Manuel-Navarrete and Buzinde (2014) support further research in this area by suggesting that some forms of tourism might be more alienating than others, depending on the role of ethics and consciousness in the choice process. This offers an interesting opportunity for literary tourism to explore the consumption perspectives of visitors seeking to reduce alienation through participation.

(3) Existentialism – the discussion on existentialism has its origins in MacCannell's (1976) perspective on escapism from modernity as a key driver of action amongst tourists. The discussion began with MacCannell's (1976) concept of the front and back stage and evolved with Wang's (1999) view of existential and object-related authenticity. Wang (1999) added an interesting

perspective to the discussion by suggesting that even in inauthentic settings, alienation could be overcome through existential authenticity, as the key focus is on the tourist connecting with their authentic self. This position is an evolution of Cohen's (1979) view that holidays have the power to regenerate the self, which makes returning to the everyday alienation endurable.

Emerging from this need for research into visitor experiences and interpretation, and the need for a greater understanding of the sense of an experience, the theory of narrative transportation offers a new lens through which to explore its relevance to literary tourism and its connections with authenticity and alienation.

To understand the drivers that lead to literary tourism and the factors that affect consumer motivations to visit a literary site, there is a need to explore the literature related to the supporting concept of motivation. The literature on motivation will support the identification of any factors that may have an impact on narrative transportation and how it manifests itself at a literary site.

2.4 Consumer Motivation in Tourism

To understand what role narrative-transportation theory plays in how tourists interact with literary sites, it is necessary to review the literature on motivation. This thesis does not intend to add to the body of literature on motivation; rather, it seeks to understand the fit of motivational theories within the tourism sector so that the driving factors that influence action can be better understood. It is felt that an understanding of the development of motivational theory will support the understanding of narrative-transportation theory through gaining an appreciation of what individuals seek to achieve when they pursue the transportation effect. Within the tourism industry and the associated academic literature, consumer motivation theory is a central feature of much discussion; without a clear understanding of the tourist's decision-making process, service providers are ill-equipped to target their offering and maximise opportunities (Pandora, 2003). Cohen (1974) notes that the tourism industry takes a wide range of perspectives and approaches, tying many of the indicators of motivation to segmentation approaches and resulting in wide-ranging discussions on definitions and descriptions. In addition, Dann (1981) notes the fractured nature of the literature on consumer motivation in tourism and calls for conceptual clarification of the terms used and their implications, both for the development of the discussion and practice in the tourism sector. Whilst the plurality of theoretical perspectives ranges from social psychological theories (Crompton, 1979; Iso-Ahola, 1980, 1982) to content theories and expectancy theories (Witt and Wright, 1992), there is consensus that the discussion on motivation is useful and needed in order to understand why individuals act or can be expected to act in a certain way (Dann, 1981). Thus, reviewing the literature may offer insights into why and how a visit to a literary site offers or enhances opportunities for narrative transportation.

The literature on tourism motivation has its roots in the wider consumer motivation literature. Authors such as Maslow (1943), McClelland (1955, 1965), Rokeach (1968, 1973), Haley (1968) and Vroom (1964) influenced the later works of Pearce and Caltabiano (1983), Skidmore and Pyszka (1987), Witt and Wright (1992) and Frochot and Morrison (2000) in the areas of needs-based motivation, values-based motivation, the benefits sought or realised perspective, and expectancy theory, respectively. Table 3 shows the major issues addressed.

Table 3. Summary of the literature on consumer motivation within the tourism field (adapted from Pandora, 2003)

Perspective	Consumer motivation theory relevant to tourism		Consumer motivation issue addressed within the tourism literature	
Needs-based motivation	Maslow (1943) Murray (1938) McClelland (1955, 1965)	Hierarchy of needs. Classification of needs. Trio of basic needs; theory of learned needs.	Pearce and Caltabiano (1983)	Inferred travel motivation, coded in relation to Maslow's hierarchy of needs.
Values-based motivation	Rokeach (1968, 1973) Mitchell (1983) Kahle and Kennedy (1989)	Rokeach Value Survey. Values and Lifestyles (VALS). List of Values (LOV).	Madrigal (1995) Skidmore and Pyszka (1987)	Values, personality type and travel style, coded based on LOV and Plog's personality type. Segmentation of the US travel market based on VALS.
Benefits sought or realised	Haley (1968)	Benefits sought, measured by consumer value and consumer perceptions of brands.	Pearce and Caltabiano (1983) Driver, Brown and Peterson (1991) Frochot and Morrison (2000)	Combination of Maslow's hierarchy of needs and benefits sought. Five generally recognised categories of experiential benefits. A review of benefit segmentation to tourism research.
Expectancy theory	Vroom (1964) Deci (1985)	Expectancy theory, related to work and motivation. Refined and expanded version of Vroom's theory.	Witt and Wright (1992)	Expectancy theory applied to holiday choices and preferences.

Firstly, the literature on needs-based motivation focuses on satisfying consumers' needs and desires for equilibrium. Within this literature, Maslow's (1943) hierarchy of needs is one of the most popular and enduring theories. It has been applied to many settings and is a good general theory of motivation. However, its application within the tourism literature (and elsewhere) has been criticised for being too generic (Schiffman and Kanuk, 1997) and failing to offer insights into the effects of motivation and the importance of competing needs, such as dominance and play (Witt and Wright, 1992). Maslow (1943) himself even questioned the hierarchy upon which the theory is based, and Mowen and Minor (1998) echoed his sentiments by questioning whether needs actually conform to the order of the hierarchy. In addition to this, the time when the hierarchy was constructed was very different to the present day; as such, many elements and needs of society have changed (e.g. many basic survival needs have already been met). Despite these criticisms, the theory is still noted as a useful tool for understanding motivation and developing marketing strategies (Schiffman and Kanuk, 1997), offering a partial explanation for behaviour (Witt and Wright, 1992).

Secondly, the offerings on values-based motivation (focused on segmentation through personality traits and travel styles) are generally well received and utilised within the tourism literature. The three main measures are the Rokeach Value Survey (RVS; Rokeach, 1968, 1973), Values and Lifestyles (VALS; Mitchell, 1983), and List of Values (LOV; Kahle and Kennedy, 1989). They are closely interlinked, as VALS and LOV are modified versions of the RVS following developments to its instrumental and terminal values (Pandora, 2003). Both VALS and LOV are used, although in more recent times LOV has attracted more positive attention due to perceptions of higher reliability and validity (Daghfous et al., 1999). However, some authors (Ekinci and Chen, 2002) prefer VALS because it is rooted in social value so it is more suitable when developing advertising messages for a target market. The inner-orientated nature (Kamakura and Novak, 1992) of the personal value focus of LOV has demonstrated its usefulness in a range of studies exploring the impact of such personal values on motivation (Pizam and Calantone, 1987), decision making (Pitts and Woodside, 1986; Thrane, 1997) and market segmentation (Ekinci and Chen, 2002). The wide range of uses of each measure supports the conclusion that such models are well suited to the tourism field of research and are used in preference to single-value measures of motivation (Madrigal and Kahle, 1994).

Thirdly, from its earliest discussions (by Haley in 1968), research on benefits sought has enjoyed some positive attention. Its use by many large American corporations (Pandora, 2003) was viewed more favourably than other measures because it focuses on causal rather than descriptive factors, supporting its ability to identify future tendencies in consumer behaviour (Haley, 1971). From the 1970s, benefit segmentation has been applied successfully within the tourism industry (Lundberg, 1971; Crompton, 1979), enabling researchers to explore the relationship between motivations and the decision-making process (Pandora, 2003). An interesting development observed by Iso-Ahola (1982) was related to the role of tangible attributes within a tourism experience and the suggestion that such attributes may simply be a means by which experiential benefit outcomes are attained. This may hold special relevance to the inclusion of literary tourism as a form of narrative transportation: in many cases, the tangible is the starting point of a visit to a literary site, which then leads to the experiential narrative transportation effect. This, in turn, has interesting implications for the operationalisation of authenticity within the tourism environment and highlights the need to explore the actual role that tangible authentic elements occupy within a touristic setting. One of the issues that presents itself with regard to benefit-segmentation research is the timing of data collection: some studies focus on benefits sought (pre-visit) and others focus on benefits realised (post-visit). An interesting perspective would be to explore a niche tourist interest, such as literary tourism, and attempt to attain data at both points in time, enabling the two existing perspectives to be reconciled (Frochot and Morrison, 2000; Pandora, 2003).

The fourth area, expectancy theory, has also gained approval within the tourism literature. Witt and Wright (1992) suggest that the theory enables many of the current elements of the tourism industry to be explored within a single framework. In their work they proposed an expectancy model tailored to travel preferences and choices; however, they did own that its limitation lies in its complexity, making it difficult to predict individual behaviour due to the volume of variables (Pandora, 2003). Sharpley (1994) summarises this limitation (and the general difficulty with all the motivational theories and approaches) by stating that tourist motivation is a complex subject in itself, with many elements, factors and areas for consideration.

The evaluation of the broad motivational theories and their associated limitations and complexities has resulted in authors (Mowen and Minor, 1998) drawing attention to narrower theories that could be of relevance. Foremost in this recommendation is the motivation for hedonic experiences theory (Hirschman and Holbrook, 1982; Holbrook and Hirschman, 1982), noted by Pandora (2003) for its focus on desire for emotion and leisure activities. This may be a closer match to the aims of this study, which focuses on the narrative-transportation connections formed and how they can manifest in or be enhanced by a visit to a literary site and engagement with its offerings. This is a logical step for the development of narrative-transportation theory. It is a step that will enable the existing developments in motivation theory to be utilised in a new setting, as the issues have already been explored within the arts and entertainment sector.

Poria, Butler and Airey (2004) are just some of the researchers exploring the motivations behind visiting heritage sites. Whilst it is noted that heritage sites are not the same as literary sites, they share many characteristics that are applicable to any form of cultural tourism (Prentice; 1993), including a celebratory attitude and similar tourist typologies. Dann (1977) suggests focusing on the push factor of ego-enhancement as a means of understanding motivation, whilst Crompton (1979) and Yuan and McDonald (1990) have found success in the application of push and pull factors. Of particular interest to the literary focus of this study is Iso-Ahola's (1982) escape-seeking perspective, which enables the individual and group elements of narrative transportation to be reconciled with the individual acts of reading and reconciliation and the potential for group interpretation at literary sites.

Two publications offer an interesting perspective. Firstly, Moscardo (1996) reduces motivation down to two drivers: education and entertainment. The discussion surrounding these two primary motivators has long been held as a mainstay of the heritage literature. Secondly, Poria, Butler and Airey (2004) suggest that motivations to visit such sites can be classified into one of the following three reasons: (1) to experience heritage; (2) to learn; or (3) to be part of a recreational experience. Between these two perspectives there are areas of overlap, which suggest a need for further exploration. Thus, this study will seek to attain a clearer understanding of these motivations and the nuances behind visitor experiences.

Packer and Ballantyne (2004) suggest that for many people, education is something that can only take place in formal surroundings and is not the pastime of choice when given the opportunity of an alternative. Entertainment, by definition, has connotations with leisure activities; as such, is often sought as an escape from “the daily grind”. It can be related to an individual’s interests or mood, and it is generally perceived as the opposite of education, which is traditionally considered to be a somewhat regimented and restrictive activity when compared with the frivolous nature of many entertainment pastimes. It is worth considering that the meaning of a word can limit its application to new areas. It must be acknowledged that visitors to a site may not hold the same definitions of the aforementioned concepts or pigeonhole them as rigidly as academics and professionals do, allowing for individual subjectivity (Falk et al., 1998). It is hypothesised that the two concepts exist in a more orthogonal manner as opposed to being in opposition, and degrees of one are often used to support the other.

Many have suggested that education and entertainment within heritage tourism make an odd coupling (Greenhalgh, 1993). There are two main positions in this debate. The first is that the elements of entertainment and education are too different, both in their objectives and the visitors they attract, to be coupled successfully (Greenhalgh, 1993). Conversely, it is suggested that one cannot exist without the other and only by joining forces will the customer receive the best experience (Roberts, 1997). Several authors (Boyd, 1992; McManus, 1993; Brown, 1995) have noted the conflict between education and entertainment within the heritage industry, but Roberts (1997) merely notes the pitfalls of each when implemented to the extreme. Such research has made it clear that neither education nor entertainment will work successfully in isolation, so they must be considered in tandem.

Research into the origins of this apparent gulf yielded useful results. Greenhalgh (1993) is quick to note that the division between the two is characteristic of western thinking regarding self-imposed cultural boundaries between work and leisure. This may be a result of the development of leisure time. Mayo and Jarvis (1981), Snepenger (1987) and Lee and Crompton (1992) have explored the motivation for visiting heritage sites, and all concluded that factors such as novelty, a desire for understanding, and new and varied sources of stimulation are forceful motivators. This, combined with the need for self-fulfilment (Stebbins, 1982) and a greater understanding of purpose and existence (MacCannell, 1973; Roberts, 1997), make entertainment the ideal medium to deliver what consumers seek from traditional education settings. This combination of education and entertainment bodes well for the product of literary tourism and the application of narrative-transportation theory: in many cases, both mediums are conducive to the motivation for the visit. Literary sites receive many visitors who take an educational perspective; for example, school visits. Conversely, many individuals who have enjoyed the literature and have experienced narrative transportation as a leisure pursuit before may visit associated sites as part of their leisure activities and as an extension of the literature to seek deeper connections and further the narrative transportation experience. Visitation can also be viewed as a means of informal education, although participants may not consciously seek it as that.

Understanding the evolution of motivation theory has led to the identification of several smaller motivation theories that offer the potential to explain the role of literary sites as a form of narrative transportation. This supports the key objectives of assessing the conceptual breadth of narrative-transportation theory through new mediums; namely, visits to literary attractions.

Once a site has a clearer understanding of visitors' motivations, they are able to operationalise these findings within the branding and marketing of the destination or attraction. If this leads to the inclusion of literary tourism as a form of narrative transportation, it will enable the attractions to emphasise the elements that hold the greatest appeal and lead to the promotion of key drivers for attendance. This, in turn, should result in a greater synergy between consumers’ needs and expectations and the offering of the site. To this end, a clear comprehension of the role and direction of destination-management literature is required. This will provide an understanding of how an attraction is managed and the processes that drive tourists to visit.

2.5 Destination Management

As with the review of the motivation literature, this thesis does not seek to contribute to the body of knowledge on destination management. However, knowledge of destination management is deemed as vital to understand the process of decision making that consumers, and tourists in particular, go through when selecting a destination to visit. The literature on destination management has evolved in such a way that recognised models are in place that detail the decision-making process. To date, this same decision-making process structure does not exist in the narrative-transportation literature. As such, the application of a destination-management perspective supports the data collection and analysis.

In addition to understanding the factors that affect consumers’ motivation to engage in tourism, it is vital to understand the pre-travel variables that contribute to consumer satisfaction (in order to evaluate the success of marketing efforts) and to understand the measures and processes that are in place for the post-travel evaluation process (Chen and Chen, 2010). The attainment of tourist satisfaction (a positive reaction) for both the pre-travel and post-travel evaluations affects the attainment of overall satisfaction with the destination (Chen and Phou, 2013). This affects the likelihood of return visitation, positive word of mouth and the consumption of related products and services in the future (Kozak and Rimmington, 2000).

Destination management is concerned with the management of a location’s resources, including its infrastructure, attractions, amenities, capacity and host involvement (Buhalis, 2000). It is key to ensuring success within a tourist region (Morgan et al., 2004).

Destination branding is a recent and powerful addition to destination management (Blain et al., 2005). It has evolved from the successes of branding consumer products in the late nineteenth century (Low and Fullerton, 1994), the need to stand out amongst increased competition, high product similarity and high levels of substitutability (Usakli and Baloglu, 2011).

As defined by Blain et al. (2005), destination branding sets out to achieve four primary objectives:

(1) To support the creation of a brandable identity that differentiates a destination.
(2) To consistently convey the expectation of a unique and memorable travel experience.
(3) To reinforce the emotional connection between the visitor and the destination.
(4) To reduce consumer search costs (time) and perceived risk associated with the destination choice.

Similar to product branding, destination branding is based on the idea of generating a positive image by selecting distinguishable and easily identifiable elements (Cai, 2002). These include slogans, logos and visual representations designed to increase appeal and synonymy between perceived attributes and a destination (Aaker, 1991; Schmitt and Simonson, 1997; Ritchie and Ritchie, 1998; Pine and Gilmore, 1999; Ryan, 2002). Within destination branding are the related concepts of brand image and brand personality (Plummer, 1985; Keller, 1998; Hosany et al., 2006). These are seen as key to a destination’s success regarding loyalty and positioning.

Destination image, just as with brand image, is related to subjective pre-travel knowledge of a destination. This is based on personal opinions; for example, hot or cold, safe, and so on (Ekinci, 2003), which vary between individuals. Plummer (1985) and Patterson (1999) propose that brand image is the encompassing concept, with the sub-construct of brand personality related to the affective components of brand image. This suggests that the two components do not sit side by side but operate within a hierarchical relationship (Hosany et al., 2006).

Aaker (1997) conceptualises brand personality as having five dimensions: sincerity, excitement, competence, sophistication and ruggedness; thus, using human personality traits to describe a brand. Destination personality is the application of brand personality to the field of tourism, which makes use of human traits in the same way. This has proved to be a useful tool. Many researchers (Aaker, Benet-Martinez and Garolera, 2001; Supphellen and Gronhaug, 2003; Venable et al., 2005) found that Aaker's five-trait model was not universally applicable across countries, products and services. As such, a need emerged for a variant that was tailored to the tourism industry and allowed for a mixture of products and services within one brand, the tourist's emotional investment in symbolic values, and perceptions being generated by the tourist as opposed to the resident (Ekinci and Hosany, 2006). Adapting Aaker's (1997) five-trait model, Ekinci and Hosany (2006) developed a model of destination personality with three dimensions: sincerity, excitement and conviviality. These characteristics offer some similarity to the research conducted by Palmatier et al. (2006) in which satisfaction, trust and attachment are the key elements that enable visitors to form a relationship with a destination. Emotional relationships with destinations and places hold the key to tourist loyalty (Thomson et al., 2005). It could be suggested that in cases of single visitation, where return visits are not pursued, the tourist's loyalty could manifest itself in a long-term positive view of the destination and repeated positive word of mouth, enabling the visitor to reinforce and re-state the positive connection with and loyalty to the destination. When considered from a literary tourism perspective, the emotional connections that individuals have with a story (whether because of the plot, the time invested or narrative transportation) could present an opportunity for destination marketers to create a stronger bond or connection with a literary heritage site. Therefore, based on the apparent importance of these relationships within tourism, destination personality needs to be explored further.

Several studies (Sirgy, 1982, 1985; Sirgy et al., 1991) have explored the congruence between consumer self-concept and product/brand image to predict consumer behaviour variables, including product/brand attitude, customer intention and behaviour and loyalty. These studies focus almost exclusively on the match between consumer self-concept and product/brand image. Aaker (1999) found a notable self-congruity effect with reference to brand personality; however, there has been limited further investigation into this relationship (Aaker, 1999; Helgeson and Suphellen, 2004; Azevedo and Pessoa, 2005). As such, the application of this theory to tourism, in particular literary tourism and the relevance of narrative transportation at literary sites, offers an opportunity to extend this research and adds to the constructs of relevance in this thesis.

In line with calls for further research (Hosany, Ekinci and Uysal, 2006; Pike, 2009), It is anticipated that a literary setting (due to the narrative nature of the offering and the emotional connection) would offer an interesting perspective from which to study the congruence between consumer self-concept and brand personality. The mixed findings of other researchers (Aaker, Benet-Martinez and Garolera, 2001; Supphellen and Gronhaug, 2003; Venable et al., 2005) suggests that the application of Aaker's model cannot be assumed. Whilst the framing of this thesis suggests a literary setting would be a good base to research the aforementioned issues (of consumer self-concept and brand personality), it would be a side step from the focus of the study. However, on a more relevant note, Aaker (1995) found that a stronger match between the visitor's own personality and that of the destination results in a more favourable attitude. By extension (Sirgy and Su, 2000), it results in positive action towards the destination with regard to motivation and participation. It is anticipated that these links between self and destination can be extended to include a perceived affinity with the author or characters at literary sites and, thus, a greater degree of narrative transportation.

Having identified the aforementioned opportunity for theory development, a need for exploration is clear. Research has suggested that the best way to investigate this relationship within a literary tourism setting is to conduct a phased exploration of the image-formation process, which will offer multiple opportunities to identify any evidence of congruence between the consumer's self-concept and brand personality. As such, the application of destination-image formation in a literary context needs to be explored. Most notably, this can be done through an investigation of the usefulness of Gunn's (1988) model of destination-image formation as a tool with which the key stages of formation can be identified and monitored and any presence of narrative transportation can be identified.

2.5.1 Destination-Image Formation in a Literary Context

Michaelidou et al. (2013) note that the knowledge and feelings of the tourist have an impact on the tourist's behaviour and their inclination to visit. This extends Beerli and Martin's (2004) acknowledgement of the impact of the individual on the image formation process and that all images are dynamic and non-constant. This is especially true for literary attractions, where the destination image is connected to the tourist's personal interpretation of a narrative and the current trend for adaptations, which includes public opinions on the actors involved in such adaptations.

Reynolds (1965) explores the formation of a destination's image as the creation or development of a mental construct related to a location or place based on selected impressions chosen from a wealth of information. The form of such information includes (but is not limited to) the customary attraction leaflet or poster, word of mouth, newspapers, magazines, and, increasingly, social media and blogs. These impressions then form the basis of the motivation to visit; in turn, visitation then presents the opportunity for these initial impressions to be verified or modified based on the first-hand experience of the visitor (Echtner and Ritchie, 2003). Gunn (1988) summarises the stages involved in destination-image formation in his model of the seven stages of travel experience.

(1) Organic-image formation: accumulation of images from non-touristic/non-commercial sources.
(2) Induced-image formation: accumulation of commercial sources of information.

(3) Decision to visit the site or location.
(4) Travel to the destination.
(5) Participation and involvement in the site or location.
(6) Return home.
(7) Modification of pre-visit images based on first-hand experience.

The model developed by Gunn (1988) offers a useful insight by differentiating the process of destination-image formation from that of product-image formation, acknowledging that the former is derived from a wider range of sources than the latter (Kotler, 1987; Echtner and Ritchie, 2003). It is widely agreed that following a visit (post-visitation), individuals tend to re-evaluate the destination image more realistically based on having experienced the touristic offering (Pearce, 1982; Phelps, 1986; Chon, 1987). In some cases, they can offer a more complex appreciation of the destination and its points of differentiation from other locations (Pearce, 1982; Phelps, 1986; Chon, 1990).

The stages involved in destination-image formation offer three clear points at which visitors' perceptions are crucial and could (via more focused research) yield insights into the presence of narrative transportation amongst participants at literary tourists attractions. Gunn (1988) observes that individuals can have a destination image without having visited a place and without having engaged with commercial sources of information. Thus, preconceived images can have an impact (Kotler, 1987). If these preconceived images are negative, it can hinder progress to the next stage: induced-image formation. In studying the process, this second stage would be an optimum stage at which to evaluate any evidence of narrative transportation and the image formation taking place, as it is often based on reaching this point that the decision to visit is either reinforced or dismissed. Given the influence of marketing and other commercial materials at this critical second stage, evaluating expectations in relation to marketing materials at this stage may offer insights into (1) the key triggers of motivation and desire that potential visitors seek; and (2) whether the marketing materials present any triggers that facilitate a sense of narrative transportation before the visit. Assael (1984), notes that destination image changes with increased exposure to information based on the accumulation if images and beliefs (Kim and Richardson, 2003). As such, the final stage – post-visit image modification – highlights another opportunity to gauge how initial perceptions and expectations were either met or left unsatisfied, and the resulting impact of this on the final destination image and the degree of narrative transportation that occurred.

The literature review has highlighted several theories and concepts that add to the understanding of narrative transportation and present opportunities for further theory development or state a need for further research. To date, narrative transportation has not been studied within a literary tourism setting. Its inclusion as a medium for transportation not only emerges logically from the earlier developments but also may offer new insights into visitors' interactions with authenticity in literary settings and what drives them to visit. To gain an appreciation of why literary tourism is an area that is worthy of investigation into the conceptual breadth of narrative transportation and is of equal importance to the other fields that have been acknowledged as vehicles for narrative transportation (e.g. film, social media, brand communities and TV adaptations of novels), an appreciation of its scope will now be offered.

2.6 Tourism, Heritage and Literary Sites

2.6.1 Overview of the Tourism Sector

The last six decades have witnessed the continued growth and diversification of the tourism sector; indeed, it has become one of the largest and fastest-growing sectors in the world. With direct, indirect and induced impacts totalling 10% of global GDP, the tourism industry is vast (UNWTO, 2016), accounting for 1 in 11 jobs, 7% of the world's exports, 30% of service exports, and having an export value of $1.5 trillion (UNWTO, 2016). Testament to this rapid growth is the increase of international tourists from 25 million in 1950 to 1.2 billion in 2015, with numbers forecast to reach 1.8 billion by 2030 (UNWTO, 2016). The tourism sector has been noted as a key driver of socio-economic progress and it is the primary income source of many developing and early manufacturing economies.

The UK is ranked eighth in the world for international tourist arrivals and fifth for international tourist receipts (UNWTO, 2016). When coupled with the UK's domestic offering, this culminates in a £121.1 billion contribution to the UK economy (Tourism Alliance, 2016). Domestic tourism alone contributes in excess of seven million trips to museums and £1.1 billion spent on festivals and cultural events (Tourism Alliance, 2016). This adds to the overall contribution to the economy of £2.6 billion from literary tourism (Tourism Spotlight, 2011). The inbound (overseas visitor) market produces 765,000 visits to the UK a year, which incorporate visits to literary, TV and film locations (British Tourism Week, 2009); 36.1% of all international tourists are said to be primarily motivated by visiting literary and screen locations (Olsberg, 2015), which is worth an estimated £609 million (British Tourism Week, 2009).

Turning to global perceptions of the UK, it is ranked third, fifth and sixth out of fifty nations for having an interesting contemporary culture, historic buildings and cultural heritage, respectively (Visit Britain, 2015), with key pull factors including literature, films, heritage, museums, education and art (Visit Britain, 2015). As such, sites that incorporate these themes are key to the UK tourism industry and are worthy of further research to enable sites to make the most of current opportunities. The UK's potential as a globally attractive literary destination was confirmed in 2008 when Trip Advisor awarded the top three literary destinations in the world to London, Stratford and Edinburgh (Trip Advisor, 2008). Since then, UK cities have frequently topped the charts of global literary locations (Andres, 2016). A comparison of visits associated with literature, film and TV across the UK shows that this type of tourism is a key driver in drawing visitors away from London (Visit Britain, 2011). Due to the economic downturn, the literary sector is keen to capitalise on the growth in "staycations", which rose from 35% to 41% between 2011 and 2012 (Poulter, 2013). More recently, this increase in the popularity of domestic tourism has been compounded by a spate of terrorist incidents and currency fluctuations: a record-breaking 7.3 million people opted for staycations in the first quarter of 2016, which was an increase of 10% since the same period in 2015 (Morley and Willgress, 2016).

2.6.2 Heritage Tourism

In the main, the heritage sector has its roots in the origins and purpose of museums. The British Museum, established in 1753, was tied inextricably to the upper classes; it was viewed as a place of collection, not of display, and the entrance fee restricted visitation to a pastime of the wealthy (Foley and McPherson, 2000). The mid-1800s witnessed a period of societal change that established a new desire for personal betterment: the French Revolution and the onset of the industrial era were coupled with the creation of the Museums Act of 1845 (England and Wales), the Public Libraries Act of 1853 (Ireland and Scotland), the Public Libraries Act of 1854 (Scotland), and the Great Exhibition of 1851. This all contributed to reforming perceptions of leisure time amongst the wider population (Foley and McPherson, 2000). Following World War II, various factors contributed to the re-invention of the heritage industry, such as a growing interest in education, increased nationalism, a period of industrial decline and reduced public funding (Foley and McPherson, 2000). This resulted in a change in attitude towards heritage sites, moving away from solely viewing the grand and towards the incorporation of and increasing interest in the vernacular (Youngs, 2006). Motivation for visiting sites shifted from being solely educational towards the desire to be educated whilst being entertained; thus, allowing education to take place in less formal surroundings (Greenhalgh, 1993). This change in function and visitor motivation has not gone unnoticed. It has supported the evolution of the wider heritage sector and has resulted in many heritage sites installing a wider variety of interpretation techniques and incorporating other aspects, such as cafes and shops (Lewis, 1991; Foley, 1996). These changes have been supported by an increase in the vocabulary used by site managers in a bid to attract a wider range of consumers, as highlighted earlier during the exploration of cultural heritage (see 2.6.1). This could be attributed to the wide range of offerings now available or to the negative connotations associated with traditional museums. This change is evidenced by the wide range of literature on open-air and living museums, heritage sites and historic tours, showing a clear widening of the terms used.

Moving away from the development of the heritage tourism sector and its origins, the discussion within the field of heritage has many contributors. Indeed, it was termed the buzz word of the 1990s by Palmer (1999:315), such was the volume of publications within the field. Part of this discussion (Hewison, 1987; Richter, 1999; Timothy and Boyd, 2003) centred on the distinction between heritage and history, framing history as objective and unchanging whilst framing heritage as a distortion of the past and a selective recreation that can be manipulated to favour one group over another (Richter, 1999). This discussion could be undone when considered from a historian's perspective, where it has long been acknowledged that what is included in history is often the result of manipulation by the victors (Lowenthal, 1998).

The suggestion of heritage as dissonant (Hewison, 1987; Richter, 1999; Timothy and Boyd, 2003) and a distortion of the past could offer kinship to the early discussion on authenticity and the search for the truth (Frost, 2006). According to Hewison (1987), visitors and participants were aware of this selective manipulation and sought out the authentic and verified truth, leading to the rejection of staged and manipulated recreations. Various authors (Hewison, 1987; Nuryanti, 1996) have noted that the heritage sector offers an ideal setting within which behaviours can be observed and studied on an individual, group and societal level. This includes understanding the management (Cheung, 1999), marketing (Bennett, 1995) and sustainability of such sites (Krippendorf, 1987).

Following the perspective that the heritage sector provides a significant and fast-growing tourism product (Garrod and Fyall, 2000), Timothy and Boyd (2003) consider that the sector has three distinct categories: (1) tangible immovable objects, such as buildings; (2) tangible movable objects, including artefacts; and (3) intangible heritage, which incorporates customs and culture. Ramshaw and Gammon (2005) later identified a fourth category representing the reproduction of goods and services. The categorisations of Timothy and Boyd (2003) and Ramshaw and Gammon (2005) have some overlap with the dimensions of authenticity developed by Jamal and Hill (2004). (These are discussed in section 2.2.) The similarities and overlap between the constructs of authenticity and heritage highlight the interest in reaching a consensus from which the industry and academics can operate (Jamal and

Hill, 2004). Previously, these distinctions would have been used to place a higher value on tangible heritage than on intangible heritage; however, this is changing, with newer perspectives regarding the two types of heritage as equally valuable (Ahmed, 2006). This change has mirrored the expansion of the heritage sector to include not only grand homes but also the vernacular (McCarthy, 2004).

The curatorial approach of the heritage sector (Leask and Goulding, 1996) sets it apart from the general tourism industry. Care and conservation are high on the agenda and it is suggested that access and solvency are secondary considerations (Garrod and Fyall, 2000), with some heritage managers failing to recognise their connection to the wider tourism industry and, thus, failing to maximise financial opportunities (Croft, 1994). However, this is a view that is changing as sites face funding cuts and are being encouraged to exploit revenue-generating opportunities wherever possible.

The heritage literature has moved on from debating what constitutes heritage and history to more useful discussions surrounding perception and the creation of meaning at such sites (Poria et al., 2003). Urry (1990) was one of the first to suggest that visitors to heritage sites come not only to gaze and be educated but also to feel and engage in an emotional experience. This extends the existing geographical and psychological literature (Zube et al., 1982; Zube, 1987), which suggests that in order to understand people's behaviours within a place it is necessary to understand the links between the person and the place. This, coupled with the discussions on the nature of reality and objectivity (Morris, 1988) and consumers' perceptions of experiences (Swarbrooke, 1996), have led authors (e.g. Poria et al., 2003) to find that perceptions of relevance and highly emotional experiences can lead to lengthier, more fulfilling heritage visits amongst patrons. From this, a clear distinction was made between heritage tourists (a much smaller group than initially thought) and tourists in heritage places. This exhibits synergy with the motivations of literary tourists, ranging from pilgrims (akin to heritage tourists) to casual tourists (who are more aligned with tourists in heritage places).

Within the tourism literature, heritage tourism forms the backdrop for most of the research on authenticity. Traditionally, heritage sites and museums were places for the elite of society to be educated and pass their leisure time (Foley and McPherson, 2000). This was extended to include the display of country estates and the preservation of grand architecture (Lyth, 2006). This tendency to favour the grand was reflected in UNESCO lists of heritage sites in the form of tangible heritage (property and artefacts); however, there is now a drive to redress the balance (Kirshenblatt-Gimblett, 2004) and preserve the intangible, including folklore and tradition. The bias towards the tangible is attributed to the tradition of museums to preserve artefacts (Munjeri, 2004). Redressing the balance by preserving both tangible and intangible heritage has resulted in other changes, including a widening of the presentation methods on offer and attempts to widen appeal. Given the recent inclusion of intangible elements of heritage, which cannot be verified in the same way as, for example, a piece of pottery, a re-evaluation of what is considered authentic has occurred. Some have suggested (Lowenthal, 1998; Timothy and Boyd, 2003) that this wider incorporation of what is authentic has opened up the sector to commodification, with the pressure to widen participation affecting historical accuracy and, by extension, the credibility of a site.

There are two main perspectives on the impact of tourism on historical accuracy. Several authors take the stance that heritage tourism commodifies experiences for tourists' pleasure and capitalist gains through the inclusion of costumed guides, varied interpretation methods and gift shops and by adopting an entertainment perspective, which has a negative impact on the perceived validity of what is presented, even if it is truly historically accurate (Hewison, 1987; Lowenthal, 1998; Timothy and Boyd, 2003). The counter-argument suggests that a true authentic experience is created by the individual tourist and their level of interaction, regardless of the authenticity of the tangibles (Wang, 1999). As a result, multiple views of authenticity have emerged.

The discussion will now move towards understanding and defining the literary tourism offering and its origins, purpose and size.

2.6.3 Literary Tourism

The origins of literary tourism date back to the eighteenth-century culture-based "grand tour" (Malamud, 2009). From these early beginnings, whole regions were redefined to emphasise their literary links (Watson, 2007).

Literary tourism is the travel of individuals to sites with literary connotations (Squire, 1994). These include the birth and resting places of authors, their former residences, and locations mentioned in their novels (Ommundsen, 2005; Watson, 2007).

This can be extended (Tooke and Baker, 1996), to include sites used in TV and film adaptations, with such offerings aiming to achieve high market penetration, to alter the perceptions of a destination (Kim and Richardson, 2003), and as a means of lengthening the tourist season (Busby and Hambly, 2000). Watson (2007) suggests that literary tourism is the modern-day pilgrimage, with literary pilgrims seeking meaningful experiences at sites that offer a chance to explore the author's motivations and question the circumstances under which the literature was written. Whilst the relationship between literature and tourism dates back to Roman times (Hendrix, 2009), it is only in recent years that the subject has attracted serious academic interest. Common amongst the research is the consensus that the literary offerings create dreams, and it is then the responsibility of the tourism industry to fulfil those dreams in a faithful and sympathetic manner (Drabble, 2009; O'Connor and Kim, 2014). This creation of dreams could be likened to narrative transportation and the ability of the reader to become immersed in another world. However, like dreams, an individual's interpretation of a novel is subject to their own conditioning, experiences and commitment. Therefore, crafting such experiences is not only difficult but also requires a detailed understanding of the types of experiences and interactions being sought. This research aims to shed light on this interaction and analyse the suitability of narrative transportation to explain the occurrences at literary sites.

As with all hobbies and interests, there is a spectrum of interest in relation to literary tourism. Where a participant appears on the spectrum of literary tourism engagement can be connected to levels of prior transportation and exposure. The most committed of literary tourists are known as literary pilgrims. They are noted by Bourdieu (1984) as belonging to the dominant classes and are defined as well educated with a high level of cultural capital, affording an elevated appreciation of the literature, with their social position setting them apart from ordinary tourists. Thankfully, the general growth in tourism and the movement of people has resulted in a reconsideration of this narrow and outdated view (Herbert, 2001). The current perspective is much more inclusive, still allowing for pilgrims but appreciating that general interest and a "when in Rome" attitude accounts for the bulk of visits to literary sites (Herbert, 2001). This range of tourist types offers an interesting and useful means of appreciating the variety of motivations for visiting a literary tourism attraction. When considered in relation to the focal theory of narrative transportation, it may offer a method of distinguishing different forms of transportation.

The growth in the popularity of literary tourism has seen Edinburgh awarded the world's first "city of literature" status by UNESCO (City of Literature, 2013). It has also seen growing interest in literary festivals, with the Jane Austen Festival in Bath attracting 1,600 attendees over ten days (Morrison and Shiraz, 2013). Lyme Park, one of the locations used in the TV adaptation of *Pride and Prejudice*, has witnessed a sustained increase in visitor numbers since the series was aired (UK Film Council, 2007). The *Harry Potter* books and films generated a 120% rise in visitors to Alnwick Castle and a 50% increase in visitors to Gloucester cathedral, with the films estimated to have brought in an additional £9 million in tourism revenue (UK Film Council, 2007). In general, literary tourists are already familiar with the literary offerings of a site and view TV and film adaptations as an extension of the literary product (Busby and Klug, 2001), both of which are recognised forms of attaining narrative transportation (Peracchio, 1993). However, it is also observed that film and TV adaptations can introduce literature to a new audience. For example, David Tennant's appearance in *Dr Who* led to the subsequent sell-out performance of his portrayal of *Hamlet* and *Richard III*, where the audience were fans of Tennant and not necessarily Shakespeare.

Whilst the definition of literary tourism is generally agreed to be the travel of individuals to sites with literary connotations (Herbert, 2001; Ommundsen, 2005; Watson, 2007), subtle developments and nuances are continuing to emerge as the area attracts more research interest. Some (Smith, 2012) would even suggest that the concept has yet to reach a formal consensus. Squire (1991, 1993, 1994) builds on his earlier description of destinations linked to writers and their output to include the interactive nature of literary sites and the potential they offer to communicate ideas and beliefs. This evolution is noted by Gentile and Brown (2015), who imply that such sites as defined by Squire (1994) are merely social creations for tourist enjoyment. For many authors (Herbert, 1995; 2001; Robinson and Andersen, 2002; Smith, 2003; Stiebel, 2004; Müller, 2006), the definition provided by Squire (1994) does not allow for the unique relationships between space and place that literary tourism encourages, the impetus to visit a location that a novel can encourage, or the added meaning that it can give to a location.

Westover (2008) offers an alternative dimension to the discussion by exploring the issues and the potential disappointment that can result when literary visitors seek a level of connectedness to an author without considering the differences in their existence; this is especially true if the author is deceased. Here, the expectation of seeing the manifestation of the literary offering in the present-day world can result in disappointment if the visible cues and representations are lacking, potentially leading to alienation and a widening of the gap between the two worlds or realities (Westover, 2008). This could also be interpreted as a hindrance to attaining narrative transportation in the context of the focal theory; it would be interesting to observe how visitors negotiate this alienation within the literary tourism setting and how it impacts on the form of narrative transportation that visitors are able to engage in. Westover's (2008) discussion on connections between the literary visitor and the author links well to the heritage studies of Poria et al. (2003) on the meaning and relevance of sites to individuals, which found that increased meaning results in increased expectation of a connection. This may offer an interesting insight into the possible expectations of visitors who arrive at literary sites with prior experience of narrative transportation. Gentile and Brown (2015:27) offer a new dimension to the definition of literary tourism, focusing on the educational value of literary tourism with the aim of popularising literature so that it is able to link more intimately with everyday life. This addition to the definition may be truer in some settings, especially when the subject matter is the focus of formal education or features on the national curriculum.

Social theories that explore the construction and consumption of tourists' experience may offer some understanding of the scope of literary tourism drivers (Connell, 2012). It is noted within the literature that many of the drivers of literary and film tourism are shared (Connell, 2012). Both typify the values of post-modernity, where the symbolic values of the product (e.g. a location) can have greater appeal than the product itself (Rojek, 1995). In this vein, visiting a literary or film location is more appealing than visiting a location without such connections, purely for its intrinsic qualities (Butler, 2011; Connell, 2012). This has connections with MacCannell's (1976) early conceptualisation of authenticity and engagement in post-modern cultural experiences, where enjoyment is achieved through experiencing pre-determined signs and markers that have been validated and positioned within a socially constructed, hyper-real setting (Eco, 1986). This action is neatly summarised by De Certeau (1984), who likens literary tourists to travellers who seek to occupy a landscape in order to gain intensified connections (a result of narrative transportation) as a result of the narrative created by secondary sources (the authors). Ousby (1990) suggests that this is precisely the appeal of literary locations: they exist and can be visited.

The forms that literary tourism can take represent another area of development. Butler (1986) identifies four types of literary tourism, based on varying needs, motivations and expectations:

(1) A form of pilgrimage.
(2) Visiting places of significance within a novel.
(3) Visiting locations that appealed to or inspired an author (they do not have to appear in any published works).
(4) Visiting a region that is connected with an author.

It is worth noting that Butler (1986) offers the examples of Shakespeare's Country and Catherine Cookson Country for the fourth category. However, in the case of modern literature, whether an area attains this level of recognition and popularity is largely dependent on the funding and success of marketing campaigns, the surrounding and supporting infrastructure and the availability of ancillary products and services.

In recognition of changes in the industry and society, Busby and Klug (2001) extended the model developed by Butler (1986) to include (5) travel writing and (6) film-induced tourism. Butler supports these additions, noting the reliance of literary tourism on film and TV adaptations. It could be suggested that such adaptations are a form of marketing and that literary sites should proactively encourage adaptations and TV materials related to their authors (and are doing so, in cases such as Highclere Castle), especially in view of the increase in tourism noted earlier. A Mintel report (2011) extends Butler's model further to include (7) attendance at literary festivals and (8) bookshop tourism.

Accepting that the meaning, relevance and importance of literature is based on social feelings and values, it is not surprising that some literary authors and their creations become household names (e.g. Anne Frank, Mary Shelly's Frankenstein). It is noted that class and generational boundaries can restrict an author's attainment of such a status outside a particular grouping. It is not surprising that current or cult "reads" have the ability to develop the literary tourism offerings in a location; for example, Dan Brown's *The Da Vinci Code* and the resulting tours in the UK and France, and the 50% increase in visitors to Kefalonia following the literary offering and subsequent adaptation of Louis de Bernières' *Captain Corelli's Mandolin* (Hudson and Ritchie, 2006a; 2006b).

Since much of what is written that eventually contributes to literary tourism is drawn from real life, actual places or elements of society, it is understandable that, over time and because of the value placed on the works by readers, the works form part of a destination's heritage and culture. This is especially true of classical literature (which is one of the areas focused on in this study), which has endured over time and highlights many facets of society that no longer exist. For these reasons, literary sites very often straddle cultural and heritage locations; as such, the personal connection for many determines the subset that they believe it belongs to.

There are conflicting opinions on the positioning of the literary tourism phenomenon. Some authors (Squire, 1991; Robinson and Andersen, 2002; Carson et al., 2013) regard it as form of cultural tourism; MacLeod et al. (2010) position it as overlapping with cultural tourism; and Hoffmann (2013) suggests that it is a micro-niche. Herbert (2001) explores the constructs that are related to both literary and heritage tourism, suggesting that literary tourism fits within the wider practice of heritage tourism. This view is interesting when considered in relation to modern literature, such as *Harry Potter*, where heritage could be understood to include things that are current but have entered the psyche to become parts of what will become heritage.

In seeking to understand the placement of modern literature within Herbert's (2001) definition it is evident that, at times, the terms heritage and culture have been used simultaneously and interchangeably to cover similar elements. As such, the current literature appears not to be concerned with the differences; instead, it is focused on the similarities and creating a workable term. Cultural heritage as an umbrella term is becoming more widespread and it is recognised by UNESCO as incorporating several categories of heritage (UNESCO, 2016). These are tangible heritage (movable, immovable, and underwater) and intangible heritage (traditions, arts and rituals, natural heritage and heritage in the event of an armed conflict).

To best align the concepts under investigation with the focus of this research, the position taken is to align with Herbert's (2001) perspective: acknowledging the reflexive nature of presentation and consumption at literary sites and how value is apportioned to such works. As such, literary tourism is viewed as a subset within the area of heritage tourism.

2.7 Summary of the Reviewed Literature

The literature review has explored the development of the focal domain – narrative-transportation theory. In addition, it has identified elements within the secondary domain of authenticity theory that may help to better understand the conceptual breadth and application of narrative transportation to new areas; namely, literary tourism. Three supporting bodies of literature have provided knowledge on the development of motivation theory, destination-image formation and tourist typologies. These supporting concepts have each offered smaller contributions that will aid the clear analysis of the suitability of narrative transportation as a tool to understand visitors' interactions with literary sites. The review has highlighted several opportunities for theory development, which are stated again below so that they may be easily identified throughout the thesis.

The primary area for theory development and the focus of the study is to assess the applicability of literary tourism as a means of attaining narrative transportation. Many authors (Slater, 2002; Green, Brock and Kaufman, 2004; Nabi and Kremar, 2004; Moyer-Guse, 2008) have suggested that there is still a need for further research within the area of narrative transportation and stated that the area remains fragmented, despite the more recent acknowledgement of multiple forms, including films and TV adaptations. This is due in part to its conceptual breadth, which has not been fully realised, and in part to the lack of clarity surrounding the terminology used (Van Laer et al., 2014). Van Laer et al. (2014) note that the forces affecting narrative transportation have, in the main, been explored from an individual perspective only. Whilst some authors have acknowledged that narrative transportation can occur in groups (Wang and Escales, 2012 in Brinberg and Hamby, 2012), this interaction has yet to be discussed, resulting in calls for exploration of the effect of social groups on individuals' narrative transportation experience (Van Laer et al., 2014). To this end, a social context, such as a literary attraction, provides an appropriate backdrop for such an analysis.

The secondary domain, authenticity, has offered a lens through which the study can better understand the role and influence of authenticity at literary tourism sites and the impact that these cues have on a visitors' narrative transportation experience.

Urry’s (1990) perspective on the difference between gazing and feeling, coupled with the consensus that literary sites are the custodians of authors’ dreams and creations (Drabble, 2009; O’Connor and Kim, 2014), lends a softer and more sympathetic approach. This approach fits well with the personal and subjective nature of literary engagement, from the perspective of readers with prior narrative-transportation experience and a new audience. This shift towards individual motivations and perceptions of authenticity fits with the literary attraction context and the development of the field. It is in line with calls from Kim and Jamal (2007) and Poria et al. (2009) for a greater understanding of visitors’ interactions with and interpretations of authenticity, which highlight the need to understand the nuances that contribute to the overall experience of an attraction as perceived by the individual.

The literature on destination personality is pertinent when assessing literary attractions as a means of attaining narrative transportation. Aaker’s (1995) research found that a stronger match between the personality of the visitor and the destination resulted in more favourable attitudes and actions. This insight could act as a cue for successful narrative-transportation engagement within the literary tourism setting. If the findings of Aaker (1995) were found to be present in this new context, this would support the explanation of how narrative transportation occurs and add to the literature on destination personality.

The model of destination-image formation developed by Gunn (1988) provides a means to explore the ability of narrative-transportation theory to explain the interactions occurring at literary tourism sites. Gunn’s (1988) model highlights three clear points at which visitors’ perceptions should be monitored. This will allow for a better understanding of the role of authenticity in the transportation process. It is practical to assume that monitoring should occur at the point at which the image is formed and at the point in which it is modified (affected by the experience). Firstly, monitoring should occur at the organic-image-formation stage, where preconceptions affect the likelihood of a visitor reaching the induced-image-formation stage. Secondly, monitoring should take place at the induced-image-formation stage, where the decision to visit is made. Finally, it should occur at the post-visit image-modification stage, in order to gauge how visitors' initial perceptions and expectations were either met or left unsatisfied. This will enable the researcher to analyse the application of narrative-transportation theory and antecedents to transportation at multiple points in time, maximising the opportunity to attribute correctly any narrative transportation that might occur. A practical investigation into and during the image-formation process will extend the current literature and test the usefulness of the framework in a literary tourism setting. Therefore, the research needs to identify a methodology for capturing image formation and modification during the actual process of such activities. This will be explained in the methodology section.

2.8 Summary

The literature review has sought to synthesise the discussions and concepts that are relevant to the focal domain of the study. It has focused on the primary domain of narrative transportation and the secondary domain of authenticity. The development of the sector has been supported by a detailed understanding of three supporting concepts: the size and scope of the tourism sector; the development of motivation theory; and the use of destination-image formation as a tool to manage effective data collection. This has been framed within the tourism context, highlighting issues of relevance to literary tourism and opportunities for theory development. The chapter concluded by re-stating those opportunities and, thus, the central themes to be addressed in this thesis.

Chapter 3: Research Methodology

3.1 Introduction

Following on from the literature review and the identification of the key gaps within the discussion, the research methodology for the thesis is set out in this chapter. The research methodology is guided by the focus of the study: seeking to understand the marketing and consumption of literary tourism attractions. The primary research objectives focus on:

- the motivations and expectations of visitors to literary sites;
- visitors' perceptions of authenticity and its role in the visitor experience; and
- the relevance of narrative-transportation theory to engagement with literary attractions.

This chapter begins by exploring the philosophical considerations of the study, which is followed by a discussion of the methodological approach that was adopted. This is supported by a discussion of the data-collection process and the subsequent analysis. Excerpts of the coding process are offered in order to demonstrate the rigour and legitimacy of the findings.

3.2 Philosophical Considerations

When selecting the most suitable approach for the research design, multiple factors had to be taken into consideration. First and foremost were the assumptions related to the generation of knowledge (epistemology), how reality is encountered (ontology) and the influence of the researcher and their views on the data-collection process (axiological assumptions) (Saunders et al., 2015). The way in which the researcher views the world influences the types of questions they ask, the methods that are best suited to answering the questions put forward, and the subsequent analysis of the data (Crotty, 1998). It is prudent to spend time considering the aforementioned assumptions, because they form the foundation for the methodology selected and the subsequent collection and analysis of the data

(Johnson and Clarke, 2006). Heron (1996) suggests that each of the questions related to epistemology, ontology and axiology can be brought back to the researcher's own views of the world. Heron (1996) supports this suggestion by asserting that the decision to research one specific topic is a value-laden decision whereby we, as researchers, justify the subject, method and tools for analysis based on our own perceptions of what is valuable. Whilst this may have a logical truth, the process of selecting the right approach for the study must be considered robust and logical so that no element comes into conflict with a methodologically opposing position or tool.

To make sure there was no conflict in the methodology of the study, it was essential to gain an understanding of the five key philosophies: positivism, critical realism, interpretivism, postmodernism and pragmatism. Table 4 summarises the different approaches considered.

Table 4. Research approaches (adapted from Saunders et al., 2015:136)

Philosophy	**Ontology**	**Epistemology**	**Axiology**	**Methods**
Positivist	Real and independent of the self. One true reality that is the same for everyone.	Law-like facts, measurable entities.	The researcher is independent of the subject.	Deductive, highly structured, quantitative analysis of large data sets.
Critical realist	Layers of reality.	Socially constructed.	Researcher acknowledges bias of self but tries to minimise it. Aims to be as objective as possible.	Data types to fit subject matter. In-depth historically situated analysis.
Interpretivist	Multiple meanings, interpretations and realities.	Focus on narratives, perceptions and interpretations.	Reflexive researcher, whose interpretations are key.	Small samples, in-depth investigations, qualitative analysis.
Post-modernist	Socially constructed through power relations.	"Truth" and "knowledge" decided by dominant ideologies. Focus on silences and exposure of power relations.	Researcher is radically reflexive. Researcher and researched embedded in power relations.	In-depth investigation of anomalies and silences to find truths. Typically qualitative analysis.
Pragmatist	Reality as the consequence of ideas. Rich in detail and complex.	Problem-solving focus. Seeks to inform future practices and successful action.	Value-driven (by researcher's beliefs and doubts).	Led by the research problem and questions. Emphasis on practical solutions and outcomes.

In line with the researcher's world view and the nature of the research problem, the methodological approach that was selected was that of a qualitative study adopting an interpretivist approach. The interpretivist approach came into being as a critique of the positivist position. It differs from critical realism in that it adopts a subjective perspective, allowing that there is a difference between humans and our physical surroundings and recognising that the phenomena that we experience as humans create and give meaning to things. At its core, interpretivism is the study of these meanings (Saunders et al., 2015). Interpretivism emerged from the acknowledgement that people and human interaction could not be meaningfully studied using the same tools and approaches as are used in the natural sciences (Lincoln and Guba, 1985; Crotty, 1998). In the context of this acknowledgement, three interpretivist strands have emerged (Saunders et al., 2015):

(1) Phenomenologists: a focus on the recollections and interpretations of lived experiences.
(2) Hermeneuticists: a focus on cultural artefacts including texts, symbols, stories and images.
(3) Symbolic interactionists: a focus on the meanings that emerge from social interactions.

In line with the general interpretivist view that new meanings are always being created under different and varied circumstances, this research aimed to make sense of social structures and interactions, with a strong focus on the use of language and communication to understand and gain insights into the meaning that individuals create and the role of culture and history (Berger and Luckmann, 1967; Burrell and Morgan, 1979; Lincoln and Guba, 1985; Crotty, 1998). The interpretivist position rejects the positivist attempts to define experiences and occurrences and refutes positivist attempts to create universal laws that disregard the multi-dimensional nature of reality and meaning (Saunders et al., 2015). In fact, it is believed that the beauty and meaning behind many insights would be lost if such rich data were simplified into a generalisation. As such, the focus of this study was to encourage the collection of rich data that would be able to offer insights and new interpretations.

To achieve this, a wide range of opinions were sought to ensure that as many realities as possible added to the understanding (Berger and Luckmann, 1967).

Including as wide a range of participants as possible not only maximised the richness of the data but also supported the understanding that all groups and people can experience what appears to be the same thing in different ways, depending on their own beliefs and conditioning (Lincoln and Guba, 1985). This is especially relevant when considering the focus on narrative transportation, where the act of engaging with a narrative is different for each person, as is the story that each person takes away. Given the variety of experiences and interpretations available, the researcher must focus on collecting the information and interpretations that are viewed as meaningful to the participants. Here, the researcher must be guided by the value that the participant places on the subject, as it is that value that embodies the data with richness (Saunders et al., 2015).

Whilst the researcher does not assume any pre-existing reality or privileged point of observation (Lincoln and Guba, 1985; Easterby-Smith et al., 2008), it is acknowledged that the researcher's own interpretation of the data, and their values and beliefs, play a part in the processes of data collection and analysis. As such, it is of the utmost importance that the researcher adopts a mind-set that shows empathy and seeks to understand the world and subject matter from the perspective of the participants. The need for Verstehen (an empathic approach) as a pre-requisite to understanding cannot be overlooked (Wax, 1967); however, it is noted that this alone is not sufficient for understanding (Liebow, 1967). The subject of the data collection lends itself well to an empathetic nature, as the concept of a narrative allows multiple points of engagement and interpretations of the key messages. As such, this approach was considered to be well aligned to researching narrative transportation.

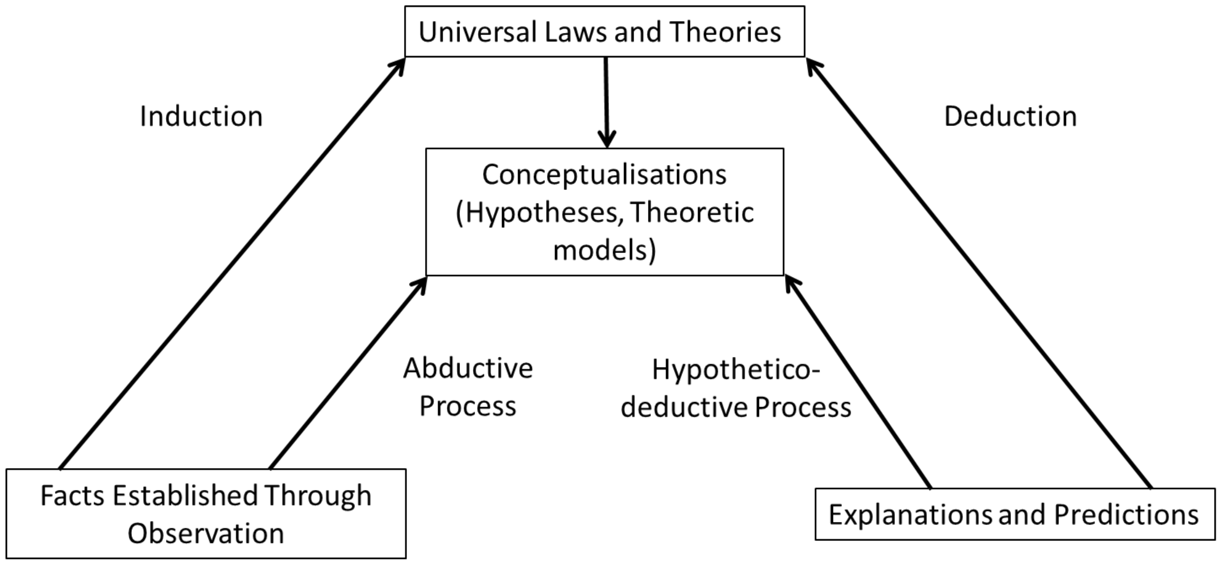


Figure 3. Logical processes and scientific knowledge (Charreire, 2001 in Thietart et al., 2001:55; adapted from Chalmers, 1976)

Within the interpretivist approach, the thesis followed an abductive process (as highlighted in Figure 3). In line with an abductive approach, the aim was to utilise known premises to generate testable conclusions by making generalisations based on the interactions between the general and the specific. Ultimately, the findings were used to support the creation of a conceptual framework, highlighting the functionality of literary sites as a means of attaining narrative transportation. The abductive approach is not concerned with theory falsification or verification (the deductive approach) or theory-building (the inductive approach). Instead, it focuses on theory modification, furthering the development of the concepts under investigation in a bid to build new theory or modify existing theory.

The study of visitor engagement within the tourism sector has been monopolised by a positivist approach, which does not allow for the richness of the concepts under investigation to be truly understood. Therefore, adopting an interpretivist approach allowed previously unexplored questions to be investigated, which enabled behavioural patterns to be identified (Thompson et al., 1989; Sandberg, 2005). The adoption of this theoretical perspective supported and enhanced the dynamic nature of the research setting and fitted with the subjective nature of narrative transportation. The setting was one in which the interpretations of participants and the engagement and interaction between visitor and site were fluid and varied (Ozanne and Hudson, 1989). This set the interpretivist position in stark contrast to a positivist snapshot within a controlled environment, through which the detail necessary to understand the interactions at the literary sites would have been lost. The selected theoretical perspective also allowed for the socially constructed nature of reality and meaning, which is very much aligned with the exploration of narrative transportation in literary settings (Geertz, 1973).

The interpretivist standpoint has multiple assumptions that align well with the study and support its selection over the choice of a more positivist approach. The interpretivist standpoint adopts the ontological view of reality and the nature of being: that is, multiple perspectives exist within a socially constructed context, which people proactively engage with and respond to (Lincoln and Guba, 1985). The axiological assumptions focus on the need to gain an understanding of events and processes rather than focusing on an ability to generate predictions (Rubinstein, 1981). The interpretivist approach is supported by a strong focus on the processes involved, acknowledging that any findings are an understanding that is bound in time and context rather than the definitive understanding (Geertz, 1973; Denzin, 1984). As such, the research did not seek to offer falsification or verification of a theory, but merely a perspective on its interpretation. The epistemological perspective also supported the interactive and co-operative nature of data generation and collection, allowing for the richness of causality and context to shape the data that was created (Geertz, 1973; Hudson and Ozanne, 1988). The interpretivist stance allowed for differing perspectives and experiences, and the resulting different realities, to inform the analysis. Part of the exploration of visitor engagement was to understand the context in which behaviours occur and are adopted and, thus, how they influence levels of meaning and engagement at literary sites. As such, the phenomenon under investigation could not be isolated or removed from its natural setting (Geertz, 1973; Ozanne and Hudson, 1989).

To achieve the aims of this study and remain true to the philosophical underpinnings, the methodology needed to complement the aforementioned perspectives. After a considered review of the options available and in keeping with the approach, a deep case-study methodology was selected as the most appropriate and was adopted. Two cases were selected for inclusion. It is noted that adding variance to the situations being studied meant that the process became more complex; however, this increase in complexity was to the benefit of the study, as it yielded thicker descriptions and more useful findings by presenting more opportunities to engage with participants and explore the interpretations of the sites (Berger et al., 1982). It was also anticipated that this may lend itself to a cross-case comparison if it was found to be appropriate and possible for some of the sample to participate at both sites.

Stake (2000:438) notes that case studies are best utilised for the study of the particular. They are the best way to refine general theory (Stoecker, 1991:109) when how or why questions are being asked of a contemporary issue over which the researcher has no control (Yin, 2003:9). Hartley (1994:212) supports the use of case studies, noting their suitability to study issues from a contextual, processual and longitudinal perspective, which is very much in line with the interpretivist position of this study. This is especially important when the focus of the study is to understand the actions and meanings that are constructed within specific social contexts, which fits with the aim of this study. Yin (2003) suggests that case studies are well suited to research rooted in decision making, individual behaviours and processes (amongst other uses), which is strong support for the selection of a case-study perspective. Therefore, a case-study approach was used to understand visitors' interactions with the site (narrative-transportation perspective), consumers' decision-making processes (destination-image formation) and the subsequent behaviour and interaction at a literary attraction (authenticity).

Yin (2003) also notes the role that archival searches can play in case-study settings; this aligned well with the desire to conduct an archival search to influence the research questions that would inform the latter phases of the data collection. Case-study research is well founded within the tourism literature and it has been used to address a wide range of issues. However, the use of case studies is more common in tourism research that seeks to adopt a holistic perspective (Xiao and Smith, 2006a;

2006b). This finding is consistent with the aim of this study: to take a holistic perspective on the interactions between the key constructs of narrative transportation and authenticity. Of the three types of case studies identified by Yin (2003) – exploratory, explanatory and descriptive – an exploratory multiple case-study approach was selected. This allowed similarities and differences between the selected cases to enrich the analysis and discussion, and it supported the exploratory nature of the study by enabling a more robust and reliable understanding of the outcomes.

3.3 The Data-Collection Approach

The method of data collection was crucial to the success of the study: incorrectly selected or implemented methods would have been detrimental to its outcome. Table 5 offers an overview of the data-collection methods available and details the outcome of the review process. An assessment of suitability was carried out to determine the most appropriate methods to achieve the aims of the study. This eliminated several methods early on, including ethnography, discourse analysis, questionnaires, postal/telephone surveys and observations. The discarded methods were in opposition to the interpretivist perspective of the study, too impersonal for the detail needed, or would have presented additional barriers to the successful completion of the study. The details are specified in Table 5.

Table 5. Review of data-collection methods

Method	Positive	Negative	Outcome
Ethnography	Aligns with the philosophical position of the study. Allows for detailed accounts and discussions. Ability to build a relationship with participants.	Time-consuming to collect, transcribe and analyse.	A slight ethnographical perspective was adopted, via a modified methodology.
Discourse analysis	Aligns with the philosophical position of the study. Context-specific; offers a comprehensive view.	Beyond the sentence boundary could encourage bias.	Not suitable.
Interview	Aligns with the philosophical position of the study. Allows for detailed accounts, discussions and flexibility in questioning. Ability to build a relationship with participants.	Time-consuming to collect, transcribe and analyse.	Interviews with site staff were carried out.
Focus group	Aligns with the philosophical position of the study. Allows for detailed accounts, discussions and flexibility in questioning. Ability to build a relationship with participants.	Time-consuming to recruit participants, collect data, transcribe and analyse.	A need for a modified methodology emerged.
Documentary analysis	Aligns with the philosophical position of the study. Enables a review of marketing efforts and content over time.	Time-consuming, as an archival search is required. Relative uncertainty about the volume and quality of materials in the archive.	Method was selected to inform the interview and focus-group guides and to enable a greater understanding of the organisational focus and direction.
Questionnaire	Easy to fill in. Quicker to analyse.	Conflicts with the philosophical position of the study. Limited detail. Would replicate existing research (quantitative focus). Incompatible with pre- and post-visit element – logistically very difficult.	Not suitable.
Observation	Aligns with the philosophical position of the study. Some value to observing natural interaction with the site.	Lacks depth of detail on pre- and post-visit attitudes. Language barriers for international visitors. Informed consent to participate.	Low-key informal observation was selected to support focus-group and interview analysis and identify outlier experiences.
Postal/ telephone survey	Would add an ethnographic dimension to the study if carried out following the focus group to explore post-visit action.	Impersonal and difficult to build a rapport with the respondents; negative connotations. Low participation/return rate. High cost to implement postal surveys.	Not suitable.

Following careful consideration of the data-collection methods available, it emerged that whilst some methods were already suitable, focus groups in their traditional form were less fitting for the aims of the study. As a result, a need for a new methodology emerged: that of a mini dual-phase focus group, characterised by smaller groups and data collection occurring at two points in time. This offered a slight longitudinal perspective. Informal observations and documentary analysis were chosen to facilitate knowledge-building and the construction of the interview and focus-group guides, which were considered to be the most suitable tools to support the successful completion of the study.

3.4 Documentary Analysis

Documentary analysis was selected for the first phase of the data collection. The aim of this was to gain an insight into the current marketing efforts of the selected case sites, with a view to understanding more about the features of the attractions, the points of interest, the areas they are trying to emphasise and the tone of the message that is being conveyed. This was achieved by completing an archival search of the selected sites to understand the evolution and current focus of the marketing materials. It was anticipated that the documentary analysis would fulfil the following objectives:

- To enable the researcher to gain knowledge on the attraction and its evolution.
- To gain an understating of the marketing focus and aims of the site.
- To understand the perceived offering from a tourist perspective.
- To inform the construction of the interview and focus-group guides.

3.5 Interviews

The interview type selected was a one-to-one semi-structured interview, carried out face to face and recorded with the consent of the interviewee. This method allowed for the development of a relationship with the case locations, and it enabled the interviewer to seek clarification where needed and explore any associated themes that emerged. This flexibility was conducive to answering the research question and appropriate for the interpretivist research philosophy. Following the documentary analysis, interviews were conducted with site managers, property curators, tour guides and members of the marketing department. The purpose of the semi-structured interviews with site employees was to attain their views on marketing efforts, perceptions of authenticity, the perceived target market and visitor types and to support the acquisition of information on visitor numbers and demographic data.

The interview participants were pre-selected, firstly based on consent and willingness, and secondly with a view to interviewing members of staff from each level of the hierarchy, so that the study would benefit from varying perspectives. This enabled comparisons to be made in relation to the motivations and perceived roles of different team members. It also enabled comparisons to be made of the value that these team members place on elements such as marketing, methods of interpretation and concepts (such as authenticity). It is noted that such a selection process could also highlight any miscommunications or inconsistencies in relation to individuals' preconceptions about their roles and those of their colleagues, in addition to the future direction of the organisation and what they are all aiming for.

3.6 Focus Groups

Focus groups are widely viewed as tools for gaining an understanding of why people feel the way they do (Bryman, 2012). Given the nature of the research question, and after careful and thorough exploration of the alternatives, focus groups were felt to offer the best fit for the study. Focus groups formed the final phase of data collection. To best align the data-collection method with the research aims and data-collection setting, modifications to the traditional focus-group approach were required. The first modification was the adoption of a dual focus-group approach consisting of pre- and post-visit phases. The second modification was related to the size of the focus groups.

Many authors and practitioners take the standard size of a focus group to be between six and ten participants (Morgan, 1997; Barbour and Kitzinger, 1998; Morgan and Krueger, 1998; Greenbaum, 2000). In the case of this study, such large groups presented the following issues, which would be detrimental to the outcomes of the study:

(1) The focus of data collection is on experience, where discovering and creating knowledge are vital interactions within the focus group. Large groups could have resulted in the intimidation of some participants, silencing their voices (Greenbaum, 2000).
(2) The focus of data collection is related to literature, participant awareness and perceptions. Larger groups could have been perceived as daunting to some participants, who may feel a stigma associated with being less well-read or uncultured, hindering the process.
(3) Larger groups would have limited the depth of discussion that could be achieved: all voices need to be heard, which results in a shallower discussion (Morgan and Krueger, 1998).

In consideration of these issues, it was proposed that mini focus groups including dyads and triads would be adopted. The appeal of smaller groups has not gone unnoticed in the literature (Morgan and Krueger, 1998; Greenbaum, 2000), which observes that there are strong arguments for both large and small and that neither should be viewed as superior to the other; the choice should depend on the research aims. Morgan and Krueger (1998) go further to suggest that smaller focus groups are preferable when participants are likely to have a high level of involvement and understanding personal accounts of an experience is crucial (as is the case in this research). The challenges of larger groups are well documented and acknowledged (Morgan and Krueger, 1998; Greenbaum, 2000; Peek and Fothergill, 2009; Bryman, 2012), supporting the preference for smaller groups for the current study.

The most typical situation amongst tourists is a small family or peer group of two to five people, each influencing the experiences of the others as they encounter the offering. No literature could be located on the use of such small groups, their participant selection and composition, or their real usefulness as a research method. In particular, no advice could be located on using focus groups in a study seeking to track changes in members' views over the course of their interaction with an event. This required assessing participants' views immediately before and after the event. Furthermore, no research that uses exactly the same group participants at two points in time appears to exist. Therefore, it was necessary to develop an innovative approach for this phase of the research.

A dual small-focus-group approach was developed (one pre-visit and one post-visit), which would offer the best chance to explore changes in image formation amongst participants. It was felt that this method would provide insights into what triggers these changes and so offer the best way of understanding the changes that take place during stages 1, 2, 5 and 7 of Gunn's (1988) model of destination-image formation. This new and unique focus-group methodology was implemented in such a way as to maximise the effectiveness of data collection by adopting the design shown in Table 6.

Table 6. Structure of dual small focus groups

Element	Process
Welcome	Welcome the participants, thank them for their support and participation in the study, and explain the study and running order of the day.
Consent form and short survey	Participants complete the form to capture demographic data and some basic details on their awareness of the site, the author and any prior attendance. This survey data was linked to each individual's focus-group responses, which were recorded and transcribed during the analysis stage, and analysed with the aid of NVivo software. It was anticipated that this would be beneficial when exploring any patterns that could be linked to key demographics.
Participants view the marketing materials	Participants view the current leaflets and website of the relevant attraction to aid early image formation and to facilitate the discussion on perceptions and expectations.
Pre-visit focus group	Focus-group discussion, guided by pre-identified themes to explore participants' expectations, perceptions and views on authenticity.
Visit to the attraction	Participants experience the attraction in a natural manner; that is, in the same way as independent tourists.
Post-visit focus group	Focus-group discussion, guided by pre-identified themes to explore participants' post-visit views, the accuracy of the marketing materials, perceptions of authenticity, and any areas of conflict.
Session close	Thank participants for their participation, answer any questions and check consent for follow-up contact.
Follow-up contact	Follow-up contact to explore any action/changes since the visit.

It was hypothesised that the mini focus groups would provide the researcher and the participants with the opportunity to build rapport and feel at ease in each other's company: aspects that are essential to the detailed interviewing process. It was also anticipated that such a relationship would make the pre- and post-visit focus groups more viable in terms of participation, commitment and participant engagement with the research. The following measures were taken to facilitate the maximum engagement of the participants:

(1) The researcher acted as moderator and interviewer. This supported familiarity amongst the participants and ensured balance in the group size; it would have altered the dynamic of the groups markedly if two researchers had managed one mini focus group of three participants.
(2) Small groups of participants are more aligned with the typical size of visitor groups to such places; thus, the smaller size was viewed as the best way to replicate a natural group dynamic and occurrence.
(3) A questioning approach was adopted to facilitate the discussion, which offered support to the direction of the discussion and focus. This was deemed to be the most suitable approach, given that many of the participants were visiting the site for the first time.
(4) The appeal of participation was maximised because it was possible to pitch the mini focus groups as a 'day out with friends' due to the smaller group sizes.
(5) The time commitments of participation were made manageable for participants, with the whole process taking between four and five hours. Using larger groups may have lengthened the process, reducing the appeal of participation, or, conversely, the more detailed layers of discussion may not have been achieved if the number of participants was greater.
(6) It was considered that running all the elements consecutively would enable the participants to talk about their thoughts, the themes and any issues with clarity and confidence: it was not intended to be a memory test, as the experience was fresh. In addition, this minimised the chance of outside factors and variables influencing each participant's perceptions and thoughts

before they had chance to articulate them with the group. Such an immersive and complete process was believed to offer dimensions to the data collection that other methods would not have achieved.

The focus-group participants were pre-selected, because this supported the inclusion of all forms of literary tourist in addition to less traditional literary site visitors, helping to attain a range of responses. Research suggests that the population of interest is typically made up of socio-economic group ABC1 (Leask and Yeoman, 1999; Herbert, 2001), with some attendance from the student, housewife and retiree audience. The largest group is domestic holiday-makers and day-trippers of middle-age, with an interest in history and heritage sites in general. This was the primary criterion when developing the sampling framework in order to generate meaningful data. Obtaining pre- and post-visit perceptions from the same participants contributed to the understanding of how expectations change and evolve and offered insights into the role that marketing materials play in creating and framing the visitor's expectations.

Pre- and post-visit focus groups were felt to be the most viable method of obtaining views from visitors that would represent their journey though the site and changes in expectations that took place during this journey. The selected method was considered to be the best way to enable the "why" behind the changes to be identified. The focus groups were pre-selected to ensure a mixture of participants and avoid discrimination. However, it was likely that the sample population would have a strong resemblance to that which has been identified in other literary tourism research. The opinions of traditional non-attendees were also of interest. From the perspective of the attraction, it is not the visitors who are going through the doors whom they need to worry about; it is those who are choosing to stay away. As such, one focus group was made up of non-attendees in order to explore the motivations and perceptions behind this non-attendance. Focus groups were carried out at both sites until data saturation was reached and nothing new was being gained from the data collection. The sample size was determined by the early stages of analysis: only when theoretical saturation was reached was the sample size deemed sufficient.

The size of the mini focus groups was intentionally capped at five participants so that the data collection remained sympathetic to the nature of the study and the type of exploratory research that was being undertaken. The experience-based nature of the methodology that was being developed lent itself to smaller groups, such as mini focus groups, dyads and triads, and one-to-one interviews. Research (Morgan and Krueger, 1998) suggests that when investigating issues where there are preconceived attitudes or stigmas attached to knowledge of the issue or, in the case of this research, seeming uncultured, smaller groups are more approachable from the participants' perspective and provide richer, more detailed data for the researcher. The nature of the research was one of exploration, in which participants were directly involved in the discovery and creation of knowledge. As such, the stigma of not knowing the "right" answers might have put participants off if they had been placed in a larger group setting.

The responses from the focus groups and the semi-structured interviews were recorded, transcribed and coded using the thematic analysis technique developed by Braun and Clarke (2006). The responses were coded to look for the key themes that offered insights into narrative transportation and authenticity. There were six stages to this process of thematic analysis to ensure the rigour and reliability of the findings. All stages of the coding process, which were carried out using NVivo software, provided an audit trail of the analysis.

3.7 Site Selection

An important step in any research is to identify the most suitable locations for data collection. The researcher explored various sites and engaged in preliminary discussions with many literary attractions, several of which were very keen to participate. The purpose of this was to ascertain the most suitable locations for inclusion. The following key measures that were investigated as part of this due diligence process:

(1) Status of the author: the author and the associated works needed to have attained a level of status that would ensure a viable literary tourism product existed.
(2) Access points: to maximise the range of views captured, it was deemed to be most appropriate to include sites where the associated works had been produced in a variety of formats (e.g. text, films, plays and TV adaptations).
(3) Longevity: to ensure that the visitors were not the result of a current fashion or trend or paying homage to an unsustainable offering, it was deemed appropriate that the authors' works should have been in existence for in excess of twenty years.
(4) Presence: the attraction should have a marketing presence in order to facilitate the understanding of pre-visit expectations.
(5) The site's primary purpose should be to exist as a tourist attraction.

Following careful analysis of and discussions with several shortlisted attractions, two sites were selected for inclusion: Sarehole Mill in Birmingham and Shakespeare's Birthplace in Stratford-upon-Avon. Other attractions investigated included the Charles Dickens Museum, London; Beatrix Potter's Hill Top House, Cumbria; the Brontë Parsonage Museum, Haworth; Elizabeth Gaskell's House, Manchester; and Newstead Abbey, home to Lord Byron. Chapter Four provides a full overview of the sites selected for inclusion, detailing their offering, location, literary connections and ability to meet the selection criteria.

3.8 Data Collection and Analysis

Following the selection of the sites, the discussion now moves on to explore the process of data collection and the analysis of the data. The data was collected and analysed in response to the research aims highlighted in Chapter 1. A need to explore three fundamental areas of interest drove the data-collection and subsequent analysis in to visitor engagement, namely:

- The relevance of narrative-transportation theory to engagement with literary attractions.
- Visitors' perceptions of authenticity and its role in the visitor experience.
- The motivations and expectations of people who visit literary sites.

3.9 Data-Collection Process

The data-collection process took place over a two-year period and initially incorporated a documentary analysis (see 3.4 for more information). However, as the study evolved, it was not deemed to be as central to the development of the thesis as had been initially anticipated. For reasons of transparency, it is correct that this should be acknowledged, because the documentary analysis did feature in the two-year data-collection time frame and it did assist in developing the data-collection skill set. In addition, it enabled the researcher to refine the focus of the study as the early analysis emerged. The method of data collection and the iterative nature of analysis resulted in data collection and analysis happening simultaneously; this was a natural fit for the study. A snowball effect emerged in relation to focus-group recruitment, which was not only unexpected but also enabled the researcher to gain access to a wider range of the population than would have been possible by recruiting participants directly.

The data collection took place in key phases. Primary in this was negotiating access to the literary attractions. The researcher was very fortunate to benefit from the co-operation of Shakespeare's Birthplace Trust and Birmingham Museums Trust, the custodians of Sarehole Mill, especially considering that the latter was undergoing a complex transition into a trust, which involved many internal changes. Following this, a period of relationship-building was undertaken with site managers and a range of departments within the organisations. This was time very well spent, as the support of the staff greatly aided the subsequent phases of data collection. Table 7 outlines the research stages and the aims of each phase.

Table 7. Data-collection process

Research phase	**Aim**
Phase 1 – Gaining access	Research organisation. Understand key roles. Make contact with relevant departments.
Phase 2 – Building relationships	Gain commitment and willingness to assist. Introductions to relevant internal people. Arrange interviews. Negotiate entrance fees and use of meeting rooms, etc.
Phase 3 – Archival search	Research organisation and key changes, including changes to marketing materials and the range and use of marketing materials.
Phase 4 - Interviews	Interviews with site managers, marketing department staff, room hosts and tour guides. Face to face – transcribed, field notes and observation.
Phase 5 – Focus groups	Gain an understanding of the pre- and post-visit perceptions, motivations and expectations associated with a literary tourism attraction.

The data collection took place in five distinct key phases: (1) gaining access; (2) building relationships; (3) archival search; (4) interviews; and (5) focus groups. Each phase contributed to the understanding of the research objectives and the success of the subsequent phases of data collection. Each phase brought with it insights and developments that shaped the following data-collection efforts. The phased nature of data collection and the iterative analysis enabled a deeper level of understanding to be attained, which offered a more detailed and complex understanding of

Sarehole Mill and Shakespeare's Birthplace and the implications for marketing practitioners.

3.9.1 Phase 1: Gaining Access

Aim: To understand the key roles relevant to the marketing and experience offered at the sites.

The researcher started by broadly researching the organisation and the individuals occupying key roles of interest related to the research. This phase gave the researcher the opportunity to gain an insight into the organisation and any issues such as any periods of organisational or strategic change prior to the main data collection, or changes in key personnel that would impact the research. This enabled the author to ascertain whether the attractions were suitable for the purpose of the study from a side-line position, before any expectations were formalised on either side. This initial phase of due diligence enabled the researcher to identify gatekeepers and key people of interest so that upon the initial meetings the researcher and the organisation were well informed about the requirements of the study and the resources that would be required, including time, personal and other resources such as meeting rooms. This approach greatly supported the initial discussions, as it provided a clear framework for the process and the direction of the study. This was appealing to the participants from the case organisations, because they could see the value of co-operation early on. They assisted with making introductions to further the project and with the acquisition of resources. The researcher kept a research diary throughout the study, which contained reflections upon discussions and progress, notes stemming from informal discussions and thoughts on the development of the study as it progressed.

3.9.2 Phase 2: Building Relationships

Aim: To gain the commitment of Sarehole Mill and Shakespeare's Birthplace to participate in the study and build a relationship with the sites.

During the second phase the researcher's involvement with the sites increased and the researcher was invited to attend and participate in think-tank sessions focused on the coming year's activities. This gave the researcher the opportunity to become familiar with members of the team and the future focus of the organisation. This participation also widened the researcher's network of contacts upon which she could call for support and advice. In addition, the researcher participated in focus groups on the future development of the New Place project, which again offered an insight into the focus and motives of the organisation. Various literary conferences also provided platforms from where the researcher was able to engage with senior members of staff and gain their support, which was vital in obtaining the support of other departments.

The key advantage of this phase of active engagement with the sites was the improved credibility of the researcher and the increased exposure within the organisations. It also enabled the researcher to demonstrate genuine interest in the organisations, which supported the acceptance of the study. During the second phase, the research diary offered the researcher the opportunity to reflect upon field notes made following the early stages of relationship-building to better understand the organisational aims, interconnections and culture. These reflections then formed the outlines of the interview guides to be used in Phase 4.

3.9.3 Phase 3: Archival Search

Aim: To investigate the changes to marketing materials over time for each site.

As the two sites that were selected for inclusion were very different, the researcher wanted to gain an understanding of the differences in the marketing efforts of each site over time, including any changes in focus, rebranding and the range of methods used. An archival analysis of the marketing materials offered some interesting insights regarding the sites' views on marketing, its role in the organisation and an indication of the priority of such campaigns over time. In addition to this, the content and changes in themes were noted. Whilst the archival search and subsequent documentary analysis offered many interesting insights, they were not felt to be as integral to the direction of the study as was initially anticipated.

3.9.4 Phase 4: Interviews

Aim: To interview members of staff from each site to gain an understanding of their perception of the site, their role and the effect of marketing.

Interviews were used to understand individuals' perceptions of their role within the organisation, the role and focus of marketing materials and what they believed to be the focus of the attraction. In addition, the interviews explored individual perceptions of concepts, such as authenticity and visitor engagement. The researcher began the interviews by asking the participant to clarify their job role and where they fit within the organisation (see Appendix 1 for the interview guide). All the interviews followed a semi-structured format, which allowed the researcher to explore several pre-determined topics whilst providing the scope and flexibility to allow for probing into areas of interest and for the interviews to digress, where appropriate, on related issues.

The interviews provided a detailed and rich insight into the views and perceptions of staff, ranging from managers to members of the marketing department and attraction guides. This allowed links to be drawn between the sites and within the organisations and highlighted some interesting issues. The semi-structured interviews evolved as the process took place, with early interviews enriching later interviews and leading to alterations in the questions. This evolution enabled additions and modifications to be made to the original interview guide, which maximised the opportunity for data collection as the researcher gained in both understating and experience. All the participants were forthcoming and happy to participate. Any individuals who did not feel they could contribute in a meaningful manner (e.g. new starters) were not pursued further and, in some instances, they provided suggestions for more suitable participants if they felt ill-equipped to offer such insights. One reason that participants felt this way was length of service, especially if they were very new to the organisation or that particular role.

The interviews were conducted face to face, with the exception of one interview, which took place by email. This followed an earlier face-to-face meeting and informal discussion, during which it was agreed that email would be more convenient. The prominent use of face-to-face interviews was enhanced by the relationships that had been developed during earlier meetings. These relationships supported the flow and development of the discussion during the interviews and enabled the researcher to access associated members of staff. The one email interview that was conducted had the obvious limitations associated with the data-collection method; namely, the lack of cues related to body language and visual observation. However, it did encourage a longer-term communication, as the need for formally scheduled interview times was removed.

The sampling approach for the interviews began in a very structured manner, with the researcher having key contacts whom she wished to interview. As the relationships with sites developed, a snowball sampling approach evolved, with the key contacts introducing more people of relevance and interest to the research. The interviews were undertaken from the top down: this allowed the researcher to develop the relationships with the sites and use the expertise of the management in order to select participants and make introductions.

3.9.5 Phase 5: Focus Groups

Aim: Conduct focus groups to gain an understanding of the pre- and post-visit perceptions, motivations and expectations associated with visiting literary tourism attractions.

Mini focus groups were the ideal method to collect data related to visitors' perceptions and motivations, because the mini-focus-group setting mirrored the natural circumstances in which participants would visit such sites with friends and family. This more natural setting supported a free-flowing and natural conversation. Pre-selecting the focus-group participants enabled a range of people to be included in a way that would best facilitate their engagement with the process and simulate a more natural visiting experience. A secondary benefit, which became invaluable, was the snowball effect on recruitment, whereby existing participants could vouch for the legitimacy of the research project to potential participants. This was effective to such an extent that a recommendation from a group of friends almost guaranteed that the associated friends would participate (see Appendix 2 for the recruitment poster). This enabled the researcher to gain access to populations that would have otherwise been difficult, if not impossible, to reach within the time frame of the data collection.

Participant consent was obtained at the start of the pre-visit focus group, when a basic survey containing demographic data was also completed (see Appendix 3). It is worth noting that this provided the opportunity for participants to enquire about the research and for the researcher to frame the data-collection experience, helping to manage the participants' expectations. The focus groups were implemented face to face, directly before and after the tourism experience, with the same participants taking part in the same pre- and post-visit groups. The focus groups were guided, using a semi-structured approach, with the researcher having various themes to explore in relation to pre-visit perceptions and expectations and the post-visit reconciliation of these expectations.

The semi-structured approach (see Appendix 4) allowed the researcher to explore a range of pre-determined themes and issues whilst providing the space to explore issues of interest that emerged as a result of the discussions. The result of this approach was rich data, with detailed and interesting accounts of engagement and motivation. At times, the data offered provocative perspectives that would later be shown to challenge mainstream thinking about issues such as engagement and motivation. The data allowed for comparisons between focus groups and in relation to the organisational perspective of the issues. This, in turn, highlighted new insights and perspectives that challenge the practices and views of site managers and staff. As the focus groups progressed, the focus-group guide was amended to reflect the addition of new themes to fill any gaps that were emerging, changes in language and the running order of the themes.

All the focus groups were recorded with the consent of the participants. This allowed the researcher to make supplementary notes on non-verbal cues (such as body language) and freed up the researcher to act as moderator, ensuring all voices were heard and that the discussion moved at a suitable pace, amongst other things.

The majority of the focus groups took place within the main opening season of the attractions. This supported the attainment of a natural visiting experience. The exceptions to this were two focus groups that took place at the start of the fringe season, when the site was still open but was just starting to slow down for the end of the year. It is worth noting that Shakespeare's Birthplace is open all year round, so the issue of seasonality was less of a concern at this site. Sarehole Mill has a defined season (March to October), but the site can still be booked for groups during the winter season and, as such, it is never truly closed; it is just operating based on demand and on a more limited timetable. This is primarily due to a portion of the site being outdoors and the entirety of the Tolkien walking tour taking place around the mill and surrounding areas. Hence, the British weather can dampen enthusiasm for this element at certain times of the year.

3.10 The Data Set

The archival search and subsequent documentary analysis (which was less informative than expected however offered useful background information), was carried out from February to April 2014 and was used to frame the rest of the data collection and the direction of the study. Whilst the archive data was rich and very complete for Shakespeare's Birthplace, its usefulness with regard to both sites lay in framing the evolution of the site. It is anticipated that the data could be used at a later date to offer an analysis of the development of marketing materials through history. However, to have included it in this thesis would have detracted from the core focus.

As the researcher formed relationships with Sarehole Mill and Shakespeare's Birthplace, the members of staff became very supportive of the research and aided the data collection to the best of their ability. The various interviews with members of staff took place over a twelve-month period, often accompanied by email dialogue before and after the individual interviews. This email communication was integral to facilitating access to the site for the later data-collection phase of focus groups. The communication provided additional data and updates from the case site interviewees themselves and insights into the internal workings of the organisation. In all, this ongoing communication provided a detailed account of the organisation and the perspectives of its employees. The interviews generally lasted between thirty minutes and two hours.

All the participants were asked to provide consent. For those taking part in the focus groups, this entailed the formal completion of a consent form; for the site staff consent was given by email, followed by additional consent at the start of the interview and permission to record the interview for transcription.

The focus groups were run over a five-month period from September 2014 to January 2015. The pre-visit focus groups lasted for an average of forty minutes and the post-visit focus group lasted for closer to one hour. The sizes of the focus groups ranged from two to four participants. In exchange for their time, each group member was offered monetary compensation, free entry to the site and refreshments during the focus groups. Several participants refused the monetary compensation, as they stated that they had enjoyed the experience. Additional follow-up contact with the participants added a further dimension to the data collection. Permission for informal contact, by email or text message or in person, was granted and this was carried out approximately six months after participation. This gave the data collection a more longitudinal perspective.

The use of focus groups and interviews resulted in a rich collection of data that offered a more complete understanding of the interactions between the site, its visitors and the expectations and perceptions on both sides of the operation. The data-collection process resulted in a compilation of the following types of data:

- 1,074 images of documents relating to marketing efforts and tourist guides for Shakespeare’s Birthplace and Sarehole Mill, from 1847 to the present day.

- Informal email discussions with members of staff from Shakespeare's Birthplace, Sarehole Mill and the wider Birmingham Museums Trust, to build relationships and learn about the organisations.
- Four face-to-face interviews with Birmingham Museums Trust staff: the director, the site manager, the Tolkien specialist/tour guide and a member of the Birmingham Museums and Art Gallery marketing department.
- Three face-to-face interviews with Shakespeare's Birthplace staff: the site manager, the house steward and a room host/guide.
- One email interview with a member of staff at Shakespeare's Birthplace representing the marketing department.
- Five pre- and post-visit focus groups for Sarehole Mill.
- Seven pre- and post-visit focus groups for Shakespeare's Birthplace.
- Eighteen participant consent forms and surveys for single-site participants.
- Eight participant consent forms and surveys for dual-site participants.
- Eighteen follow-up communications with participants (ten single-site and eight dual-site participants).
- Field notes and observation notes written throughout the data collection.

As the focus groups with participants formed the bulk of the data set, a detailed breakdown is provided below to offer transparency about the sample. Each focus-group participant was asked to complete a short questionnaire prior to the start of the pre-visit focus group. It was during this time that this data was obtained. All the questionnaires were completed personally by the participants. This enabled them to use the language they felt comfortable with in answer to the open-ended questions. The researcher was present during the completion of the questionnaires and was able to offer clarification in response to any questions asked. The tables on the following pages detail the breakdown of the sample. In order to present the data as clearly as possible, it is presented in multiple tables.

The first data set is for the eight participants who attended focus groups at both sites.

Kay to the date set:

Abbreviation	
SBT	Shakespeare's Birthplace Trust
SB	Shakespeare's Birthplace
SHM	Sarehole Mill
BMAG	Birmingham Museum and Art Gallery
W.S.	William Shakespeare

Table 8. Data set 1, Extract 1: Demographic data for participants who attended focus groups at both sites

Profile	Gender	Age	Marital Status	Ethnicity	Highest level of education	Place of residence	Employment status
Joanne	Female	25-34	Single	White - British	some college credit, No degree	UK - Solihull	Employed
Mary	Female	65+	Married	White - British	No schooling completed	UK - Solihull	Retired
Laura	Female	25-34	Single	White - British	Bachelor's degree	UK - Dudley	Employed
Carol	Female	55-64	Married	White - British	some college credit, No degree	UK - Dudley	Out of work and looking for work
Samantha	Female	25-34	Single	White - British	some college credit, No degree	UK-Birmingham	Employed
Lauren	Female	25-34	Single	White - British	Master's Degree	UK - Birmingham	Employed
Jordan	Female	25-34	Single	Mixed White and Black - British	some college credit, No degree	UK - Birmingham	Employed
Emma	Female	25-34	Single	White - British	Bachelor's degree	UK - Birmingham	Employed

Table 9. Data set 1, Extract 2: Responses pertinent to the Shakespeare's Birthplace visit

Profile	Have you visited Stratford before?	Have you visited SB before?	If No, would you be likely to visit if Not for the research?	Have you visited other SBT sites?	Have you visited many other literary sites?	Have you read any of W.S. works?	Have you watched any TV adaptati-ons of W.S. works?	Have you seen W.S. in the theatre?	Do you see any links with W.S. works and other authors/ shows?
Joanne	Yes	No	No, it wouldn't be my first choice	No	No	Yes	Yes	No	No
Mary	Yes	No	No, it wouldn't be my first choice	No	No	Yes	No	No	No
Laura	Yes	No	Yes, in the near future (0-1 year)	No	No	Yes	Yes	No	No
Carol	Yes	No	Yes, one day	No	No	Yes	Yes	No	No
Samantha	No	No	Yes, one day	No	Yes - SHM Jane Austen centre	Yes	Yes	No	Yes - *West Side Story*
Lauren	Yes	Yes		No	Yes - SHM	Yes	Yes	Yes	Yes - *Lion King, West Side Story*
Jordan	Yes	No	Yes, one day	No	Yes - SHM	Yes	Yes	No	Yes - *West Side Story*
Emma	Yes	No	Yes, one day	No	Yes- SHM	Yes	Yes	No	Yes - *Lion King, West Side Story*

Table 10. Data set 1, Extract 3: Responses pertinent to the Sarehole Mill visit

Profile	Have you visited Hall Green before ?	Have you visited SHM before?	If No, would you be likely to visit if Not for the research?	Have you visited other BMAG sites?	Have you visited many other liter-ary sites?	Have you read any of Tolkien's works?	Have you watched any of the films?	Seen any theatre adaptat-ions?	Do you see links with Tolkien's works and other Authors?
Joanne	Yes	No	No, It wouldn't be my first choice	Yes - Blakesley Hall and Art Gallery	Yes - SB	No	No	No	No
Mary	Yes	No	No, it wouldn't be my first choice	Yes - Art Gallery	Yes - SB	No	No	No	No
Laura	Yes	No	No, it wouldn't be my first choice	Yes -Art Gallery and Aston Hall	Yes- SB	No	Yes	No	No
Carol	No	No	No, it wouldn't be my first choice	Yes - Art Gallery and Aston Hall	Yes - SB	No	Yes	No	No
Samantha	Yes	Yes		Yes - Museum and art gallery, Blake-sley Hall	Yes - Bath	No	Yes	No	No
Lauren	Yes	No	Yes, In the near future (0-1 year)	Yes - Museum and Art Gallery	Yes – SB	Yes	Yes	No	No
Jordan	Yes	No	No, I didn't know about it	Yes - Museum and Art Gallery	No	No	Yes	No	No
Emma	Yes	No	No, I didn't know about it	No	No	No	No	No	No

Table 11. Data set 1, Extract 4: Responses relevant to both sites

Profile	Do film adaptations and books help you engage with a story?	Do you enjoy reading for pleasure?	What are your spare time interests?
Joanne	Yes	Yes	Socialising with friends, shopping, cinema, theatre
Mary	Yes	No	Sewing, reading, visiting stately homes and gardens
Laura	Yes	Yes	Running, cinema, bowling, socialising, cycling, eating out
Carol	Yes	Yes	Gardening, bird watching, watching TV, visiting countryside
Samantha	Yes	Yes	Going out with friends and shopping
Lauren	Yes	Yes	Socialising with friends and family, swimming, shopping
Jordan	Yes	Yes	Cinema, socialising
Emma	Yes	Yes	Gym, socialising with friends, cinema, swimming

The next data set is made up of participants who attended only one site. The first extract begins with the demographic data for participants who visited Sarehole Mill only.

Table 12. Data set 2, Extract 1: Demographic data for participants who attended Sarehole Mill only

Profile	Gender	Age	Marital Status	Ethnicity	Highest level of education	Place of residence	Reason for travel to the UK	Employment status
Lisa	Female	25-34	Single	White - Canadian	Bachelor's degree	UK - Kenilworth	Study	Student
Alex	Male	25-34	Single	White - French	Master's degree	UK- Coventry	Study	Student
Beccy	Female	25-34	Single	Mixed - White and Asian	Bachelor's degree	UK - Solihull		Employed
Catherine	Female	25-34	Married	White - British	Bachelor's and Vocational	UK - Birmingham		Employed
Anesha	Female	25-34	Single	Asian British - Indian	Bachelor's degree	UK - London		Employed
Trevor	Male	65+	Divorced	White - British	Some college credit- No degree	UK - Solihull		Employed
Lindsey	Female	45-54	Married	White-British	Vocational training	UK - Dudley		Homemaker
Carly	Female	25-34	Single	White-British	Bachelor's degree	UK - Solihull		Employed

Table 13. Data set 2, Extract 2: Responses pertinent to the Sarehole Mill visit

Profile	Have you visited Hall Green before?	Have you visited SHM before?	If No, would you be likely to visit if Not for the research?	Have you visited other BMAG sites?	Have you visited many other literary sites?	Have you read any of Tolkien's works?	Have you watch-ed any of the films?	Seen any theatre adaptat-ions?	Do you see links with Tolkien's works and other Authors?
Lisa	No	No	No, it wouldn't be my first choice and I didn't know about it	No	No	No	Yes	No	No
Alex	No	No	Yes, one day	No	Yes – SB	Yes	Yes	No	Yes - *Beowulf*
Beccy	No	No	Yes, In the near future (0-1 year)	No	No	Yes	Yes	No	Yes- Nordic stories
Catherine	Yes	No	Yes, one day	Yes - Aston Hall, Blakesley Hall and Art Gallery	Yes- SB and Beatrix Potter	No	Yes	No	Yes - *Beowulf*
Anesha	Yes	No	Yes, In the near future (0-1 year)	Yes - Art gallery	Yes - SB	Yes	Yes	No	No
Trevor	Yes	Yes		Yes- Blakesley Hall, Soho House, BMAG, Aston Hall, Jewellery Quarter, Weoley Castle, Think Tank	Yes - Stratford, Haworth, Malmsmead, Kenilworth, Rochester, Butlers Wharf, Hill Top	Yes	Yes	No	No
Lindsey	Yes	Yes		Yes - Blakesley Hall, Aston hall, Weoley castle	Yes - Kenilworth castle, Malmsmead	No	No	No	No
Carly	Yes	No	No, it wouldn't be my first choice	Yes - Blakesley Hall	No	No	No	No	No

Table 14. Data set 2, Extract 3: Responses to the final questions about Sarehole Mill

Profile	Do film adaptations and books help you engage with a story?	Do you enjoy reading for pleasure?	What are your spare time interests?
Lisa	Yes	Yes	Hiking, yoga
Alex	Yes	No	Outdoor activities, reading, sports
Beccy	Yes	Yes	Horse riding, walking the dog, meeting friends
Catherine	No	Yes	Shopping, spending time with friends, family and my dog
Anesha	Yes	Yes	Socialising with family and friends and cooking
Trevor	Yes	No	Walk, follow cricket, RSC- Theatre, school governor, gardening, dancing, badminton, reading, watching TV, looking after the grandchildren, chair of ramblers association
Lindsey	No	Yes	Family history, walking, ramblers association, gardening
Carly	Yes	Yes	socialise with family, going to the gym, baking cakes

The third data set shows the questionnaire responses from the participants who attended the Shakespeare's Birthplace visit only.

Table 15. Data set 3, Extract 1: Demographic data for participants who attended Shakespeare's Birthplace only

Profile	Gender	Age	Marital Status	Ethnicity	Highest level of education	Place of residence	Reason for travel to the UK	Employment status
Pierre	Male	35-44	Single	White - European	Master's degree	Madagascar	WBS DLMBA	Employed
Marco	Male	25-34	Single	White - European	Master's degree	UK - London		Employed
Chen	Female	25-34	Single	Asian - Chinese	Master's degree	UK - Warwick	Student	Student
Yang	Male	25-34	Single	Asian - Chinese	Bachelor's degree	UK - Warwick	Student	Student
Fang	Male	25-34	Single	Asian - Chinese	Master's degree	UK - Warwick	Student	Student
Vish	Female	35-44	Married	Asian - Indian	Master's degree	UK - Warwick		Employed
Margaret	Female	65+	Widowed	White - British	basic schooling completed	UK - Solihull		Retired
Barbara	Female	65+	Widowed	White - British	high school graduate	UK - Birmingham		Retired
Jackie	Female	45-54	Married	White - British	high school graduate	UK - Birmingham		Employed
Christine	Female	55-64	Separated	White - British	high school graduate	UK - Birmingham		Employed

Table 16. Data set 3, Extract 2: Responses pertinent to the Shakespeare's Birthplace visit

Profile	Have you visited Strat-ford before?	Have you visited SB before?	If No, would you be likely to visit if Not for the research?	Have you visited other SBT sites?	Have you visited many other literary sites?	Have you read any of W.S. Works?	Have you watched any TV adaptations of W.S. Works?	Have you seen W.S. in the theatre?	Do you see any links with W.S. works and other authors/shows?
Pierre	Yes	No	No, it wouldn't be my first choice	No	No	No	No	Yes	Yes
Marco	No	No	Yes, one day	No	Yes, Italian equiva-lent	No	No	Yes	Yes
Chen	Yes	Yes		No	No	No	No	Yes	Yes
Yang	No	No	Yes, in the near future (0-1 year)	No	Yes	No	No	Yes	Yes
Fang	No	No	Yes, in the near future (0-1 year)	No	No	No	No	Yes	Yes
Vish	Yes	Yes		Yes - all	No	No	No	Yes	Yes
Margaret	Yes	No	Yes, one day	No	No	No	No	Yes	No
Barbara	Yes	No	No, it wouldn't be my first choice	No	No	No	Yes - *West Side Story*	Yes	Yes
Jackie	Yes	No	Yes, one day	No	No	No	No	Yes	Yes
Christine	Yes	No	Yes, one day	No	Yes, Sarehole Mill, Jane Austen	No	Yes - *West Side Story*	Yes	Yes

Table 17. Data set 3, Extract 3: Responses to the final questions about Shakespeare's Birthplace

Profile	Do film adaptations and books help you engage with a story?	Do you enjoy reading for pleasure?	What are your spare time interests?
Pierre	No	Yes	Sport, reading, lecturing
Marco	Yes	Yes	Sport and reading
Chen	Yes	Yes	Reading, playing ping pong and badminton
Yang	Yes	Yes	Sports, travel, music
Fang	Yes	Yes	Watching films, playing badminton
Vish	Yes	Yes	Reading, travel, arts and heritage visits, cooking and baking
Margaret	Yes	Yes	Watching TV and films, shopping, days out, parks, gardens and stately homes, cinema
Barbara	Yes	Yes	Reading, Cinema, eating out, visiting friends
Jackie	Yes	Yes	Relaxing, watching TV, going out with friends
Christine	Yes	Yes	Zumba, dancing, walking, swimming

The sample of participants was reasonably well aligned with each attraction's usual visitor make-up. This was cross-referenced with the site manager from each attraction. The only two exceptions were the higher proportion of international visitors to Shakespeare's Birthplace, which was not reflected in the sample. Shakespeare's Birthplace advised that its international visitors are predominantly from China and are usually accompanied by their own guide, as they do not speak English. As such, having a wider representative population for the Chinese market than the three participants who were included would have proved difficult.

The other difference between the sample population and the actual population was the absence of children across both sites. The researcher was able to include teachers, parents and grandparents in the sample in order to gain their thoughts on the suitability of the attractions for children; this did sway the sample towards visitors who would have usually visited with children, which could make the sample age appear unbalanced. However, including children in the sample would have presented logistical and ethical issues that would have been difficult to overcome. It was felt that the opinions of the parents and teachers enabled some insights to be obtained, although it is acknowledged that this is no real substitute for including children in the sample. As such, widening the sample to include children could be an area for future research.

3.11 Issues and Reflections on the Data-collection Process

On the whole, the data-collection process went reasonably well. There were a few issues that occurred; however, these were minor in relation to the scale of the project.

Firstly, the interview guide was modified as the focus groups developed and as the researcher discovered new lines of enquiry. This meant that the interview guide evolved and was added to throughout the process. No additional concepts were included; the additions were predominantly prompts, alternative avenues of questioning and extension questions. It was felt that this enhanced the data-collection process, as it enabled the researcher to be responsive to the discussions of the groups and the level of detail that was emerging from the discussion.

The second issue that emerged, which was a minor one, was the hesitation that the consent form caused on the part of some participants. On occasion, participants appeared to be wary of the consent form, asking why it was necessary. Once I had reassured the participants that the consent form was for them, if they ever wanted to get in touch to ask questions or to withdraw from the research, they were much happier. Although this was a minor issue, it is worth acknowledging because some people did share that they were nervous or daunted by the thought of saying the "wrong" thing; for those people, the consent form seemed to add a layer of worry.

During the focus-group stage of data collection, which was arguably the largest contributor to the data set, the site manager of Sarehole Mill left her post. I was very kindly kept informed throughout the process, and the disruption to the data collection was minimal. All my emails were forwarded on and I was introduced to the manager's replacement well ahead of her departure; he too was very supportive of the research. If anything, the new manager was more supportive than the original manager. As a result, the relationship with the site improved and data collection was able to move forward at a quicker pace.

There was also a minor technical failure: the recording device froze, wiping the first part of a focus group following a visit to Sarehole Mill. Fortunately, the researcher realised early on and was able to restart the recording. From this point onward, two devices were used. In addition, the researcher made notes on the key points immediately after realising what had happened. Furthermore, because the issue happened at the start of the post-visit focus group, the researcher was able to recap the key points and questions when the device was working again, taking the opportunity to confirm her understanding and interpretation with the participants.

The final problem that was encountered during the data-collection process was the redevelopment of Sarehole Mill's website. The researcher had saved Screenshots of each of the pages on the website as a precaution against intermittent internet connections; as such, these could be used, although without the functionality of the tabs and links. The website reconstruction happened during the second half of the Sarehole Mill focus groups. Therefore, the ability to show these groups the "work in progress" of the new site offered a nice point of comparison, enabling the participants to talk about any improvements. It must be noted, however, that the new website was not complete, so the information pages and images were lacking in variety and content. This was noted by the participants, who did not deem the new site to be sufficiently developed to replace the old website for the purpose of the analysis. As such the stills of the new website were viewed in addition to the old website, not as a replacement. Due to this the research benefited from the possibility for comparison between the old and the new. The subsequent comparison between the old live website and the stills of the old website suggested that the inclusion of the new "work in progress" as an additional dimension and the lack of functioning tabs on the stills of the old website did not hinder the ability of visitors to analyse what was presented.

The evolution of the interview guide and the use of the website stills both offered additional dimensions to the interpretivist analysis of the data. The use of the website stills in particular, aligned with the research position, as it allowed the data collection to be responsive to the environment and the situation that visitors at that time would have experienced. The detailed focus-group approach also enabled the interpretivist position to be fully maximised, as a degree of comfort was built up amongst participants. This was useful when the researcher sought to recap certain points following the technical issues.

3.12 Ethical Considerations

There were two ethical considerations for this study: firstly, the consent of site staff to be interviewed and participate in the study; and secondly, the consent of the focus-group participants. In the early stage of observation at the attraction, during the stages of relationship-building and company research, access was granted by the general management of the site. In this early stage, the observations were part of an informal selection process by the researcher in order to identify appropriate case sites and possible participants within the sites, such as members of staff including room hosts who were observed performing their roles. These members of staff were not aware of the researcher's presence or purpose, so it was only proper that permission was sought to attend the site.

Following the early stages of site observation and the subsequent selection of Sarehole Mill and Shakespeare's Birthplace, formal consent was sought before any members of staff were approached regarding participation in any proposed data collection. It is worth noting that members of staff who were not willing or comfortable to participate were not contacted again by the researcher.

In the first instance the general managers provided introductions to the relevant site managers, who then facilitated the internal introductions within their teams. From this point, consent was obtained from the site manager at each stage regarding contacting a member of their team and participation in the study. To aid transparency, the communications pertaining to access and permission were carried out by email, with all relevant parties copied in. Before each interview, consent was sought again from the interviewee for their participation and to record the interview. At points where participants wished not to be recorded, the audio was paused and these points were treated as "off the record".

During the recruitment stage of the focus groups, potential participants were informed about the process and what to expect. Once participants had formally expressed an interest to participate, they were briefed by the researcher on the running order of the day and what a mini focus group was. Each participant was given the opportunity to ask any questions before reading and signing a consent form. The researcher then counter-signed all the forms, provided a copy to the participants for their records and checked with participants that the use of audio recording was permitted.

3.13 Data Analysis and Interpretation

The data-analysis strategy outlines the method by which the data collected was decoded and interpreted and the emergent themes and categories were identified. The strategy adopted for this study is based on the principles of thematic analysis (Braun and Clarke, 2006). In stark contrast to the sequential position of quantitative researchers, qualitative researchers are concerned with words, understanding and meaning (Maykut and Morehouse, 1994). The task of the researcher is to identify and understand the patterns that emerge from within the words used in order to understand, create, explain and defend the construction of the world that is experienced. This results in qualitative analysts having to adopt a more fluid and pioneering approach to research and analysis, meaning the data is re-visited and analysed multiple times to allow the emerging themes to be refined and understood (Geertz, 1973).

The process of qualitative analysis was framed by the focus of enquiry. In the case of this study, participants were able to articulate freely their feelings, perceptions, thoughts and experiences of the literary attractions. Once transcribed, the data was coded into salient categories, which were then linked to other categories through the emerging relationships. These codes and relationships were then analysed and integrated into a model that seeks to explain the interactions and processes occurring within the field of the study.

Qualitative analysis is a lengthy process under which data is broken down into units (Lincoln and Guba, 1985) or incidents (Glaser and Strauss, 1967). The units of data are then grouped into categories.

The categories usually take two forms:

(1) Those derived from the participant's language.
(2) Those identified by the researcher as significant to the focus of enquiry.

This first category is designed to reconstruct and add structure to the categories used by the participants to describe their own experiences and perceptions, whilst the second category is used for the development of theoretical insights. This leads to the presence of both descriptive and explanatory categories (Lincoln and Guba, 1985). Due to the different stages of definition and categorisation, analyses are often revised multiple times; this allows for new meanings to be uncovered and new connections to emerge and contributes to a deep understating of the data and a coherent explanatory model (Taylor and Bogdan, 1984:126). It is widely acknowledged that the process of data reduction helps to sharpen, focus and organise the data (Miles and Huberman, 1984), allowing for the final conclusions to be verified.

3.14 Method of Analysis

The overall data analysis consists of eight discreet cycles spread across six stages (Braun and Clarke, 2006). The eight cycles translate into six stages because the three final cycles of data analysis (6, 7 and 8) are concerned with refining connections, synthesising and constructing the report. As such, they are collectively grouped as "writing the report". The process involves three strategic objectives: (1) to manage the data through open and hierarchical coding; (2) to analyse descriptive accounts through the re-ordering of codes and adding annotations; and (3) to analyse explanatory accounts by generating analytical memos and summary statements and extrapolating deeper meaning. This is in line with the primary aim of this study to develop existing theory from the analysis of the raw data.

Phase 1

The focus throughout Phase 1 was to ensure accurate transcription and to become familiar with the data through reading and re-reading the transcripts. This was accompanied by making initial notes on thoughts as the process evolved. Once all the audio had been transcribed and checked for accuracy, all the data was imported into NVivo. This was a useful process, as it enabled the structure of the data to be visualised early on.

Phase 2

The open coding during the second phase consisted of creating participant-driven codes; these codes were non-hierarchical labels created to represent the meaning within text segments. The aim was to develop clear labels and definitions for the related inclusion and exclusion criteria (Maykut and Morehouse, 1994) so as to make Phase 2 (open coding) useful for Phase 3 (refinement).

Phase 3

The re-ordering and re-grouping of codes was the primary focus of this phase. Related codes were grouped together. At this point the themes of the study were emerging but they had not yet been refined; as such, the grouped codes could be viewed as being halfway between the initial codes and the developed themes. The researcher focused on exploring the relationships between the initial open codes and the themes and constructs that would be taken forward. At this point it became clear that whilst the interviews with managers were insightful, the focus groups were the most salient data source.

Phase 4

Coding on was the focus of the fourth phase. The re-structured categories were re-visited and broken down into sub-categories. The purpose was to develop a greater depth of understanding of the highly qualitative elements of the study. This involved exploring divergent views; for example, under the category of authenticity various sub-categories were added to explore triggers, definitions, conflict, and so on.

Phase 5

Data reduction of the codes was designed to consolidate the codes into a more abstract, philosophical and conceptual framework of the final themes. Of key interest to the researcher at this stage was exploring the inter-relatedness of the concepts and their connectedness within the framework. The data reduction required several levels of analysis, consolidating codes from phases 2, 3 and 4 into themes centred on perceptions of, engagement with and responses to the literary tourism offering.

Phase 6

This phase consisted of writing analytical memos against the higher-order themes that were identified previously. These memos involved the identification of inter-relationships and patterns, whereby the properties of the constructs and categories were identified and empirical findings were proposed against the categories. This is also known as dimensionalisation (Miles and Huberman, 1984). The memos covered of five key areas:

- The content of the cluster code and what it is reporting.
- Any coding patterns that emerged.
- Any relevant background information in relation to the participants profiles.
- Situating the codes within the narrative of the study.
- Putting cases in the context of the literature and gaps in the field.

Phase 7

The process of validation started early in the process as a means of self-audit that the researcher employed throughout the study. The memos and notes that were created were only held lightly in order to maintain openness and enable the consideration of elements beyond the initial themes and codes identified (Miles and Huberman, 1984; Hirschman, 1986). This phase resulted in evidence-based findings that were validated and rooted in the data set and were exposed to empirical scrutiny throughout the process through the various memos, the research diary and notes (Spiggle, 1994). This process of validation not only demonstrated the thinking behind the codes but also supported the identification of the point of data saturation and provided a useful tool for checking the researcher's subjectivity and thought process.

Phase 8

The final phase involved developing the memos into a cohesive and well-supported discussion and findings chapter. The role of writing up in the data-analysis process was central to developing the flow and logical progression and presentation of the findings.

Table 18 shows the connections between the stages and processes outlined above and the corresponding activity within the NVivo platform. The table illustrates the links between Braun and Clarke's (2006) six-step guide to carrying out thematic analysis and the application of the corresponding steps within NVivo. The table also illustrates the strategic elements of the coding process, showing how the analysis evolved from being participant-led in the early stages to researcher-led in the final stages. The fourth column highlights the iterative nature of qualitative data analysis and shows the fluidity in movement from one stage to the next and back again as new insights emerge and evolve.

Table 18. Analytical hierarchy of data analysis: Stages and processes involved in qualitative analysis (adapted from Braun and Clarke, 2006)

Analytical process (Braun and Clarke, 2006)	Braun and Clarke (2006): practical application to NVivo	Strategic objectives	Iterative process
1) Data familiarisation	**Phase 1** - Transcribe data. - Read and re-read. - Note initial ideas and thoughts. - Import data to NVivo.	**Data management** (open and hierarchal coding through NVivo)	**Assigning data to refined concepts to portray meaning**
2) Generate initial codes	**Phase 2** - Open coding.		
3) Search for themes	**Phase 3** - Collating codes.		**Refining and distilling more abstract concepts**
4) Review themes	**Phase 4** - Coding on. - Generating a thematic map of analysis.	**Descriptive accounts** (re-ordering, coding on and annotation through NVivo)	**Assigning data to themes/concepts to portray meaning**
5) Define and name themes	**Phase 5** - Data reduction. - Ongoing analysis.		
6) Produce the report	**Phase 6** - Generating analytical memos. **Phase 7** - Testing and validating. **Phase 8** - Synthesising analytical memos. - Final analysis. - Producing the report.	**Explanatory accounts** (extrapolating deeper meaning, drafting summary statements and analytical memos through NVivo)	**Assigning meaning** **Generating themes and concepts**

Due to the volume of data that the researcher was working with, qualitative data-analysis software NVivo was used. It must be noted that the use of such software does not remove the role of the researcher in the analysis; rather, NVivo is an effective tool for the efficiency of data management and knowledge storage. As Fielding, Lee and Lee (1998) note, such programs support analysis but leave the actual analysis in the hands of the researcher. The software succeeds in providing an audit trail of the process, evidence of systematic analysis and transparency, and a key indicator of plausibility. Some have suggested that such software supports the identification of patterns to such a degree as to warrant the name "theory builder" (Gibbs et al., 2002). However, it is more commonly applauded for its ability to support the organisation, examination and storage of large data sets (Guthrie and Thyne, 2006) in a more comprehensive manner than is possible through manual mapping and navigation. Some authors (Coffey et al., 1996) within the qualitative field have expressed concern about the impact that such software has on the researcher's ability to get close to the data. However, the researcher found that the opposite was true. The ease of storage and access to the data, along with the ability to create and use hyperlinks to navigate large transcriptions and nodes (Guthrie and Thyne, 2006), resulted in an increased closeness to the data. Accessing points of interest was almost as quick as the thought processes of the researcher. This allowed the researcher to exploit a line of thought and move between areas of interest without hesitation (Lee and Esterhuizen, 2000). This would not have been the case if a manual storage and organisation system had been used. The use of NVivo greatly supported what was a very time-consuming activity, helped the researcher to stay focused on the task in hand and prevented them from falling into the "coding trap" (Bazeley and Jackson, 2013).

Throughout the process of data analysis, the author maintained contact with both sites and shared the interpretations and findings with the management as they emerged. The reason for this sharing of findings was two-fold: firstly, sharing the findings was part of the agreement made when access was granted; and secondly, it was viewed to be beneficial to the ongoing analysis and interpretation of the data, as it gave the researcher the opportunity to clarify any points of concern.

In an effort to demonstrate the credibility of the data analysis and the resulting interpretation, an extract of the data is presented below to highlight the coding process that was carried out on the transcribed interviews and focus groups. Following the transcription of the audio recording, Phase 2 required the data to undergo open coding (see Appendix 5 for additional extracts of the process).

Phase 2 – Open coding

The following extracts are taken from a post-visit focus group at Sarehole Mill

Extract 1 (Beccy, primary school teacher)

> …What you've just said about Stratford if I was going to take my class to either one of these two places, I would probably **choose to take them** there, because for them it's more **visual**, it's more **exciting**, you know, they can probably **feel what it would have been like**, you know, that kind of thing. Whereas bringing them here **perhaps not so good** for them because they **can't access their imagination** so much in terms of it's not as **visual** for them…

Extract 2 (Alex)

> …**reconnecting it to a real world** in the sense where gives you this OK that Tolkien wrote his books. He also in his **books** he also made, **he also gave his point** of the society and **where the society was heading** and **where it was coming from** and all this kind of second socio/politic view on the books are **fairly interesting** I think…

The open coding of the two extracts resulted in the creation of the following codes:

- Visual interpretation
- Excitement
- Feel a connection
- Selection criteria; less suitable for children
- Less suitable, limited visuals
- No imagination
- Connection to the real world
- Literary output

- Voice of the author
- Social issues
- Interesting

The open codes generated during Phase 2 were then grouped together as a requirement of Phase 3 of the analysis (the process of which is represented in Table 19). These were then reduced further as broader themes began to emerge in Phase 4. During Phase 5, the codes were drilled down to understand the inter-relationships and nuances present within the emerging themes, which enabled the final themes to be defined.

Table 19. Example of coding process applied to the data

Phase 2: Open code	Phase 3: Grouped code	Phase 4: Coding on
Feel a connection No imagination Connection to the real world Literary output Voice of the author Social issues	Narrative transportation	Narrative transportation
Visual interpretation Voice of the author No imagination Connection to the real world	Interpretation methods	
Visual interpretation Feel a connection Connection to the real world	Authenticity	Authenticity
Interesting Excitement Visual Feel a connection Connection to the real world Voice of the author	Positive visitor perceptions	Visitor perceptions
Selection criteria; less suitable for children Less suitable, limited visuals No imagination	Negative visitor perceptions	
Excitement Feel a connection Connection to the real world Interesting	Positive emotions	Emotions
Less suitable No imagination	Negative emotions	

It is worth noting that the above is a very small sample of the data and is not representative of the full range of codes and sub-categories that emerged. The full process was much more detailed and presented many more categories at each stage of inclusion and subsequent grouping.

3.15 Issues of Credibility, Transferability, Dependability and Confirmability

The accuracy of the data presented was a primary consideration for the researcher, not only for the credibility of the study but also for the usefulness of the findings in the real world (Brewer, 2000). In acknowledgement of the differences between quantitative and qualitative research, the first of which focuses on reliability and validity, alternative measures were applied in order to meet the requirements of qualitative research (Guba and Lincoln, 1994). Credibility, as defined by Guba and Lincoln (1994), is parallel to internal validity and focuses on establishing a match between the realities of the respondents and those realities as represented by the researcher.

The researcher sought to improve the credibility of the analysis by implementing checks of the coding taking place. The researcher was able to share thoughts on the coding with supervisors informally throughout the process. However, the researcher also implemented formal coding checks with a peer, who, whilst experienced with NVivo (the tool used to store and manage the data set), was not familiar with the field and dominant theories. The coding checks were undertaken on an exchange basis, with both parties receiving several samples of transcribed audio and then seeking to perform the first round of open coding on the samples. The coding checks were useful and interesting: they highlighted almost all the key themes observed by the researcher. At times, due to differences in specialisms, different labels were used; however, upon discussion they were revealed to be the same codes. The coding check also highlighted a few codes in both samples that were field-specific and held no direct relevance to the themes of the associated research. Nevertheless, this did highlight other potential applications for the data outside the specialism of the author. For example, the individual who carried out the coding checks originated from an organisational behaviour background; as such, they found special interest in staff’s perceptions of their roles. This, however, was not a theme that was central to this study. Whilst it was acknowledged as being present in the data, it did not enhance the discussion and analysis in the key domain areas so it did not progress any further in the coding.

External validity is represented in the qualitative construct of transferability and the extent to which prominent conditions overlap with other contexts and situations (Bryman and Bell, 2015). Dependability is equivalent to the quantitative need for reliability and is focused on the stability of the findings over time and, finally, confirmability. This draws parallels with objectivity and it is a central focus of qualitative research, as it is vital to demonstrate that the data and the resulting interpretations are drawn from occurrences within the data and are logically compiled (Bryman and Bell, 2015).

In an effort to ensure the dependability of what is presented, the researcher had to consider the personal impact that they had on the study. This led to the adoption of a high degree of reflexivity, which is in line with the interpretivist approach, so as to maintain openness to alternative explanations and interpretations of the data. This need for reflexivity and empathy is paramount, as the researcher was involved in the data-collection process and the analysis. Researchers must be aware of the effect that they have on the process due to the intertwined nature of knowledge and the knower: in this case, the researcher (Steedman, 1991). It was acknowledged that the researcher's actions, motivation and own interpretations were inseparable from the process of analysis and writing up (Brewer, 2000), as is normal when adopting an interpretivist approach. To this end, the researcher continually examined and evaluated her actions and position within the research process. To ensure maximum validity of the study the researcher aimed to achieve a higher level of reflexive practice, preferring analytical reflexivity over descriptive (Wallendorf and Brucks, 1993). Descriptive reflexivity provided a realistic foundation for the study and sufficed in acknowledging the setting under which the data was collected, in addition to any preconceptions on the part of the researcher or the participants. However, analytical reflexivity is a higher-order skill that requires a more rigorous technique, exploring issues in relation to the evolution of preconceptions throughout the study and epistemological assumptions (Wallendorf and Brucks, 1993). The researcher found the practice of reflexivity to be a useful one, as it enabled time for reflection and consideration of any assumptions about the study.

3.16 Summary

This chapter has focused on providing a full account of the selected methodology and its implementation. The philosophical considerations of the research have been explored. The rationale for selecting an interpretivist in-depth case-study approach has been explained, with the primary contributors being (1) interviews with literary site employees, and (2) focus groups with attendees to the sites. The data collection incorporated a documentary analysis that was used to inform the structure and design of the interview guides, as well as the structure of the themes to be explored in the mini focus groups. Interviews with site managers and staff sought to gain an understanding of the direction of the attractions, their focus and the perceived offering to visitors. The mini focus groups sought to understand pre-visit expectations and perceptions of the site amongst the visitor community; these were followed by a post-visit evaluation of the experience, visitor engagement and interaction with the site. All interviews and focus groups were recorded and transcribed, and the resulting transcripts were coded and analysed in NVivo following the strategy outlined by Braun and Clarke (2006).

The research sites selected for inclusion have been identified. The selection criteria used to narrow down possible sites resulted in the selection of Sarehole Mill and Shakespeare’s Birthplace, the details of which are provided in Chapter 4. The focus of the study is to explore the expectations and interactions of visitors to literary attractions, in addition to the resulting effect on visitor engagement. In line with the interpretivist stance, mini focus groups were used because these were considered to be the best mirror of the natural setting and experience of visits to literary sites.

The data collection took place over a two year period, during which time the site selection, archival analysis, interviews and focus groups were implemented. The analysis of the data was an ongoing process from the point at which the first data was collected, and it continued to be refined up until the completion of the study. The mini pre- and post-visit focus-group approach was a methodology that was developed to meet the specific needs and requirements of this study, and it is the ideal methodology to explore perceptions and interactions within literary tourism settings. The method resulted in rich accounts of perceptions and experiences, which would not have been attainable by using any other method.

Chapter 4: Case-Study Locations

4.1 Introduction

In the previous chapter (Chapter 3) the methodology of the study was set out, along with the process of data collection and analysis. The need for, and development of, a new mini-focus-group approach was identified. Excerpts of the data were coded following Braun and Clarke's (2006) thematic analysis to illustrate the process followed. In order to expand on the site selection criteria set out in Chapter 3, Chapter 4 justifies the selection of the two case sites by highlighting the key features that met the selection criteria. The sites are introduced within the context of a destination audit, before a breakdown of the tourist experience is outlined.

Both of the sites selected, Sarehole Mill and Shakespeare's Birthplace, have connections to world-famous authors; more so than some of the other sites under consideration such as Kenilworth Castle which has fewer literary visitors. Sarehole Mill benefits from a connection to J.R.R. Tolkien, who, aside from producing literary works that have earned him recognition as the father of fantasy literature (*The Hobbit* and *The Lord of the Rings*), has enjoyed international appeal, with his works being translated in to sixty-six languages (Elrond's Library, 2016). Shakespeare's Birthplace, the birthplace of the Bard, has year-round international appeal and distinction, which is testament to the continued success of his works. Since 1960, *Hamlet* has been published in more than seventy-five languages, including Klingon and Esperanto (British Council, 2016), and the cumulative translations exceed one hundred languages across all his works (British Council, 2016).

Both Shakespeare and Tolkien have attained wide-ranging audiences due to the multiple access points to each author's works. In the case of Tolkien, these include the written works, the recent film trilogies and a musical stage adaptation, along with earlier adaptations of the books into two BBC radio series and an animated film in 1978 (Gunner, 2015). Tolkien has legitimate appeal and interest; this is further supported by plans to adapt *The Silmarillion*, argued by some to be Tolkien's greatest work, with trailers created by the fan community already in existence and active discussions with the Tolkien estate surrounding the film rights (Apolon, 2015).

The access points to Shakespeare are numerous, and they include films, theatre, TV and radio adaptations and the national curriculum, in which his works are a mainstay. The appeal of his works is truly global, with *Romeo and Juliet* being performed in twenty-four countries in the last ten years. With Shakespeare's works inspiring modern western variations, such as Arthur Laurents *West Side Story* (*Romeo and Juliet*), Samuel and Bella Spewack's *Kiss Me Kate* (*The Taming of the Shrew*) and Al Pacino's *Looking for Richard* (*Richard III*) (British Council, 2016). The Japanese film industry and Bollywood have also taken inspiration from *Macbeth*, *Othello* and *Romeo and Juliet*, to name a few. The access points continue into everyday language, with popular expressions such as "foregone conclusion" (*Othello*), "break the ice" (*The Taming of the Shrew*), "wild-goose chase" (*Romeo and Juliet*) and "faint-hearted" (*Henry IV Part I*) penetrating everyday language (British Council, 2016).

The longevity of both authors is evident. Shakespeare's legacy and popularity are such that no study on literary tourism would be complete without his inclusion, and Tolkien's numerous literary works date from 1922 (*A Middle English Vocabulary*), with many published post-humously, indicating keen interest in his later works (Doughan, 2016). Both these authors meet the requirement of having output in existence for more than twenty years.

Sarehole Mill and Shakespeare's Birthplace both have a clear marketing presence: they both have fully functioning and up-to-date websites and feature on attraction leaflets and Trip Advisor, and they both produce guide books for purchase. They also feature on more general tourist information websites, have Facebook and Twitter accounts and have in-house marketing departments. The purpose of Sarehole Mill and Shakespeare's Birthplace is to exist as a tourist attraction. They both have additional elements to increase revenue, such as cafés and gift shops, and both run educational programmes for school visits. Shakespeare's Birthplace also houses the local archive and provides a reading room/library for people looking to do research.

Sarehole Mill works with Mosely Bog and the Tolkien Society to link up the Tolkien-related sites in Birmingham to form part of the wider Tolkien Trail.

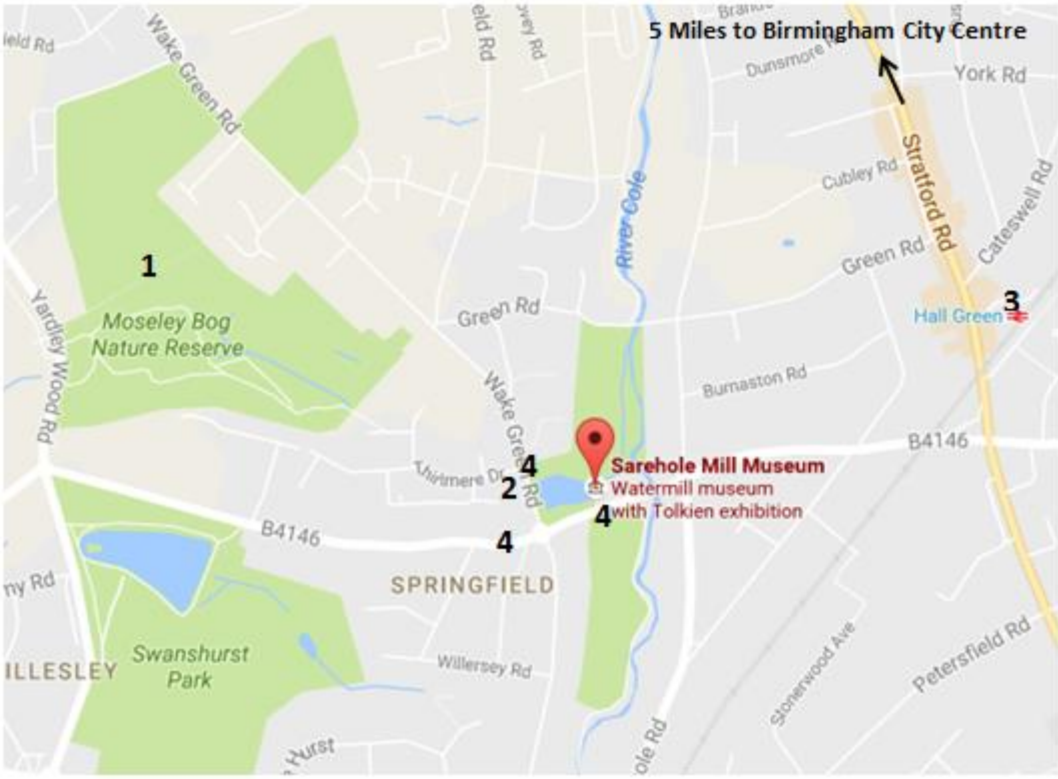
After fully considering the criteria and rival literary attractions, Sarehole Mill and Shakespeare's Birthplace were selected for inclusion. Whilst the sites offer points of similarity in terms of good awareness of the author and longevity of interest in the site, there are also points of difference, such as funding levels, size, and numbers of visitors. Additional considerations are the contrasting restrictions and freedoms related to the presentation of authentic items connected to the author. Shakespeare's works are no longer under copyright, which, coupled with the site's extensive archive, positions the Birthplace as the leading authority on the Bard's life. Sarehole Mill, in contrast, has tight restrictions about what they can and cannot say and the availability of materials for display and for use as evidence of the connection with the author. These restrictions are imposed by the family estate (the Tolkien Company), Middle-Earth Enterprises (which owns the film and merchandise rights), and the copyright of the literature (which will remain in force until 2044, seventy years after the author's death).

In short, whilst both sites satisfied the selection criteria, the differences between them provided rich insights into visitor engagement and perceptions from a range of perspectives and markets. It was felt that these differences would be more useful than having two very similar case locations.

4.2 Sarehole Mill

Sarehole Mill is a Grade II listed working water mill located in a residential area of Birmingham. It is one of only two working water mills in the city; as such, it has multiple levels of appeal. The site is situated in Hall Green, five miles from Birmingham City Centre. Sarehole Mill benefits from good transport links and is accessible by bus and train, with the nearest train station being a ten-minute walk away, as illustrated on the following map. The site is well positioned on a relatively busy residential road. It is clearly signposted and has the benefit of a free car park.

Illustration 1. Map showing the location of Sarehole Mill and its nearest access points.



Key:

1 = Moseley Bog (location of walking tours)

2 = Tolkien's childhood home

3 = Train station (ten-minute walk)

4 = Bus stop

There are no other official tourist attractions near Sarehole Mill. Although there are several parks and nature reserves that attract local residents, there is little else to attract tourists in the immediate area.

Sarehole Mill was constructed in 1542. It has had an interesting history: it has been used to mill grain and grind bones for fertiliser and between 1756 and 1761 it was leased by Mathew Bolton for use as a flatting mill for the production of sheet metal for buttons (Birmingham Museums, 2016).

The first of the following images shows a view of Sarehole Mill over the millpond, which is the view that Tolkien would have enjoyed from his home. The second image is taken of the courtyard, which today is the entrance to the site and café but in Tolkien's time would have been the entrance to the working mill.

Illustration 2. View of Sarehole Mill c.1917

(Source: Library of Birmingham, 2016)

Illustration 3. View of the courtyard c.1890

(Source: Library of Birmingham, 2016)

The current building dates from 1771. Its silhouette was altered dramatically in the 1850s, with the introduction of a steam engine and chimney. It was following this addition that the mill gained its most famous neighbour – The Tolkien family.

The image below offers a modern view of the mill, taken from the recently constructed decking area that overlooks the millpond.

Illustration 4. View of the mill today

(Source: Birmingham Museums, 2016)

J.R.R. Tolkien lived within 300 yards of the mill, in a house overlooking the millpond and working mill. Tolkien and his younger brother Hilary lived opposite the mill for four years. The photograph below is of Tolkien's childhood home, which is still in use as a private residential property; as such, visitors are not able to gain access to the house.

Illustration 5. Tolkien's childhood home

(Source: Ragged Robin, 2014)

Tolkien acknowledged the importance of Sarehole Mill in the development of his literary works in the foreword to the second addition of *The Lord of the Rings*, and later in life he contributed to the public appeal to restore the mill (in a *Guardian* interview with John Ezard in 1966) citing it as:

> …a kind of lost paradise... There was an old mill that really did grind corn with two millers, a great big pond with swans on it, a sandpit, a wonderful dell with flowers, a few old-fashioned village houses and, further away, a stream with another mill. I always knew it would go – and it did.

The following images highlight a few of the features of Mosley Bog that are said to have contributed to Tolkien's inspiration for the Shire and the forests that feature in his works. Mosely Bog is a park and forest area that is located behind Tolkien's childhood home; it is free to access and is the primary location of the walking tour. The images show some of the meadow flowers, part of the drained millpond (now known as a bog) and some of the trees that dominate the undergrowth and canopy of the forest.

Illustration 6. Images of Mosely Bog

(Sources, clockwise from top left: Anon, 2014; Lynch, 2010; BBC, 2014; Blaikie, 2015)

Sarehole Mill has a strong Tolkien connection, with a large share of its visitors motivated by the literary history. The Middle Earth Festival provides a focal point for these festivities in the attractions calendar. The festival is free to attend, but charges to enter the mill and view its exhibitions are still in place. The following images are from the annual Middle Earth Festival. They showcase some of the splendid costumes worn by the attendees. The image on the bottom left gives a hint of the popularity of the event, with the tents of campers and stalls featuring in the background. The Tolkien Festival occupies the playing field at the back of Sarehole Mill so that attendees may easily access the mill and Mosley Bog.

Illustration 7. Costumes at the Tolkien Festival

(Source: McKinney, 2013)

Sarehole Mill has been incorporated into a wider Tolkien Trail, which is supported and endorsed by the Tolkien Society and takes in other areas of connection within the city of Birmingham; for example, Perrott's Folly. The Birmingham Tolkien attractions have to compete more broadly with the strong and well-publicised Oxford connections and the boom in film tourism to New Zealand following the success of the film trilogies.

Sarehole Mill is owned and managed by Birmingham Museums Trust. In line with much of the heritage sector, it has sought charitable status as a way to attract additional funding and manage shrinking government contributions. The mill is in a stronger position than some other heritage sites, as it does have a means of generating independent revenue. Following a £375,000 facelift in 2012/13 the water wheel and machinery were restored and a café and outdoor bread oven were installed (illustrated below; Birmingham Museums, 2016). The bread oven is used to bake bread from freshly ground flour, which is also sold in the mill shop, providing opportunities to bolster the site's funds.

Illustration 8. The bread oven

(Source: Birmingham Museums, 2016)

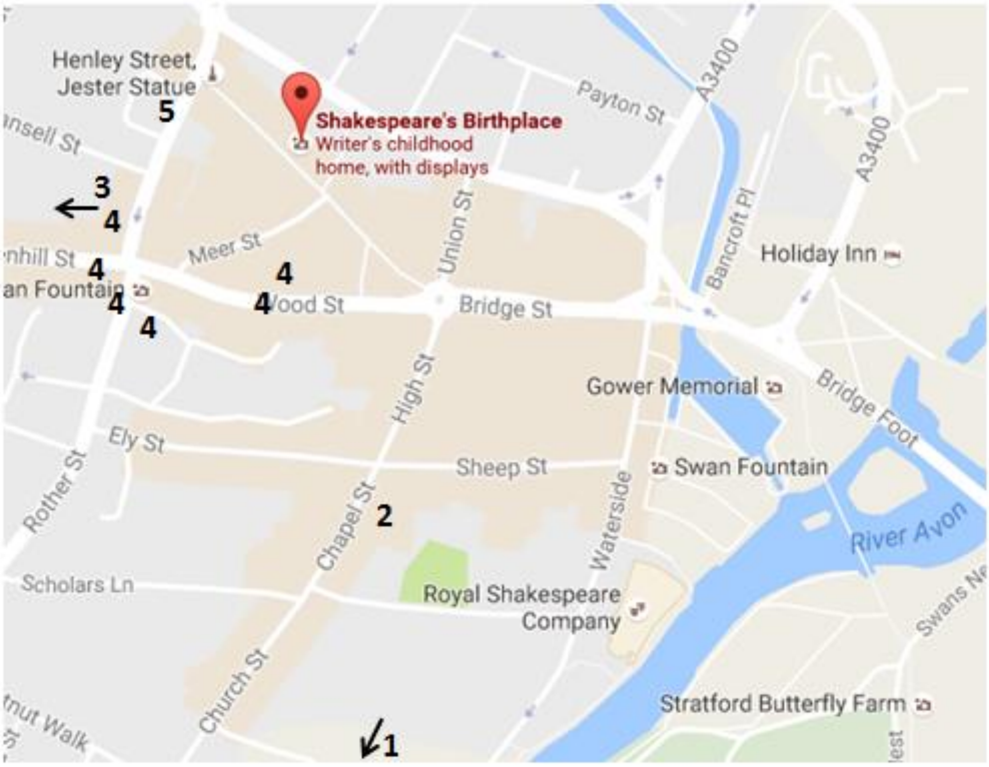
Sarehole Mill operates a seasonal calendar and is open fully from the end of March to the end of October each year. In the winter season, the site undergoes any maintenance needed; however, group bookings and school visits are still accepted. The site is primarily frequented by locals and domestic tourists with an interest in the author and the mill. International visitors do attend the site, but their numbers are supplementary to the larger proportion of domestic and local visitors. The admission costs (£6 for an adult and £16 for a family of four) cover access to the mill only. In an effort to maximise visitor numbers, access to the café and grounds are free; the Tolkien walking tours are an additional cost, enabling visitors to tailor their visit to their needs (Birmingham museums, 2016).

4.3 Shakespeare's Birthplace

Shakespeare's Birthplace is one of five properties related to the Bard under the care of the Shakespeare Birthplace Trust. It is a sixteenth-century half-timber property that occupies a prime location in the centre of Stratford-upon-Avon, and it is the birthplace and childhood home of William Shakespeare. It is also the first marital home of Shakespeare and his wife, Anne Hathaway.

The map below offers an indication of the location of the Birthplace relative to the town centre, the other Shakespeare Birthplace Trust sites and the local transport links.

Illustration 9. Map showing the location of Shakespeare's Birthplace



Key:

1 = Hall's Croft (Shakespeare Birthplace Trust; ten-minute walk to Shakespeare's Birthplace)

2 = New Place (Shakespeare Birthplace Trust; seven-minute walk to Shakespeare's Birthplace)

3 = Train station (nine-minute walk to Shakespeare's Birthplace)

4 = Bus stops

5 = Coach and car park

Shakespeare's Birthplace is located in the centre of a vibrant town. The attraction benefits from excellent public transport links and is well connected to motorways and surrounding cities. The infrastructure is well established, with many hotels, restaurants, shops and supporting attractions nearby. The highly developed tourism offering in the town is both a blessing and curse: the town benefits from tourism throughout the year, resulting in high visitor numbers; however, with this comes traffic congestion and a degree of saturation within the local area, as there are many amenities and attractions to rival Shakespeare's Birthplace, even within the trust's portfolio. The following images highlight some of the rival attractions within Stratford, including the vibrant high street (top left), the Butterfly Farm (top right), the theatre (bottom left) and the river with its many boat trips and boat hire (bottom right).

Illustration 10. Rival attractions in Stratford-upon-Avon

(Sources, clockwise from top left: Johnson, 2016; Trip Advisor, 2016b; Stratforward Anon, 2016; Treneman, 2016)

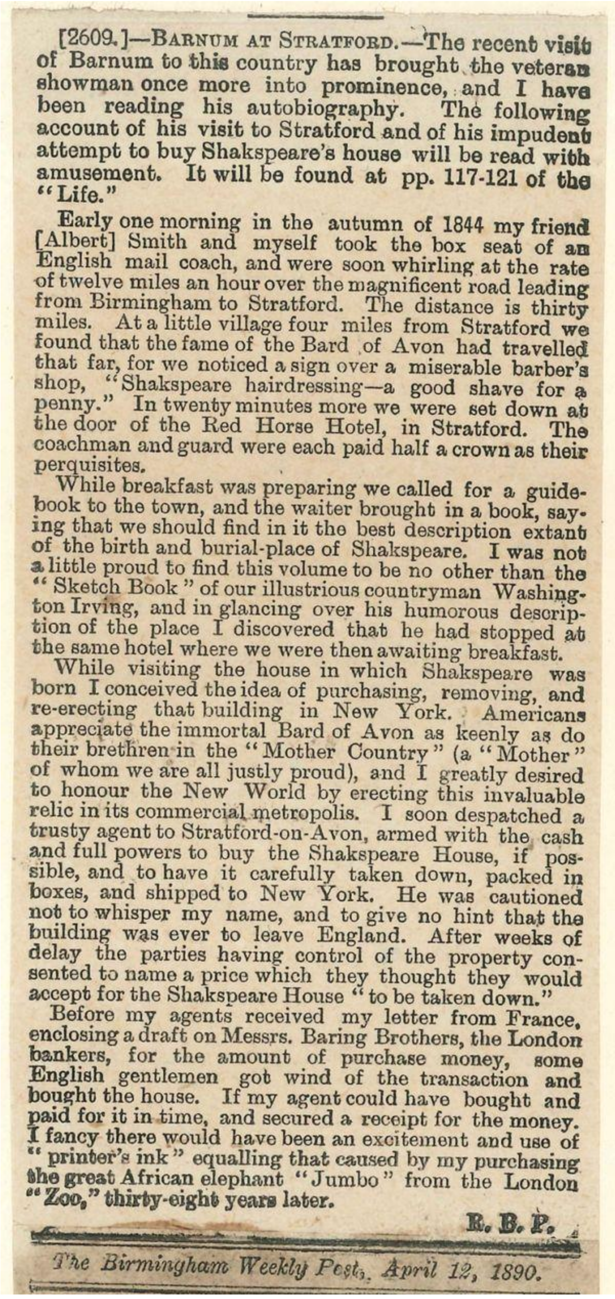
Shakespeare's Birthplace was home to members of the Shakespeare family, and it was later owned by his descendants. It was partially converted into an inn called the Maidenhead following the death of William Shakespeare's father, John, in 1601, during which time William leased half of the property to form the inn. The inn remained a feature of the property until 1847, when it came up for sale (having first been sold outside the family in 1806 when the family line came to an end) and was purchased by the trust. The following image shows an early print of the Shakespeare property, with the portion on the right converted into the Maidenhead Inn.

Illustration 11. Early print of the Shakespeare property

(Source: British Museum, 2016)

The purchase of the site and incorporation of the trust was by no means a seamless operation: the property had fallen into a state of disrepair after the family connection with the site ended. If it had not been for the interest of notable authors led by Charles Dickens, in response to an American showman P.T. Barnum's proposition to buy the property and ship the house brick by brick to the USA, the Shakespeare Birthplace Trust (incorporated by private act of parliament) would have struggled to raise the £3,000 necessary to buy the property and secure its future. Following the acquisition, a period of extensive renovation and conservation was undertaken, with the site opening for visitors in 1863 (Nicoll, 1948; BBC, 2008).

Illustration 12. Newspaper clipping from the *Birmingham and Weekly Post* (April 12, 1890) detailing Barnum's attempt to buy the Birthplace in 1844



[2609.]—BARNUM AT STRATFORD.—The recent visit of Barnum to this country has brought the veteran showman once more into prominence, and I have been reading his autobiography. The following account of his visit to Stratford and of his impudent attempt to buy Shakspeare's house will be read with amusement. It will be found at pp. 117-121 of the "Life."

Early one morning in the autumn of 1844 my friend [Albert] Smith and myself took the box seat of an English mail coach, and were soon whirling at the rate of twelve miles an hour over the magnificent road leading from Birmingham to Stratford. The distance is thirty miles. At a little village four miles from Stratford we found that the fame of the Bard of Avon had travelled that far, for we noticed a sign over a miserable barber's shop, "Shakspeare hairdressing—a good shave for a penny." In twenty minutes more we were set down at the door of the Red Horse Hotel, in Stratford. The coachman and guard were each paid half a crown as their perquisites.

While breakfast was preparing we called for a guide-book to the town, and the waiter brought in a book, saying that we should find in it the best description extant of the birth and burial-place of Shakspeare. I was not a little proud to find this volume to be no other than the "Sketch Book" of our illustrious countryman Washington Irving, and in glancing over his humorous description of the place I discovered that he had stopped at the same hotel where we were then awaiting breakfast.

While visiting the house in which Shakspeare was born I conceived the idea of purchasing, removing, and re-erecting that building in New York. Americans appreciate the immortal Bard of Avon as keenly as do their brethren in the "Mother Country" (a "Mother" of whom we are all justly proud), and I greatly desired to honour the New World by erecting this invaluable relic in its commercial metropolis. I soon despatched a trusty agent to Stratford-on-Avon, armed with the cash and full powers to buy the Shakspeare House, if possible, and to have it carefully taken down, packed in boxes, and shipped to New York. He was cautioned not to whisper my name, and to give no hint that the building was ever to leave England. After weeks of delay the parties having control of the property consented to name a price which they thought they would accept for the Shakspeare House "to be taken down."

Before my agents received my letter from France, enclosing a draft on Messrs. Baring Brothers, the London bankers, for the amount of purchase money, some English gentlemen got wind of the transaction and bought the house. If my agent could have bought and paid for it in time, and secured a receipt for the money, I fancy there would have been an excitement and use of "printer's ink" equalling that caused by my purchasing the great African elephant "Jumbo" from the London "Zoo," thirty-eight years later.

R. B. P.

The Birmingham Weekly Post, April 12, 1890.

Shakespeare's Birthplace has expanded over the years; it now contains a café, a bookshop, additional exhibition space, a reading room and an archive of the vast collection that is housed there. The appeal of the site is international; as such, it operates a very full calendar of activities throughout the whole year, featuring special exhibitions, theatre actors in the grounds of the site and a range of children's trails and interactive displays. Materials related to the house are also translated into various languages to enhance the experience of international visitors.

The following images offer an insight into some of the elements of Shakespeare's Birthplace. Clockwise from the top left, visitors first come into contact with the exhibition area of the site, which filters into a screened area showing extracts of different productions of Shakespeare's works. Visitors then move from the exhibition area to the gardens outside, which, in the summer months, are where they will find the actors reciting poems and performing requests from visitors. Off the garden area is the tea room and the entrance to the house and gift shop.

Illustration 13. Attractions at Shakespeare's Birthplace

(Sources, clockwise from top left: Martin, 2014; BBC, 2016; Torbarina, 2016; Trip Advisor, 2016a)

Due to the international appeal of Shakespeare's Birthplace, its marketing spend is much larger than that of Sarehole Mill and caters to the mobile international audience that the site enjoys. An example of the power of this connection is the rebranding of Birmingham International Airport for flights to China as Shakespeare's

Airport (BBC, 2015). The Asian markets are the main contributors to visitor numbers, more so than any other region (Malendewicz, 2014); as such, this connection could be viewed as positive for the region.

All elements of the Birthplace Trust's properties are chargeable, highlighting the willingness to pay on the part of visitors. This is in stark contrast to Sarehole Mill, with its free access to many areas. The Trust does its utmost to encourage repeat and multiple site visits though it's ticketing strategy, where a single-site adult ticket valid for return visits with twelve months costs from £9.23 to £11.92, depending on the site. However, tickets to the Birthplace (the focus of this study) are only available as multi-property tickets, charged at £15.75 for a three-site adult entry or £23.62 for a five-site adult entry, both of which are also valid for twelve months (Shakespeare's Birthplace Trust, 2016).

4.4 Summary

The two sites selected for the study are very different in their approaches. The Birthplace is internationally known, with a wide appeal and a full year of events. By contrast, Sarehole Mill is a smaller site with tighter budgetary restrictions, operating within the legal parameters of the copyright regulations held by the film producers and the family estate. They both have legitimate ties to well-known authors: Shakespeare has the status of a demi-god within the literary world and Tolkien is the father of modern fantasy literature. The contrast between the two locations was expected to provide insights into perceptions of and engagement with sites at both ends of the spectrum. This was expected to result in more useful and relevant findings, assisting with the development of theory and practice.

Chapter 5: Analysis and Discussion of Visitors' Motivations and Expectations

5.1 Introduction

Having established the research context in Chapter 4, this chapter offers the first part of the analysis and discussion of the findings that emerged from the data. This is the first of three analysis and discussion chapters. Each analysis and discussion chapter is aligned with one of the key aims of the thesis. This first analysis chapter reports on the findings related to the first research question: to explore the motivations and expectations of visitors to literary sites. It begins to address the opportunities for further research identified in the literature review: the need for a practical investigation into literary destination-image formation and the relevance of brand personality to a literary destination.

This chapter focuses on the perceptions and expectations of visitors in relation to Gunn's (1988) model of destination-image formation. It provides an analysis of visitors' perceptions of the sites' marketing materials and their personal expectations of the experience. Following this, the reconciliation process and the resulting implications for satisfaction are explored. The following characteristics emerged as a result of the analysis:

(1) Evidence of pre-visit expectations that are not represented in the marketing materials.
(2) Overly flamboyant claims within the marketing materials reduce perceived authenticity and encourage negative perceptions of the site.
(3) The mass nature of an experience reduces engagement and interaction.

The extracts from interviews and focus groups that have been presented throughout the analysis chapters have been taken directly from the transcribed text, which was transcribed verbatim, including fillers and repeated words. Only where appropriate and to ease comprehension have amendments been made; these are signified using square brackets [text]. Pseudonyms are used where appropriate to protect the identity of the participants whilst allowing the reader to identify and position the development of a participant's perspectives throughout the analysis.

5.2 Sarehole Mill: Pre-Visit Perceptions and Expectations

The exploration and understanding of the pre-visit stages focused on gauging participants' perceptions and views in relation to Gunn's (1988) organic and induced-image-formation stages (Stages 1 and 2). The early focus-group questions, which aimed to assess participants' awareness, focused on exploring the organic-image-formation stage and the existing images that the participants had already accumulated. These said images may be formed from prior awareness, prior visits, previous word of mouth and images picked up from non-touristic or commercial sources. In short, they are based on information that participants could have picked up unconsciously, without seeking the information out.

Prior to visiting Sarehole Mill, not all of the participants were aware of its existence. Those who were aware of it were not always aware of the literary connection, despite the recent *The Hobbit* and *The Lord of the Rings* film franchises. The general consensus was that participants had a vague awareness but with very limited knowledge.

> I'd heard of this place, but I don't think I was probably aware of the connection with Tolkien … So it is interesting to make the connection…
>
> (Carly)

This extract highlights that Sarehole Mill is not present in the consciousness of many individuals. As the site operates on a much smaller scale than Shakespeare's Birthplace, national and international awareness was not expected; however, it emerged from the findings that even on a local level, awareness was low. This had two effects on participants. The majority of the participants progressed to the next stage (induced-image formation) with an open mind and were keen to learn about the connection and site. On the other hand, a very small minority took the perspective that if the site was not already on their radar, it was less worthy of attention. It was noted that in some cases this small minority was made up of participants who had had no previous exposure to the literary or film output; however, this perspective was not shared by all who had no prior narrative-transportation exposure.

When the discussion progressed to the induced-image-formation stage (Stage 2 of Gunn's 1988 model), the responses to the marketing materials and the discussions they generated were wide-ranging. It was common that once participants had been made aware of the site, they were surprised by the fact that it is located in a residential area and by the close proximity of an important literary site to their area of residence.

> It's amazing – I tell you, I would have come here before if I'd known.
>
> (Jordan)

Common in the discussions was a positive desire to visit the site. The participants stated many reasons, including historical interest, connections with the literary output, a desire to learn more about the author and the opportunity for escapism. The desire for escapism manifested in two ways, firstly as immersion in to the novel and becoming the character.

> I'm going to be Frodo, that's my expectation, I'm going to turn into Frodo.
>
> (Jordan)

Secondly, as a means of escape from everyday life (illustrated below) this latter form of escapism very much presented itself as a solution to feeling alienated and as an opportunity to reconnect, Mary went on to expand that she was acting as a career for her husband and felt like she needed a break every now and then.

> Im looking forward to being somewhere different…I love a day out it feels like a holiday.
>
> (Mary)

Due to the very limited prior knowledge (due to the lack of awareness at the organic-image-formation stage) there was a large amount of speculation amongst the participants about what to expect and what type of attraction the site was.

> I've just got a picture of a nice … creepy little forest that we're going to walk through and [think] … "Did you use that tree?" and "That's where he got his ideas from".
>
> (Samantha)

When presented with the leaflet, as part of the induced-image-formation stage the participants all agreed that the site looked nice and the area around the mill was pretty, but they were unable to discern much of the potential experience from the marketing materials. It was noted that the participants approved of the layout of the leaflet, found the maps and information useful and appreciated the direct way in which the facts and information were presented. The image of the hobbit door excited the participants more than any other image on the leaflet, as this was the first image to offer a direct link to the literature that they could recognise and connect with. It was noted that the use of images on the leaflet could be improved. Whilst the participants liked the scenic images presented, they suggested that more active images showing people engaging with the site or children playing would have improved the appeal of the attraction and given more insight into the type of activities on offer. In turn, this would support the participants to gain a better understanding of the commercial offerings of the site, which is a key aim of the inducted image formation stage (Gunn, 1988).

Illustration 14. The hobbit door at Sarehole Mill (third floor, in the same space as the Tolkien exhibition and video)

(Source: Bailey, 2016)

Whilst the participants liked the content of the text within the leaflet, they noted that the use of images would sway their decision to visit more than the text, claiming that if it looked fun that was the most important thing. It also emerged that skimming the text within the marketing materials is commonplace. Participants stated that they would spend far longer looking at the images, as they felt that these elements gave the truest indicator of what to expect. The use of colour was deemed appropriate, as was the typeface used: it added to the perception of the outdoors and the Shire, which participants approved of. They noted that these aspects supported the sense of continuity and the creation of an identity.

The website for Birmingham Museums Trust, which is the central site from where visitors access the Sarehole Mill website, was revamped during the data-collection process (see section 3.11 for more details). To minimise the impact of this, stills were saved from the original website so that the later focus groups could see the original and the new site and, thus, compare the changes and developments. All the groups felt that the original Birmingham Museums Trust website was a little “clunky” and difficult to navigate. They suggested that once they had found the page they wanted related to Sarehole Mill, the information presented was minimal and not enough to inspire a visit. The new website was noted to be a big improvement, with the key improvements being:

(1) Improved layout
(2) More visually appealing
(3) More useful information.

Birmingham Museums Trust launched the new website towards the end of the data collection. Although the website was live, the content was not fully complete. As a result, the images on the new site were noted as being excessively repetitive, with participants suggesting it looked as though the trust did not have anything else to show people.

Before the visit, participants were most looking forward to learning more about the author's connection with the area and what factors influenced his literary output. They were also anxious to see the site and determine if it was as big as it looked on the leaflet. This unearthed some interesting perceptions regarding the size of an attraction being relative to its quality, with some concerns raised that if the site was small it might not occupy much time, be of a high enough quality or be worth the entrance fee. However, overall, the images that were generated at the organic and induced-image-formation stage were deemed to be sufficient to encourage a positive decision to visit. Nevertheless, the responses did highlight the need for marketing materials to offer positive reinforcement to encourage a visit aside from the traits that marketers believe to be the primary selling points: in this case, the Tolkien connection.

5.3 Sarehole Mill: Post-Visit Evaluation

Following the realisation of Stage 4 (travel to the site), Stage 5 (participation) and Stage 6 (travel from the site) of Gunn's (1988) image formation model, participants reconvened. The aim was to discuss the experience of the visit and explore any image modifications (Stage 7) that had taken place after having first-hand experience of the site. The participants stated that they felt that the leaflet and website were accurate in their presentation of what the site offered. They felt satisfied that they had not been misled and they were not disappointed by what they experienced. It was unanimously agreed that the site could market itself in a more appealing manner and could make more of the connections with the author. The participants were surprised by how restrained the site is in the claims it makes and they felt that they should make more of the Tolkien connection.

The participants were frustrated when informed that the film rights limit much of what the site can and cannot do. To this end, they became strong advocates for the attraction; this was demonstrated through increased civic pride and a wish to encourage more people to participate. Interestingly, the participants did feel that over-commercialisation would not be in line with what Tolkien would have wanted, affirming the connections with the author that had been created. It was also found that the minimalist approach of Sarehole Mill and the reluctance to over-commercialise resulted in a more authentic experience. This was a common theme amongst those who visited Sarehole Mill and emerged as a preference amongst those who visited both sites.

The interesting issue of the size of the site and whether it was representative of value for money emerged post-visit; participants no longer seemed to believe or suggest that the size of an attraction is a measure of how good it is or what value it represents. Before the visit, participants had expressed a concern and wish that the site was as big as it seemed to be on the leaflet; this was coupled with the suggestion that a smaller site might be viewed as inferior. This pre-visit perception was not only retracted post-visit in the image-modification stage but also presented from the opposite perspective, with participants becoming advocates for the site and the authenticity it offered. This change of perspective was attributed in part to the perceived connection to the author that was not present pre-visit, and a greater understating of the author and his wishes. At this point a synergy emerged between the perspective of the participants and that of the author: a flamboyant attraction was no longer desired. As an extension of this, participants appeared to revaluate what they considered to be value for money in relation to the admission costs. Before the visit, some participants had expressed the view that the site was a bit expensive; this may have been due to their reservation about the content and duration of the visit. After the visit, value was deemed to be greater and the admission costs were less of an issue. This highlights a primary case of perceptions progressing through the process of destination-image formation and demonstrates the importance of conveying value within the marketing materials.

5.4 Sarehole Mill: Future Improvements

Stage 7 of the destination-image-formation model is the final stage and presents the main opportunity to explore the modification of images amongst visitors based on their first-hand experiences (Gunn, 1988). The use of pre-visit and post-visit focus groups enabled this evolution to be captured; as such, several developments emerged that, if implemented, would support greater organic and induced-image formation amongst potential visitors.

It was noted that Sarehole Mill should seek to incorporate a wider range of images within their marketing materials and they should look to engage further with social media. The younger participants said they would be interested in hearing about the site and events that are run throughout the year. The same participants concluded that social media would be a more effective marketing tool for attracting them, favouring this format over both the leaflet and the website. It was also suggested that Sarehole Mill make more use of review sites, such as Trip Advisor, as it was agreed that such sites are integral when deciding whether to visit an attraction when the participants have no prior knowledge. In contrast, the older participants viewed the leaflets as a souvenir of the day and, as such, they expressed a preference for this form of marketing above all others. However, they did suggest that a radio presence and adverts in the local free papers would be good. There was a consensus among older participants about the appeal of these methods, especially when they were planning days out with grandchildren.

A general improvement that emerged was the need for greater levels of interaction for children at the site, as it was felt that the walking tour was too advanced and the site, whilst interesting, would not hold their attention for long. Participants felt that costumes could support the offering of the site, but not as a permanent feature, possibly in the form of a dressing-up box to engage children and on selected weekends in line with occasions such as the Middle Earth Festival. Communal viewings of the films (*The Lord of the Rings* and *The Hobbit*) was also a popular suggestion amongst the younger participants.

5.5 Shakespeare's Birthplace: Pre-Visit Perceptions and Expectations

The first stage of Gunn's (1988) model of destination-image formation provided some interesting insights into perceptions of the attraction amongst the participants. The organic-image-formation stage (Stage 1) was much more richly layered for Shakespeare's Birthplace than for Sarehole Mill, where organic-image formation was minimal. Shakespeare's Birthplace was known by all the participants, with a minority having visited previously. Of the few who had visited, most of their visits had been carried out many years before. Therefore, they had not seen the new exhibition area but had seen the house before.

The organic-image-formation stage highlighted the effects of both positive and negative organic images. In the main, these images were not based on prior visits, word of mouth or the general press; rather, they were based on preconceived images and ideas. In some cases, it emerged that the negative organic images were so powerful in convincing the participants that the attraction would not be suitable for them that it was difficult for the participants to overcome them. The positive organic images included an awareness of the author, the location of the house, an awareness of other properties and an association with school. This final perceived link to school was noted as being split: it was positive for some participants but negative for most. This negative association was not found to correlate with levels of education or success at school; for many, it emerged as an intimidating reminder of an alien subject. It emerged that the favourable association with school resided more strongly with the international participants, with UK nationals generally perceiving a negative association between school and Shakespeare. Highlighting this negative association within the organic-image-formation stage offers one explanation for why many of the participants had never visited the site.

Another key perception that came to light during the organic-image-formation stage was the expectation that site would be highbrow and educational, with some participants expressing that the site was “not for them” and that they would not understand. This perception, similar to the association with school, was more closely held amongst UK residents. It did not correlate with levels of education, suggesting that other influencing factors, such as confidence, could have an impact on the image formation at this stage.

The few participants who had already visited the site still drew the majority of their organic-image-formation cues from generic assumptions rather than their own past experiences. In these cases, the participants focused more on the well-known pieces of information, such as the author, his works, the location and the author’s status, rather than anything specific they recalled from their earlier visit. When probed, they did recall elements of their visit, but they defaulted to the generic expectations and did not challenge or correct members of the group when presented with expectations or features they would have known to be incorrect. In some cases this appeared to be because individuals did not want to ruin the surprise for the rest of the group; in others, it appeared that they did not want to stand out as being more informed, which suggested that they did not want to appear “geeky” or “un-cool” by knowing more than the rest of the group. This raises an interesting question about the appeal of the site as an elective educational attraction; that is, when participants are not obliged to go (e.g. as part of a school trip).

The pre-visit focus group also explored the second stage of Gunn’s (1988) model of destination-image formation. The induced-image formation for Shakespeare’s Birthplace was based on the site leaflet and website. Many participants grew frustrated with the leaflet and website: whilst the leaflet was viewed in a generally positive manner, participants made it very clear that they would have appreciated more images of the inside of the house, which would enable them to set it apart from other properties. Some suggested that “the pictures could be any historical house or garden" (Lauren). The desire to see some of the inside of the house represented in the marketing materials was shared amongst a range of participants, both young and old. Participants did not wish to see photos of all the rooms but suggested that if the leaflet or website could "maybe show one or two rooms…[or] if they've got a picture of Shakespeare['s] desk where he wrote his plays", they would be more encouraged to "go and see that with [their] own eyes" (Jackie). The lack of images of the inside of the house resulted in some participants forming an opinion of distrust in relation to the site, taking the perspective that the site did not want to show them the inside of the house before they had handed over their money. This resulted in the consensus that "they [the Birthplace] don't want to give too much away" (Mary) to ensure that people have to visit.

A key feature of the website and the leaflet was that there were images of children engaged in activities. The participants found the images confusing in places, stating that it was unclear which images where taking place at which sites. This led to the content of the marketing materials being misconstrued, which could result in unsatisfied visitors. Whilst the images of the interactive elements added to the sense that the site was more than just an old house, many participants felt that the images were staged, with the interests of children overly represented. This led some participants to question what the site offered for visitors without children, with some participants concluding that "I am a single person, maybe … it's not for me" (Emma).

There was a clearer divide in the preference for a website or a leaflet amongst the Birthplace participants than there was amongst participants who visited Sarehole Mill. The older participants indicated a stronger preference for the leaflet, partly attributed (as expected) to feeling more at ease with a leaflet than a website and partly (more interestingly) to viewing it as a form of souvenir. The younger participants did not express the same preferences, with only a few citing that the leaflet could act as a souvenir. The majority suggested that a Facebook memory status (an image or comment displayed on the anniversary of the post) had the potential to act as a similar reminder. Some of the younger participants were able to empathise with other young people on a gap year or travelling around the UK, under which circumstances they highlighted the usefulness of the leaflet; however, they returned to the conclusion that the images were not targeted at that age group so its effectiveness might be limited. Many of the younger participants felt that the language used in the Birthplace leaflet was off-putting, sounding too exaggerated, citing it as “too dramatic and airy fairy … and mak[ing] me not want to read it” (Samantha).

The enthusiastic tone of the text reduced the credibility of the site amongst younger participants, with some suggesting that “they’re clutching at straws” (Jordan, agreeing with Samantha) and indicating a preference for the more factual approach of Sarehole Mill. There was a consensus that the strong use of primary colours in the leaflet suggested that it was aimed at children. This appeared to negatively affect younger participants’ perceptions of the sophistication of the site and what it could offer to those without children. The older participants did not share this view and highlighted the use of the colour red as fitting for the Tudor period that the site is trying to represent. This contributed to their overall induced-image perception of a well-run, historical, established attraction.

In general, the participants liked the website, the only criticism being that there was so much information that the obvious details seemed harder to find. The older participants indicated a general preference for the leaflet, suggesting that the website was more appropriate for international visitors or those researching Shakespeare for study purposes, with the older participants suggesting that they found the website overwhelming and difficult to navigate. The younger participants felt that whilst the website was very informative, some information, such as pricing, was difficult to find. This resulted in perceptions of a distrustful attraction lacking in transparency. The difficulty in obtaining the ticket prices (the participants had to add them to an online basket and then review it to see the costs) was unanimously viewed as unexpected and preventable; this hindered the induced image of the site as it resulted in a negative image amongst all the participants. Furthermore, it suggests that the site is assuming that visitors who have decided to visit Shakespeare’s Birthplace will do so regardless of the cost. The lack of transparency on this point led to the suggestion that Shakespeare’s Birthplace does not think price is an influencing factor for their potential visitors, which had a negative effect on some participants' perceptions of the site.

Despite the content of the leaflet and website, there was an overwhelming expectation amongst participants that they would be able to see Shakespeare's desk, despite the home chiefly being the residence of Shakespeare in his youth. Participants across all ages and nationalities shared the expectation that "there's going to be a desk with a quill on it" (Jordan) or "maybe an ink box and a lovely quill" (Emma). It became very clear, very early on, that visitors are very much occupied with the desire to see the physical embodiment of their expectations and want to be able to come away thinking, "He could have possibly sat at that desk and wrote that book" (Samantha). Participants freely voiced this expectation, the only variation being the play or works that they imagined taking form at the desk. This expectation was a common theme in the pre-visit focus groups and it is something that the site needs to address, as the reaction of participants when they found this was not going to be the case was one of disappointment, confusion, questioned motivation and negative self-image, all of which have been shown to greatly affect visitor engagement.

5.6 Shakespeare's Birthplace: Post-Visit Evaluation

In line with Stage 7 of Gunn's (1988) model of destination-image formation, the post-visit focus group gave the participants the opportunity to re-evaluate their perceptions of the site and offer a more complex appreciation than they could before the visit (Pearce, 1982; Phelps, 1986; Chon, 1987, 1990). This post-visit process of reconciliation was an interesting experience for those participants who had wished and expected to see Shakespeare's desk. Despite the marketing materials making no such claims, they expected to see the desk that Shakespeare worked at. When this expectation was not realised, it led to feelings of distrust and disappointment regarding the presentation of tangible cues. This resulted in the emergence of elected authenticity (which is discussed further in Chapter 7). In general, the participants were happy with their experience; however, it was noted that the popularity of the site had a negative impact on their enjoyment, with participants noting, “It’s very obvious how you’re being directed” (Samantha) and “you’re being shuffled along a set path and then you’re out the door before you know it” (Jordan). For many participants, the willingness of the charity to let so many people in at one time raised concerns over the value and legitimacy of the site. This is a valid consideration when explored from an authenticity perspective.

These concerns about capacity and conservation were coupled with the desire for more information throughout the site. It was noted that it was difficult for participants to align their entrance into a room with the beginning of the room attendant’s discussion. This led to people missing information, bypassing the room host altogether as they could not keep pace having missed the start or, in some cases, not engaging with the room host out of fear that the information had already been covered and they alone had missed it due to the timing of their entrance. Such circumstances did little to improve the image of the site amongst those with little prior exposure and low confidence in the subject. This should be a primary concern for the site because, in direct opposition to widening participation and engagement, they are in some cases alienating paying customers after they have committed to the site. In such cases, ‘negative experiences increase the perceived cost (in time and money) when compared with the perceived benefits, further compounding negative perceptions. Those participants with higher levels of prior engagement approved of the current arrangement with regard to the room guides, stating they liked having the opportunity to engage if they wished but to be left to their own devices during moments of reflection and experiential engagement.

Participants were positive about the overall experience, stating that the exhibition area at the start was a pleasant surprise, even if such elements were not to their taste. The inclusion of the mini film at the start and the actors in the garden were noted as key highlights amongst all ages and levels of prior experience. The garden mural, although perceived to be for children due to the cartoon storyboard and bright colours, was a favoured element for many participants. This highlights the need to encourage visitors to break with perceived societal expectations. The garden mural triggered many questions amongst the participants about the author, his motivation and his worldly experience, which enabled him to create such internationally situated output. This was felt to be an avenue for further exploitation on the part of the site.

An element that received unanimous approval and made a resounding impression on participants (more so than many other aspects of the site) was a single board of sayings at the entrance to the exhibition. The board details sayings that Shakespeare introduced to the language that are still in use and recognised today. For many, this board was the bridge that they needed to relate to the author and attain a deeper level of connection to the site. The location of the panel could be improved, with some participants suggesting that “It was very small, I was very disappointed about that” (Pierre). Participants suggested that more of a feature should be made of it, stating they were “very surprised that it is on the corner” (Pierre). It was noted that the panel could easily be overlooked upon entering the exhibition, which would negatively affect the experience, as the panel triggered feelings of ownership and connectedness to the author that participants were then able to carry through the site.

There was a general consensus post-visit that the leaflet, in particular, could be improved. Whilst it was acknowledged that most of the materials were true to the offering of the site, elements such as the language and images used hindered the perception of credibility of the site and forced visitors to reconcile elements that they need not have done if the marketing materials were clearer and more factual.

5.7 Shakespeare’s Birthplace: Future Improvements

Several areas of improvement were noted. Firstly, for the sake of continuity, all members of staff within the house should be in costume. This would support the flow of the experience and respond to the internal landscape of the house.

The representation of children within the marketing materials emerged as an area to be addressed. Before the visit, many participants felt that they would not be catered for as a visitor without children, yet post-visit the participants struggled to identify elements within the site that would have catered to children at all. This resulted in an imbalance between participants' perception of the site and what was actually offered. In this case, an evaluation of the contents of the leaflet would be appropriate to ensure that only activities that are available are represented.

The pricing structure was an element that came up often for a variety of reasons. Some participants felt the multi-house pass was a con: they felt that it was an excuse to get more money whilst knowing that they would not come back, although the same participants acknowledged that if they did come back it would represent good value. Their perspective, however, was that it was unlikely that they would visit one of the other sites or return to the Birthplace within the twelve-month period, because they did not think the offering would change much within that period. In general, the older participants felt the multi-house pass was good value, highlighting the annual element as a key feature for them. Some stated that if they offered more for young children it could be a big pull for parents who are looking for a cheap day out or playgroup-type stop-gap.

The participants who had lower levels of prior engagement were the ones who felt that the admission price was high, and those with greater prior exposure felt that the price was reasonable. This is key for the site, as engaging with reluctant participants is vital to growing visitor numbers. This also demonstrates that pricing can affect visitor access points, especially when considering other factors, such as income and family or group size.

In order to increase the likelihood of repeat visits, several suggestions were put forward by the participants, including outdoor showings of films and plays, night-time tours and a tour of the basement, which participants could see the entrance to but were not able to access.

The final key suggestion was the option to have a full guided tour. Many participants felt that the poor management of visitors affected their enjoyment of the site and, thus, their engagement with the literature and staff. Four suggested variations of this were put forward:

(1) Offer set tours (possibly morning, afternoon and evening) throughout the day so visitors can elect to participate in a tour or attend the rooms at their own pace.
(2) Only offer group tours.
(3) Offer visitors the chance to hire or purchase an audio tour. This could be made available in several languages. Use of the voice of Shakespeare was an interesting approach that was suggested to welcome people to his home.
(4) Provide a tour guide app that could give a tour of the house and the surrounding sites in Stratford, enabling the Birthplace to link up with other areas of the town.

Many of the suggestions were practical and would enhance the experiences of visitors. The suggestions were very similar amongst all participants, suggesting a consensus in the areas for improvement.

5.8 Summary

This chapter has explored visitors' pre-visit perceptions and expectations and their post-visit evaluation of the site. The pre- and post-visit analysis has sought to explore the changes that take place during the image formation process (Gunn, 1988) with particular reference to the organic and induced-image-formation stages (1 and 2, respectively) and the post-visit modification (Stage 7). The application of Gunn's (1988) model has highlighted the key points at which changes occur and has enabled the evolution of visitors' perceptions to be monitored and explored throughout the visitor experience. The pre- and post-visit analysis has shown that the marketing materials are vital to framing visitors' expectations and experiences. The use of images is important for a variety of reasons:

- To help to frame the experience.
- To identify the audience.
- To encourage positive action.
- To highlight the key features of the site.

- To offer points of connection and relatedness.
- To demonstrate the authenticity of the site.

Overall, the language used was found to be preferable when it was useful and centred on facts. There were some differences amongst participants of different ages: flowery language was not popular with younger audiences, as it was viewed as exaggerated and unnecessary. In contrast, older participants enjoyed the flowery language. They also had a different view of leaflets, which contributed to this preference for embellished descriptions; the leaflets were viewed as souvenirs from the day, not just pre-visit research tools.

The roles of the leaflets and websites were viewed very differently. Leaflets were viewed as a tool that appealed more to the older participants in addition to young children, who could be drawn to the appealing colours and images. The general adult population viewed the leaflets as satisfactory but not as convenient as a website. The content of the websites came under strong criticism for both sites: the level of text on the original Sarehole Mill website was deemed too basic, whilst the revamped website was considered repetitive in terms of the text and images. It also appeared to be incomplete but did not state that this was the case. The website for Shakespeare's Birthplace was viewed more favourably but, at the opposite end of the scale, it was deemed to have too much content. It was felt to be more aligned to the requirements of international visitors and those conducting research.

The issues of overcrowding and inconsistencies in the presentation of staff were identified as the main limiting factors at Shakespeare's Birthplace, both of which could be rectified to support the customer experience. More provision for children was identified as the main area for improvement at Sarehole Mill, which would support the site to appeal to a wider range of visitors.

All participants felt that the marketing materials were generally accurate; they were not disappointed by the experience they received compared with the pre-visit expectations created by the marketing materials. The pre- and post-visit evaluations were very useful for observing the changes that took place between the beginning and the end of the visitor experience.

The focus-group approach enabled a higher level of detail to be obtained and the pre- and post-visit views to be collected without contamination due to delayed recollection. It enabled a much richer data-collection process than typical post-visit surveys and offered participants the chance to elaborate on the triggers that affected the changes in their views and perceptions. The data-collection method enabled information to be collected in as close as possible to real time in the image formation process. The results have confirmed that the stages of Gunn's (1988) model of destination-image formation can be applied to literary attractions. The findings have highlighted the factors that draw the attention of visitors, how the various cues are interpreted by participants and how the interpretation of these cues evolves as participants become more involved in the experience. The findings have validated the creation of the dual-focus-group methodology as a means of collecting meaningful and rich data, which could not easily be captured using an alternative method.

Chapter 6: Relevance of Narrative-Transportation Theory to Literary Tourism

6.1 Introduction

Chapter 6 is focused on the main aim of the study: to explore the relevance of narrative-transportation theory to engagement with literary attractions and to address the primary opportunity for research that emerged from the literature review by exploring the boundaries and forms of narrative transportation. The discussion is structured around three main elements: (1) narrative-transportation theory, its form and presence; (2) factors influencing visitor engagement; and (3) the role of relatedness and the forms it takes.

The existing theory of narrative transportation holds its origins in the psychology of reading and is primarily concerned with the escapism that a person enjoys when reading for pleasure. The initial thinking on narrative transportation considered the behaviour and connections that individuals would form in relation to a text, whether through relatedness to a character, a place, an emotional struggle or a story line. The means of connection were as varied as the stories themselves (Green and Brock, 2000). The theory explored the consequences and outcomes of a story ending. The primary implications were the adoption of a character's traits, perspectives or behaviours as a result of viewing the character as a lens for future actions (e.g. by asking "What would Sherlock Holmes do?"), and feelings of withdrawal and sadness that the story – and the possibility of escapism – are over.

To this end, the original conceptualisation (Gerrig, 1993) was thought to be complete; only later was it extended by Green, Brock and Kaufman (2004) to include other access points as a means of attaining the same levels of connection and experience (e.g. through film and TV adaptations). The validity of these access points have been investigated and explored by a range of authors (Escales, 2004; Wang and Calder, 2006; Chang, 2009), whose findings and discussion support their incorporation in to narrative transportation theory. Despite the usefulness of the existing literature, however, the true testing and application of narrative-transportation theory is limited, demonstrating that the theory has not yet realised its full application.

Unlike the existing literature on narrative transportation, which focuses on the psychology of readers and media users and their relationship with the narrative (Escales, 2004; Wang and Calder, 2006; Chang, 2009), this study has focused on what happens once people put down the book or finish watching the film. This study shows how literary tourists evolve into literary pilgrims, a connection that has not been linked to transportation theory until now, and how such tourists interact with each other and a site in order to maximise their narrative transportation experience and understanding.

This study has taken a holistic perspective by studying the experiences of visitors at literary sites. The application of narrative transportation theory alongside authenticity theory has been a useful way to explore visitor motivations. The synergy between the two key theories of narrative transportation and the spectrum of authenticity and alienation emerged early on. Four new perspectives have emerged:

- Access to narrative transportation is possible through attendance at literary sites.
- Visitors view literary sites as an extension of the narrative experience.
- The type of engagement experienced at a site is affected by the level of prior narrative-transportation engagement.
- The narrative-transportation process is circular, not linear as the theory has previously suggested.

The application of narrative-transportation theory to literary sites is apparent based on the perspectives of visitors and site staff. It has emerged that attractions appeal to the following visitor types:

- Casual tourists, who do not always visit with the intention of forming a literary connection, but the experience can transform this desire.
- Newbies, who seek an introduction to the literature.
- The literary-aware, who have some prior experience of narrative transportation but may not consider themselves well informed.

- Literary pilgrims, who have extensive prior experience of narrative transportation and are seeking different forms of connection and to affirm their own knowledge.

All these groups of tourists are able to attain deeper levels of narrative-transportation engagement as they move through the sites and achieve higher-order experiential engagement. The only group in which this growth may be more limited is that of the literary pilgrims. In order to attain literary pilgrim status, these tourists will have already consumed various forms of the literature; thus, they will have moved through the stages and deepened their level of engagement with repeated transportation. However, in such cases new perspectives and new knowledge can facilitate deeper engagement, as is the case with the “fan theory” culture that surrounds some literary works (e.g. Harry Potter and the Pottermore fan site).

6.1.1 Introducing the Sites from a Literary Tourism Perspective

The sites of Sarehole Mill and Shakespeare’s Birthplace provided the ideal platforms from which to study behaviours and visitor interplay. This is owing to the wide variety of tourists they attract, the multiple roles they have to fulfil and the pedigree of the authors they represent.

Sarehole Mill provided the ideal context in which to study visitor expectations and engagement with a site that has a limited marketing budget and limited resources and is situated in a residential area of a city. The site has a legitimate connection to J.R.R. Tolkien; however, trading off this connection is exceptionally difficult for several reasons; namely, the legal restrictions imposed by the family estate and copyright of the films, the limited finances of the attraction and the restrictions on creative freedom. The latter in particular provides an interesting perspective when related to the experiential and imaginative nature of literature. The analysis demonstrates that these restrictions, alongside the ability of the site to comply with these and remain transparent about the challenges they face, endeared the site to the visitors, supported the perception of authenticity and enhanced the spirit of true narrative-transportation engagement. This ability to encourage empathy from visitors is crucial when the site is delivering important messages within its offering or marketing materials, as participants are less likely to challenge what is presented if they are engaged.

Shakespeare’s Birthplace offered a completely different type of literary site from which to explore consumer engagement and perceptions. The site is internationally known, as are the connections between the author and the output. The marketing spend and associated infrastructure is much greater than at Sarehole Mill and the site has the benefit of many tangible artefacts related to Shakespeare, his works and that period of history. The Birthplace also has the benefit of being in a position of authority, and it is not impeded by copyright laws and regulations imposed by family estates. Whilst the Birthplace was clearly better known amongst the participants and there was an initial kudos attached to the status of the author that encouraged enthusiasm before the visit, there were more barriers that participants felt they had to overcome in order to engage fully and get the most out of the experience. The site was perceived as a less inclusive attraction, with perceptions about the highbrow and cultural status hindering initial engagement, despite many participants having some, even if limited, prior engagement.

Herbert (2001) puts forward a model that demonstrates the balance that literary sites have to achieve and the compromises that they must make to succeed. It is felt that Shakespeare’s Birthplace focuses primarily on developing its literary offering, whereas Sarehole Mill has undergone a greater level of reconciliation, existing primarily as a heritage attraction and secondly as a literary site. This compromise and the resulting outcomes are represented in Figure 4. It is important to identify the organisational focuses, as this is necessary for the offering of the attraction to be explored and judged from a balanced perspective.

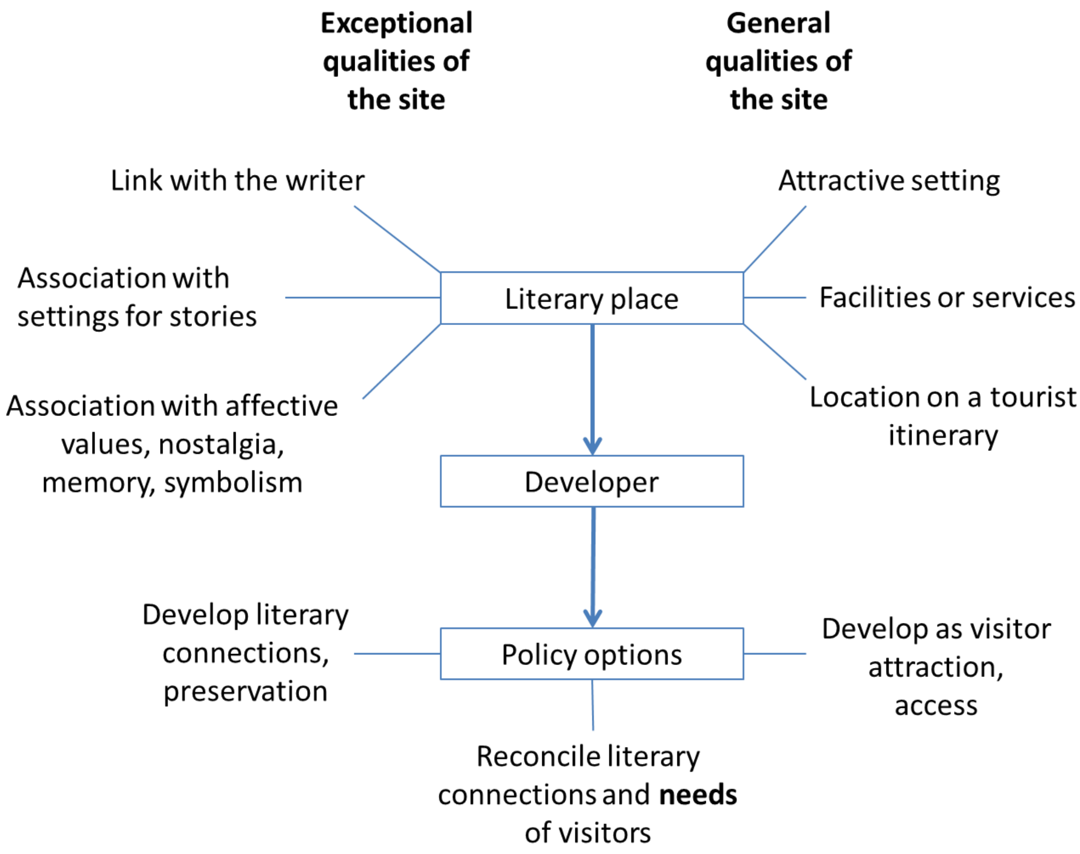


Figure 4. Qualities of a literary place (Herbert, 2001)

6.2 Narrative-Transportation Framework Resulting from the Findings

The key findings from the data analysis have resulted in the emergence of a framework (Figure 5) that seeks to explain the interactions, responses and outcomes related to narrative transportation that were observed at the literary attractions. Although the framework emerged from the analysis, to aid the explanation and flow of the discussion it is presented before the main body of the discussion. This supports the reader’s journey through the findings and the developments that emerged.

After presenting the framework, an explanation is provided of the process that was observed. This is followed by a more detailed interpretation and discussion of the key concepts and occurrences that supported the creation of the framework.

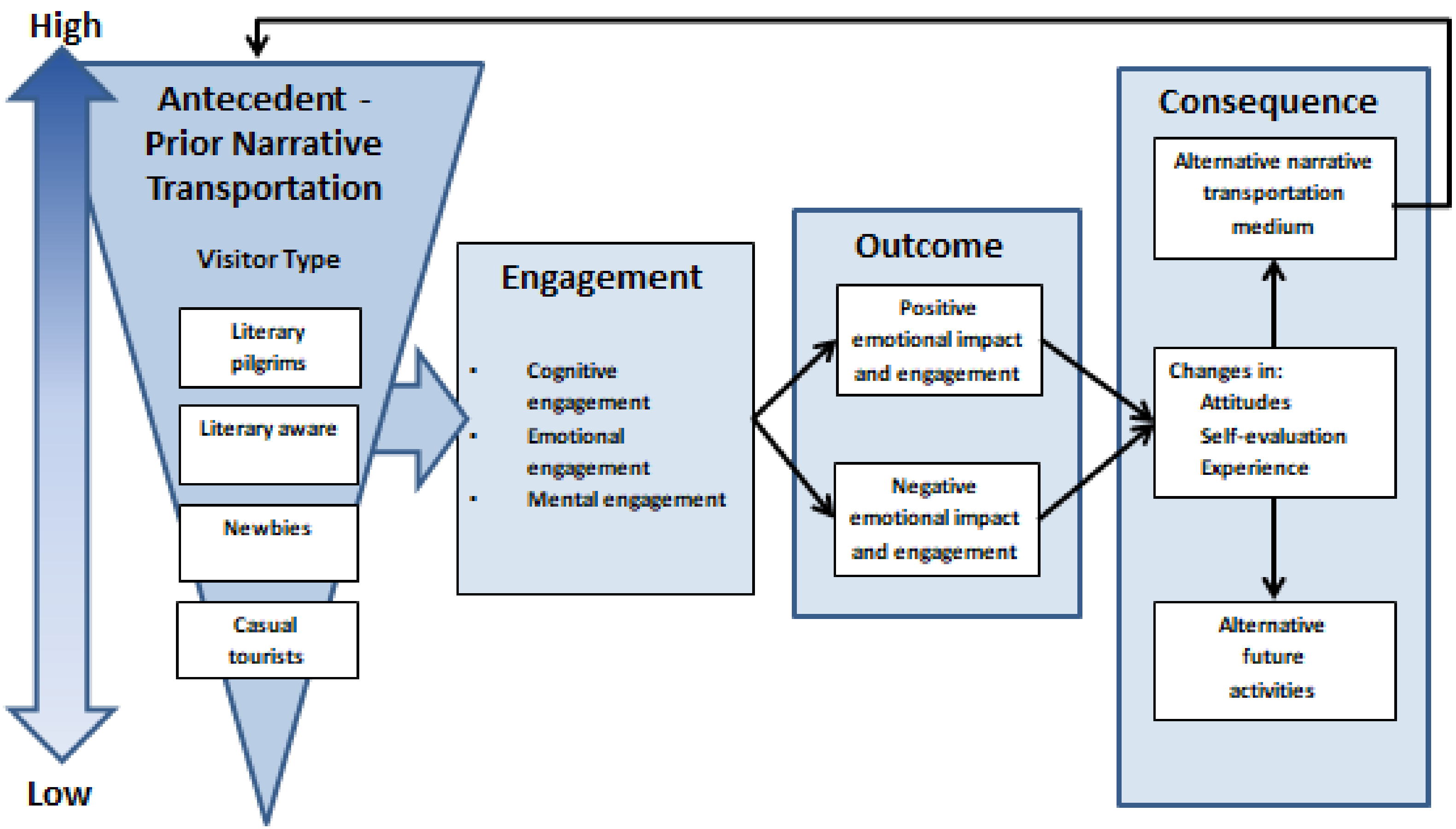


Figure 5. Framework of visitor immersion in narrative transportation within a literary attraction

The framework presents the starting points for visitors to literary sites. The starting point manifests its self across 4 broad visitor types; pilgrims, the literary aware, newbies and casual tourists. In order to present the analysis in meaningful manner literary pilgrims will be discussed first, followed by a discussion on the interactions for the casual tourists. The two extremes highlight the differences in the most effective way, with the participants occupying the mid ranges of the spectrum experiencing a gradated version of the pilgrim and casual tourist encounters.

Due to the prior knowledge and exposure of the literary pilgrim (or literary-aware) visitor, these visitors bring a larger set of preconceived ideas and more background information with them when they attend literary attractions. This stems from the prior engagement and the personal transportation that they have already engaged with. As such, they start the experience by being drawn to experiential cues as they seek to add to the mental and emotional associations that they already have. This preference for experiential forms of engagement increases the sense of relatedness (i.e. connections to the narrative, author or location) amongst literary pilgrims as they seek to understand the motivation and inspiration for the literary output. In some cases, this results in visitors drawing on their personal experiences to facilitate the connection.

Casual tourists, by contrast, enter a site with little or no knowledge or exposure to the narrative. As a result, they feel less connection with the site. This is manifested in lower levels of narrative transportation and, in those with low confidence, feelings of self-deprecation. If tourists are unable to reconcile these negative feelings, they are unable to fully engage with the site; thus, the impact of the site is negative. This can manifest in negative emotions and a weaker sense of self. In turn, this has a negative effect on a tourist's perception of future engagement and they are more likely to remain a casual tourist.

Once in the site several triggers that are grouped within the theme of engagement support the attainment of narrative transportation. The triggers have been grouped in to cognitive, emotional and mental engagement. Cognitive engagement is related to perception included transferability to self, relatedness and space to interpret the offering in line with the individual's needs, expectations and preconceptions. The second set of triggers form emotional engagement and include personal memories, nostalgia and connections with the author or literature, whereby visitors transpose the images generated through prior narrative transportation to the current setting as a means of negotiation and seeking relatedness. Emotional engagement also included civic pride, which stood out from the other triggers as the only one that was not purely internally validated. The visitors who used civic pride as a means of attaining a greater connection and, thus, narrative transportation, sought to share the emotional attachment and status with others.

Mental engagement triggers were the facts, figures, display boards and tangible cues present at the site some of which required personal negotiation and somewhere presented in a more objective manner.

The participants who utilised the cognitive and emotional triggers generally went on to experience higher levels of narrative transportation than those who were unable to engage and form an attachment. In turn, this triggered a positive emotional impact, resulting in changing attitudes based on a connection to the author or characters or based on the accessibility of the offering. This attitudinal change led to improved feelings of self-worth and a move towards future narrative-transportation activities.

If casual tourists are able to move past the uncertainty brought about by the lack of prior transportation and an initial dependence on mental engagement cues, they can use other triggers to assist with the cognitive and emotional engagement. Such as, a dramaturgical perspective, whereby children and the licence to act in a childlike manner enable participants to step outside societal expectations and engage on a more interactive and immersive level. From here, participants can negotiate the believability of the site and form connections through cognitive and emotional engagement. This leads casual tourists to follow the same path towards narrative transportation as the literary pilgrims, where impacts and engagement are more likely to occur. This can in turn lead to a stronger sense of self and a positive attitude towards future engagement.

Figure 5 offers insights into the variables that affect the entry expectations and participants' experience as they move through the site and the factors that affect successful engagement and interpretation. Whilst the framework highlights the primary interactions observed, it is not possible to include all the subtle nuances that contributed to the experience in a meaningful way. As a result, the categories presented within the framework represent the findings derived from the broader discussion and interpretation set out in the subsequent sections. This begins with an exploration of visitation to literary sites as a form of narrative transportation.

6.3 Visitation to Literary Sites as a Form of Narrative Transportation

Traditionally, narrative transportation has focused on the escapism that a reader enjoys when engaged in the act of reading for pleasure (Green and Brock, 2000) and the subsequent modifying behaviour that reading for pleasure can have on the ideas, thoughts and attitudes of the reader. The theory has been extended to include immersion in media, such as films and TV adaptations (Green, Brock and Kaufman, 2004) but has stopped short of exploring authentic experiences as an extension of the narrative-transportation process. To date there has been a lack of association between the motivations of tourists to visit places that offer these authentic experiences and the role of narrative-transportation theory. The findings of this study show that such a connection does exist and that visitors do view literary sites as an extension of the narrative experience. In the following three excerpts it is clear that the expectation of such a connection exists in the mind of the consumer, even if this is not obvious to site managers. The excerpts highlight the expectation on the part of visitors to be able to make a connection with the author, the author's works and the motivation or inspiration behind the literary output. This expectation has a direct connection to the existing narrative-transportation theory, where readers of literature seek to find meaning in the texts that they can transpose to their own lives, in some cases taking the form of attitude changes (Gerrig, 1993). The addition in the context of this study is the incorporation of a literary site to facilitate these feelings; it is this extension of the current conceptualisation of narrative transportation that is new.

Extract 1 is taken from a pre-visit focus group at Sarehole Mill. The participant (Lisa) highlights the connections between the literature and the expected qualities of the site; this demonstrates her expectation of being able to make a connection between the two.

Extract 1: Lisa

> ... trying to see it from Tolkien's perspective I guess, like looking at it and seeing the … magic … *Lord of the Rings* was so surreal, but had so much depth and I just feel like that place [Sarehole Mill] will have some of that feeling or essence about it. And so I'm just interested in experiencing the place …

In Extract 2, Beccy demonstrates a desire to make a connection with the author and the narrative. Similar to Extract 1, this desire is an extension of consuming the narrative and film offerings, which suggests that this is not an isolated expectation. The participant in Extract 2 is entering the experience with more prior knowledge than the participant in Extract 1. This is evidenced by the participant's admission of exposure to multiple interpretation methods and the comparisons made between her experience of the narrative and the film. As a result, the participant in Extract 2 is entering the experience closer to the position of a literary pilgrim than the participant in Extract 1.

Extract 2: Beccy

> … when you read it [*The Lord of the Rings*] you get this … imagination … and you picture the thing and then a few years after you watch the movies and that just doesn't match your imagination. But then you also have the point of view of the imagination of the author and that can be interesting to see where it stands … I mean if you stand closer to what he has in mind or what he had in mind or if you were completely off the thing and the movies are more accurate than your imagination …

The participant in Extract 2 is also expressing signs of wishing to explore the differences and negotiate any misinterpretations that she has absorbed. This links to the desire for sincere authenticity (Taylor, 2001), which was discussed in more detail in the next chapter.

This expectation of being able to connect with the author and the output was not unique to Sarehole Mill. Extract 3, taken from a pre-visit focus group at Shakespeare's Birthplace, also supports the expectation that literary sites are viewed as an extension of the author and their offering. Here, the participant (Jackie), clearly demonstrates the expectation that the site will offer some form of connection between the author and the output, stating, "If there's not a desk there where he's written his plays, I shall be disappointed." The participant in Extract 3 was entering the experience with some prior knowledge; however, this was not firmly centred on the author but was a general knowledge of facts, including the author's name, location and so on. In the case of Jackie, her prior exposure was obtained at school, by watching films on TV, and by watching modern adaptations of Shakespeare's plays at the theatre, including *West Side Story*, which the participant noted is derived from *Romeo and Juliet*.

The findings have shown that in the eyes of visitors to literary sites, such attractions represent an alternative means through which narrative transportation can be obtained. This finding is important for theory, as it expands the current conceptualisation of what is considered a mechanism for narrative transportation. This has implications both for the development and application of the theory and for literary site managers to understand all the motivations for a visit. However, this connection and the expectations on the part of the visitor are not always shared with the management.

6.4 Differing Perceptions of Management and Visitors

Whilst site managers did acknowledge the connections with the author and value the kudos of the association, at times managers at Sarehole Mill were more sceptical about people's motivations to visit. The manager (Ann) suggested that "a lot of people who visit for a cup of tea are interested in the local history, but that's not their prime reason for coming … they come because they want an afternoon out".

This suggests that one of the key drivers for attendance is general convenience; visitors “don’t want to drive too far … the kids are entertained, it … could be here or [it] could be Baddesley Clinton [a rival local attraction], ‘well, that’s too busy, let’s go to Sarehole’ … I think that’s what happens” (Ann). This implies that the management of Sarehole Mill are not connected with the wide range of motivations of visitors. Whilst general convenience may be a motivator for those in the local area there are other motivations and expectations held by the consumers, one being a narrative-transportation experience.

Part of the issue at Sarehole Mill is the lack of communication of and consistency in the message the site is sending out about the aims of the attraction. Slightly junior front-line staff (in this case Ben, the Tolkien specialist) were aligned more accurately with customers’ views and expectations than those who were higher up the chain of command. Ben noted that many visitors who attend the site for the Tolkien connection are “looking for not only inspiration … but they’re looking to … reaffirm … ‘did it really happen?’… Or … some of the cynical ones are ‘how could it have inspired him?’ or ‘did it inspire him?’”. The Tolkien specialist then went on to position himself within the experience that they offer, explaining that part of his role was to “show people what the place looked like”, enabling them to make the connection with “what it looks like now” (Ben). He referred to the moment when having “see[n] the quotes and … watch[ed] the film about … Tolkien and … his early life … [it] kind of clicks into place … they [the visitors] want to see the places that Tolkien saw. They want to stand where he stood and try and see it through his eyes” (Ben).

This highlights two very different perspectives within Sarehole Mill about people’s motivations. It brings forth a stark contrast between the manager’s view of it being a convenient attraction for local people and the Tolkien specialist’s view that their role as the custodians of the site is to “give them [the visitors] as much information to go on” as possible. He did offer the concession that aside from offering visitors all the information that they have and showing them the locations, they “can’t really bring things back for them” – that side of the experience is down to the participant and how much they wish to get involved.

The extracts from individual interviews with the manager and the Tolkien specialist at Sarehole Mill highlight the inconsistencies between the perspectives of front-line staff and those of the management. The management have less to do with the customers on a day-to-day basis, whilst the Tolkien specialist occupies a key front-line role. It is clear that customers expect to experience some form of narrative transportation. If the sites could reconcile the differing aims of departments, which are arguably the focus on numbers through the door by management and the focus on providing a quality and engaging offering by specialists, they could develop the site to further enhance the narrative offering to ensure repeat visits.

Following this line of argument, associated events, such as literary festivals, were shown to contribute to the appeal of the site. The Tolkien specialist (Ben) noted the value of the Middle Earth festival and the role it plays in the success of the site, explaining that they have had “people coming from Europe … people who’ve travelled a long distance” to go to the Middle Earth Festival in addition to a large number of local visitors. One thing that was consistent, regardless of the origin of the visitors, was the popularity of the site amongst the “really hard-core Tolkien fans coming down and supporting it [the Tolkien Festival] … even though they [the organisers] hadn’t altered [the festival] a great deal over the years”. The Tolkien Festival emerged as a primary motivator for literary pilgrims, with many attending “every single one, buying the t-shirts and getting the badges … Some of them coming in costume …[having] put a lot of effort and … time into doing it well”.

These findings not only support the discussion of the forms that authenticity can take (Lowenthal, 1985; Hinch et al., 1999; Wang, 1999; Michael, 2002) but also corroborate the narrative-transportation effect (Escales, 2004; Wang and Calder, 2006; Chang, 2009). However, this time the findings come from within the context of a literary site, characterised by immersion, the adoption of character traits and changes in behaviour.

The popularity of the Middle Earth festival (which is operated in conjunction with Sarehole Mill) amongst the local community and the literary pilgrims further supports the claim that visitation to such sites is viewed as a form of narrative transportation. As such, the current conceptualisation should be modified to reflect this. This widens the scope of the appeal of such sites if they are marketed correctly; therefore, the implications for practice are not to be understated.

6.5 The Narrative-Transportation Process Is Cyclical, not Linear

The process of narrative transportation has previously been understood and conceptualised as a linear experience (Gerrig, 1993; Green, Brock and Kaufman, 2004) that ends with the reader mourning the loss of the book and the connections with the characters. However, it has emerged from the findings that this process is actually more cyclical. Any access point, whether a visit to a literary site, reading a book or watching a film, can act as the trigger for future narrative transportation, action and engagement. This finding emerged during the focus groups following a visit to Sarehole Mill, during which many participants expressed an intention to go on to engage in further narrative transportation. In some cases, it appears that this desire to engage in future narrative transportation was due to increased confidence with the subject.

> I think I'd like to give reading *The Hobbit* a go…
>
> (Catherine)

This suggests an awareness that reading the novel could be challenging, but that the participant wanted to try. Often, such comments triggered similar reactions amongst other focus-group participants, with one participant responding to the aforementioned comment by offering "I prefer *The Hobbit*, I might start reading that" (Anesha). This is positive, as it demonstrates that not only can narrative transportation occur at literary sites but also that there is a role for social and group consumption. This takes a step away from the traditional conceptualisation of narrative transportation being an individually immersive experience (Gerrig, 1993; Green and Brock, 2000, 2002).

For some participants who entered the experience as casual tourists due to their very limited exposure to the author and output, the visit facilitated enough of a connection and understanding for them to feel “inspired … to go away and … look at the books and think about it, because I’ve never read any of the books and vaguely seen little bits of the films. So it … has made me think about … going and trying to read some of the books to see where it all fits in” (Carly). This was not an isolated incident amongst casual tourists; it was common that participants wanted to “learn more, well not learn more about it, but … perhaps [read] the books or watch the films and sort of appreciate a little bit more about what it’s all about”(Laura).

The above extract from Laura, taken from a post-visit focus group at Sarehole Mill, includes an interesting use of words that summarised many participants’ perceptions of engagement. Her reference to wanting to “learn more, well not learn more about it, but … perhaps [read] the books or watch the films” offers an insight into people’s perceptions of engaging in such activities and the negative connotations of elective learning as a leisure activity (Foley and McPherson, 2000). This subtle use of language, and the way in which the participant reframed learning as “appreciate[ing] a little bit more about what it’s all about” (Laura) offers a rare insight into the thought process associated with such engagement. This supports Greenhalgh’s (1993) assertion that education and entertainment remain poles apart, with one tied to work and the other to pleasure.

It is suggested that visits to literary sites, which are usually framed as leisure activities, can encourage greater confidence with literature; therefore, they can be used to encourage participants to try other activities that are perceived as being highbrow. It emerged from a post-visit focus group at Shakespeare’s Birthplace that a successful visit can lead to participants indicating an interest to “go [and] see something in [the] theatre … to actually hear the lingo for what it was, to hear the language … when you’ve been somewhere so old and historic … it makes you want to do something olde worlde … you know … highbrow”(Jordan).

This is a positive and interesting outcome, especially for sites such as Shakespeare’s Birthplace, which host so many additional events throughout the calendar: in these cases, successful visits could act as encouragement to attend further events. It could also provide a means through which to change the perception of heritage sites so that they are viewed as genuinely inclusive.

The cyclical form of narrative transportation that has emerged also sheds light on a new element: the emergence of a post-narrative-transportation effect. So far, this effect has been overlooked in favour of the current view that the experience ends and people feel sad (Gerrig, 1993; Green and Brock, 2000, 2002). The findings of this study, however, suggest that a post-narrative-transportation effect does exist and that people do seek out future encounters and their next narrative "fix", whether this is re-reading a book or re-watching a film. This may explain the popularity of fan sites, such as Pottermore, which seek to extend and prolong the narrative-transportation experience. One participant articulated this desire for immersion particularly well when she said, "I want to watch the [*Lord of the Rings*] film again … because, you know … the background behind it all … I'm thinking … maybe … when I watch it again … [I'll know] … why he chose those sort of words … he's got you a little bit excited about the film again" (Samantha). In this case, the participant was excited to engage again with the film and was looking forward to applying the new information gained from the visit to the output in order to see if it affected her interpretation.

The post-narrative-transportation effect differs from the cyclical nature of narrative transportation that has been observed. The cyclical nature of narrative transportation suggests that the process can start at any one of several contact points: book, film or site visit. Post-narrative-transportation has emerged from the observation that the transported participants wish to suspend their return to the real world and the subsequent feelings of loss by seeking out further means of transportation and re-immersion. This could offer some insight into why and how people come to re-read a favourite book: by re-immersing themselves, they are avoiding having to deal with the feelings of loss when they can no longer escape into a different world.

Based on the above, it is firmly suggested that the conceptualisation of narrative transportation is too narrow and that it should be widened to include visits to literary sites as an access point that is equal to reading a book or watching film and TV adaptations. The emergence of a post-narrative-transportation effect should be acknowledged as a consequence of engagement. This has implications for the understanding and application of theory and opens up the possibility that a range of experiences and interactions have been overlooked within the existing discussion because they did not fit within the current narrow definition.

The following section explores another long-held assumption about narrative transportation. It seeks to challenge the claim that narrative transportation is an individual and private form of escapism, as the findings show that collective escapism can result in the same outcome.

6.6 Evidence of Collective Escapism Within Narrative Transportation

Early conceptualisations of narrative transportation focused on individual and personal escapism as the vehicle for engagement (Gerrig, 1993; Green and Brock, 2000, 2002). This aligns with many motivation theories, which suggest that deeper levels of engagement and the richest experiences are based very much on the self; they are so unique to the individual that the only way to truly attain such a level of engagement and fulfilment is to seek out a degree of isolation almost as a vehicle for higher-level engagement (Iso-Ahola, 1980; Stebbins, 1982). The current literature has to date focused on individual escapism and transportation (Van Laer et al., (2014) which suggests that mass escapism is superficial and somehow inferior and unfaithful to the goal of "escaping". However, the findings of this research show a strong desire for sharing experiences that encourage feelings of relatedness and connection with others and one's everyday surroundings. In one such instance, Samantha shared how she related the wood on the walking tour at Sarehole Mill to her own childhood:

> … did you ever play at the Olton Tavern [local pub] where they had all the trees behind? **I** remember that when **I** was little. That was **my** little forest. **I** still remember that now those trees …

(Samantha)

Samantha then encouraged the other participants to share their recollections and create new meaning by collectively drawing comparisons with their own shared experiences. Once the participant had confirmation of the shared experience from the other participants, the language of the recollection changed from singular to collective. You will note the difference in language used in the previous quote and the one below, the differing terms of "I" and "my" (highlighted in bold above for ease of reference) were replaced with "ours" and "we" (highlight in bold below) once the confirmation of shared experience had been received.

> …**ours** was probably tiny, but because **we** were so little, it seemed huge. That is a proper forest.

(Samantha)

This desire for shared escape could explain the popularity of narrative communities, such as reading groups, literary societies, film festivals and pastimes (such as battle re-enactment groups) where the sharing of identities and common stories supports a collective escapism and a deeper sense of fulfilment.

This desire for collective escapism also emerged when the source of reflection was truly personal to an individual. In such cases, in effect the individual used the group as a platform from where they could share their own narrative to engage others in their personal perspective. In one such instance the common themes of home, childhood fears and nature, to which all the participants could easily relate, were set forward in a form of personal narrative. The purpose seemed to be to justify and share the connection the individual was building with the process and where they had drawn meaning from, as if to evoke a persuasive effect (Gerrig, 1993).

> … it made me think about things from my childhood about there used to be a tree outside our house and it was a big tree, you know, on the road and I used to watch it because I could see it swaying, moving about and I used to think if that tree fell would, I used to try and measure the distance it would fall and would it hit the house. So I was thinking about that when we were

> talking about all the trees. So it sort of, I don't know, brought back memories for me, a lot of memories.
>
> (Trevor)

The existence and role of collective immersion and shared narrative-transportation experiences begins to respond to a call to explore the roles of social groups in the narrative-transportation process (Van Laer et al., 2014). Much of the research to date has been quantitative in nature, including the transportation-imagery model (and its extension), which assumes that story consumption occurs in isolation (Van Laer et al., 2014). The obvious challenge to this is the existence of reading groups, literary festivals, collective viewings of films and TV adaptations (whether on the TV or at the cinema) and now, as an addition, visits to literary sites, where the findings have demonstrated a clear collective narrative-transportation effect and a preference for collective engagement and relatedness.

The discussion now moves towards the elements of a literary site that facilitate narrative transportation amongst visitors.

6.7 Costumed Guides Facilitate Narrative Transportation

The current literature focuses on the experience of narrative transportation from the perspective of the story receiver (Van Laer et al., 2014); in this case, the visitor to the literary site. The current view of transportation and the associated escapism negates the crucial role of costumed guides and actors, also known as the storytellers, in visitor engagement. This study has found that participants viewed the costumed guides as the friendly gatekeepers of heritage and afforded participants a licence to engage, which goes against the current conception of narrative engagement being a path of independent discovery and negotiation (Gerrig, 1993; Green and Brock, 2000).

Moore (2012) demonstrates that the act of storytelling and engaging in the communication of a narrative has an impact on the storytellers. This was noted by Melissa, one of the costumed guides at the Birthplace, who said that when "the actors do this thing from *A Midsummers Night's Dream* and the little kids get involved … it sort of creates an atmosphere". It could be argued that such an atmosphere is necessary for the successful communication of the story; however, Melissa (the guide) observed that the interaction "creates this positive circle" in which both parties are transported and gain something from the experience. This begins to answer the call from Van Laer et al. (2014) for an investigation into the experience that is created at the moment of story production and the impact that the transportation of the guide has on the receiver's own transportation. The findings show that participants thought that "the actors and the storytellers were great … probably a bit above what I was expecting" (Marco). Van Laer et al. (2014:35) ask the question, "Are transported storytellers better able to tell stories that transport story receivers?" The findings show that the answer is "Yes". The participants were pleasantly surprised, as articulated by one participant (Marco), who stated that he "wasn't expecting this kind of interaction". This was noted as important, as it was viewed as "helping this customer relationship" by "immers[ing] you in the right atmosphere" (Marco).

The findings of the study are particularly interesting with reference to the role of the guide and visitor engagement with the servicescape, which supports the notion that the guide's own narrative transportation can become contagious and, thus, facilitate the consumer's own narrative-transportation experience. This lends a new perspective to the effect of emotional contagion, observed by Howard and Gengler (2001:189) in their study on attitudes to products. Evidence of this emotional contagion was evident in both the interviews with costumed guides at both the Birthplace and the Tolkien expert at Sarehole Mill and during the post visit focus groups with participants.

Having discussed the role of the costumed guides and actors, the impact of tangible cues on narrative transportation is explored in the following section.

6.8 The Impact of Tangible Cues on Narrative Transportation

The presence of shared escapism is further evidenced by the collective effect of viewing tangible elements, whereby the group dynamic is able to add a richness to the picture that a lone experience might struggle to attain. The impact of such cues was demonstrated when one participant in a post-visit focus group at the Birthplace reflected on the shared observation and interpretation of a tangible cue:

> …when I said, "Hey [Jordan], there's your quill" – it was set up as a little bedroom and you thought, well, you can imagine somebody sitting there by candlelight writing on the desk…
>
> (Samantha)

During such circumstances, participants often seek the same tangible elements as validation of the experience. The participant demonstrated this shared escapism by drawing a fellow group member's attention to the cue and understanding the motivation behind them needing to see it. This was evident when a participant expressed shared logic with another group member: "see I was with [Jordan] … because … so many of Shakespeare's works, exhibitions and that are all advertised by the quill, that I couldn't help but see the quill and think, yeah, of him as an adult writing." (Emma). These types of interactions often occurred, with group members pre-empting each other's requirements for a successful visit and drawing attention to the cues where appropriate. This re-states the value of the data-collection method, as such interactions would not have been observed amongst a group of strangers.

It is proposed that if the participants had explored the attraction alone, in line with the traditional view of escapism within the narrative-transportation context, the sight of the quill would not have triggered such a notable reaction. Thus, it would not have been as memorable, as the participants would not have had anyone to share the moment of escapism with at the time of their interaction with the cue.

The impact of the group dynamic on the authenticity of the site and how the participants responded to cues for reflection and authenticity is supported by

Szmigin et al. (2017) who also noted the importance of emotional relatedness and the role of social interaction to the authentication process. The findings of Szmigin et al. (2017) support the occurrences that were observed in the literary setting and confirm the usefulness and accuracy of the concepts that were identified. This adds traction to both discussions and presents the possibility for cross context confirmation of the constructs.

One of the elements that made the impact of the tangible cues so strong was the confidence of group members to anticipate their peers' needs and seek to enhance their experience by joining them in the immersion. Therefore, the role of personal confidence related to interaction with the site is worthy of further exploration.

6.9 The Impact of Confidence on Visitor Engagement

Much of the current literature makes reference to levels of education as a measure of visitation and engagement at cultural attractions (Mar et al., 2006). However, what this measure of participation does not consider is the impact of confidence (or lack of it) on the part of the participant. The findings show that education as a measure of attendance may be masking the true indicator. Confidence was found to be the biggest hindrance to participation and engagement; participants who were worried about appearing uncultured or "dumb" took longer to engage with the experience and freely admitted their feelings that, for example, the site "was not for me" (Jackie) had stopped them visiting previously. These feelings were shared by a range of participants whose levels of education ranged from completing high school to obtaining foundation and master's degrees. According to the current literature, the female participant with a master's level of education should not have felt "put off" (Lauren). Lauren managed to navigate these feeling by sharing her concerns with the group, who helped her make light of her lack of confidence with the subject by "[having] … a little giggle about … the language that they use". This shared humour and group consensus that the language is "not how we speak in the everyday world" gave the participant the confidence to attempt to engage. Noted here is the desire of the group to collectively support and engage together in a manner that would not have occurred if participants had faced the uncertainty alone. This also highlights the role of the group in overcoming feelings of alienation, if Lauren had not shared her feelings she would have not overcome the alienation and would have missed out on the authenticity of the group experience. This adds support to the earlier discussion on the role of collective interpretation and escape, which, in this case, was used to overcome a lack of confidence and feelings of alienation. This finding may offer clues as to the circumstances needed to encourage traditional non-attendees to visit such sites and will be explored further in the next chapter alongside the authenticity lens.

Mar et al. (2006) claim that those with higher levels of education experience deeper narrative transportation. However, the findings of this study show that levels of narrative transportation are not represented by levels of education but are more aligned with levels of confidence. In addition, prior research has suggested that younger participants are more susceptible to narrative-transportation engagement (Diekman and Murnen, 2004). This not only contradicts the claims of Mar et al. (2006) related to levels of education but also has been shown by the findings of this study to be inaccurate. The initial access points vary depending on age and the point of relatedness, but this does not have an impact on overall narrative engagement. The minimal impact of education level on narrative transportation is supported by Van Laer et al. (2014:807), whose quantitative study notes a “small effect” that was not as significant as they were expecting. The findings of this study could offer further insights into the findings of Van Laer et al. (2014) by offering confidence as the moderator that is responsible for the effect that the authors observed.

The role of individual confidence has been found to be instrumental in encouraging engagement. Tied to this perception of self are other moderators, including societal expectations and group norms, which are explored in the next section.

6.10 The Impact of Social Expectations on Motivation and Engagement

The analysis and interpretation uncovered a surprising factor that influences engagement at literary sites. This was found to be the perception of societal expectations. The weight of perceived societal expectations affects not only motivation to visit but also engagement at the site once attendance has been secured. This emerged in the form of an innate response to perceived societal boundaries – “I’m just a dinner lady, I won’t understand” (Jackie) – and as a response to being perceived as the grown-up “sensible one” (Joanne). It became very clear that visiting such sites does not equate to engagement with the experience, as many people feel bound by the constraints of societal expectations; for example, to act “grown up” and maintain a suitable distance from the experience, thus simultaneously depriving themselves of an authentic encounter and more meaningful narrative transportation.

In order to better understand the findings that have emerged in relation to the impact of social expectations, it was necessary to look outside the literature review. The incorporation of a dramaturgical sociology perspective resonates well with the occurrence. As noted by Coelsch-Foisner and Coelsch (2013), the employment of dramatic and narrative forms within visitor attractions is commonplace; their application is both logical and in keeping with the literary context under investigation. In order to understand the role of dramaturgy it needs to be defined and explained. Whereas narrative transportation is the immersion in a story, dramaturgy is the elective participation in a performance in order to be better able to shape a situation (Gardner and Avolio, 1998), effect change and aid comprehension. It is proposed that charismatic leaders (in this case, tour guides who are themselves employing a dramaturgical perspective) encourage and inspire others (in this case, visitors to literary sites) to engage from a dramaturgical perspective too (Gardner and Avolio, 1998). The incorporation of such a perspective into the narrative-transportation process enables issues, such as reluctant engagement on the part of adult participants, to be overcome in a way that enhances narrative engagement. The opportunity to follow the lead of a guide (operating from a dramaturgical perspective) gives visitors licence to step out of societal expectations and engage in a meaningful way, allowing them to construct their own identity within the engagement and, thus, adopt a more open or inquisitive approach (Gardner and Avolio, 1998).

The suitability of a dramaturgical perspective was articulated when participants agreed that the inclusion of children would encourage them to engage further. It could be suggested that this heightened engagement of adults could be for the benefit of any children in the group. However, participants suggested that the inclusion of children was, in effect, equivalent to giving them permission to act in a more childlike way themselves and engage in a more authentic way. As a result, the inclusion of children appeared to be viewed as a creative licence to break with social norms and expectations and act in a childlike or immature manner. This notion correlates well with the overall premise of narrative transportation and experiential authenticity, as both emphasise escapism and stepping out of normal societal roles. Future research could explore if the presence of children equates to, or could be substituted by, a dramaturgical perspective (that is, a creative licence to act like a child and be free from society's pre-defined expectations of adult behaviour).

The next area of exploration is the role of the author's voice in shaping the experience. This offers an interesting position, as to date the literature has focused on connections with characters as the primary trigger for changing attitudes amongst readers.

6.11 Relatedness to the Author: Importance of the Author's Voice

Hearing and understanding the voice of the author has been shown to be of at least equal importance to that of the narrative character, with participants stating that it "makes him [Tolkien] more real" (Catherine). This development is central to understanding the engagement and motivation of the participants. When considered from a narrative-transportation perspective, participant engagement with the author is vital. As will be discussed in more detail in Chapter 7, relatedness was a key facilitator of participants' narrative engagement and transportation, accompanied by transferability (to the self, family history, etc.). This was universal for all participants, domestic and international. In many cases, participants sought to make connections with the author in terms of not only personal relatedness but also the author's voice within the literary output. One participant (Lisa) articulated this search for the author's voice precisely when he made the connection between Tolkien's life and the literary output:

> … he [Tolkien] was saying real … socio-political ties and even when he was saying about the … the girl Edith [later in life, Tolkien's wife] … he wanted to date and then how Arwen and Aragorn [characters from *The Lord of the Rings*] want to be together and can't. And just you can all of a sudden start to see it came alive through his eyes … you could almost feel his creativity or you understood Tolkien better …
>
> (Lisa)

This extract demonstrates that participants searched for the author in his output, as well as searching for the personal events that brought the literature into being.

The voice of the author is a new addition to the understanding of narrative transportation. The current conceptualisation focuses on the narrative effects of the literary output (Gerrig, 1993; Green and Brock, 2000, 2002), but fails to incorporate the narrative effect that can stem from finding connections with the author's life. It is surprising that this element has not received more attention, given the popularity of autobiographies amongst readers.

The following section goes into more detail about the voice of the author by exploring the role of empathy and shared experiences between the author and the visitors.

6.12 The Role of Empathy and Shared Experiences with the Author

The key to facilitating engagement for participants is to see the relevance of the author to themselves or find similarities between themselves and the author.

Narrative-transportation theory suggests that participants seek to match characters and their personality traits and attitudes to themselves (Gerrig, 1993; Green and Brock, 2000, 2002). However, it can now be suggested that empathising with the author and recognising shared or similar experiences generates a parallel process. Whilst empathy was observed as a primary trait that emerged, in cases this also resulted in civic pride, with some participants evidencing the connection as the "Closest to a famous person I've ever met probably. Not quite met him but same area. He stood outside this house" (Mary). Whilst such statements might appear overly generous, the evidence of civic pride was overwhelming, with participants claiming they could "boast that he's [Tolkien's] from Birmingham and you're proud" and stating they felt they "know him better" (Anesha) following the visit to the site.

It was noted that if participants felt as though they had experienced similar hardships, a similar upbringing or similar life events to those experienced by the author, they felt a deeper connection with the author and, by extension, with the output of their creative process, this for many a form of reducing the feelings of alienation. After which point they were able to connect with the site on a more authentic level. Reminiscing about her childhood, one participant (Mary) articulated this sense of connection and empathy with the circumstances that contributed to the author's creativity:

> … we used to go to the park all the day long. It was never a bother for us take all my brothers and sisters because I was the eldest of six. The youngest in a pushchair … we used to go on the swings … and there was a great big grass, we used to take a bottle of water … No things that you buy in the shops, just a, you know, bottle of water and some sandwiches. And yeah [we were] so free, but today, in this day and age … you couldn't imagine it in those times. I should imagine somebody couldn't write that sort of story now.
>
> (Mary)

The above extract draws on many of the variables that are held up as influencing Tolkien's writing: freedom and space, access to nature and living in a simpler time. Hence, the participant felt a synergy with her own childhood, which resulted in a shared sense of experience and deepened her narrative and experiential engagement.

This sharing of life circumstances can also be anchored in the lives of relatives of the participants, such as grandparents who went to war. In such cases, participants felt a connection with a part of the author's life, which enabled them to empathise with a loved one's issues from a new perspective.

> … my husband grew up in the countryside and he doesn't like the city … and it … made me think about … when … Tolkien had to move into the city to go to the school and he didn't like it … I could relate … that to the stories my husband's told me, because he says … "I just don't do cities, I'm a country person". And when I say … Tolkien wasn't happy there … it was like his [her husband's] dark times.
>
> (Lindsey)

The observation of such emotional connections and the ability to address sensitive issues through empathy with the author and their life offer the potential to use literary sites in more innovative ways. It also leads to the suggestion that such sites could become relevant to a wider range of people, which could result in a better experience for the visitor and feelings of connectedness, increased authenticity through reduced alienation with the subject and increased civic pride and ownership. This could be used to generate further visits and income. The emergence of relatedness to the author begins to answer the call for a deeper understanding of how people approach literature and how readers incorporate insights from a literary circumstance or output into their own lives (Green and Carpenter, 2011).

The next section explores the impact of time on engagement. This emerged as an interesting variable, considering that both the literary sites studied were connected to authors who are no longer alive.

6.13 The Effect of Time on Relatedness

The post-visit focus groups showed that there is a connection with time and the level of relatedness that participant's experience, with some participants suggesting that the passing of time lessens feelings of relatedness and ownership. This point was observed clearly when one participant made a direct comparison between Sarehole Mill and Shakespeare's Birthplace and the ease with which she was able to attain a deeper level of engagement.

> … Perhaps it's because it's more recent history [Tolkien] and you know you've sort of seen pictures of your own grandparents and things like that and you can imagine the, you know, ragamuffin kids … I think it's easier to imagine the freedom of the children running around the countryside … but in those days kids did have that freedom. I think … it's easier to relate to. Whereas the Shakespeare one … I didn't … really feel "oh yes, I can imagine Shakespeare walking round", but I could imagine the children [Tolkien and his brother] there [at the mill] running around doing things.
>
> (Carol)

This is an important finding, as it suggests that the ability of visitors to engage with a site or attraction diminishes the further the author and their output are from living memory. The implications of this are particularly interesting when considered within a dark tourism setting, such as Auschwitz. This may lend a new perspective to the discussion on preservation versus conservation.

Based on the interpretation of the data, it is proposed that time affects engagement at literary heritage sites and, similar to dark tourism locations, there are degrees of emotional attachment within different attractions. As such, it is proposed that an adapted version of Stone's (2006) dark tourism spectrum might provide a starting point from which to explore the findings further.

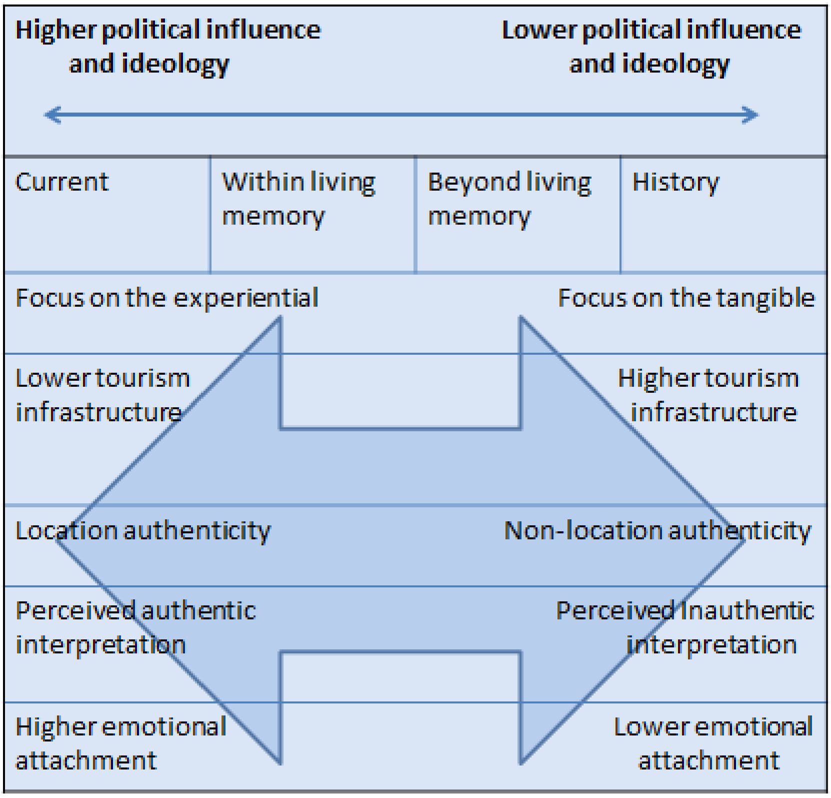


Figure 6. Time as a moderator of relatedness at literary heritage sites (adapted from Stone, 2006)

Figure 6 seeks to situate some of the active variables that are present at a literary site within the moderator of time, as a means of understanding participants' ability to attain relatedness to the author and their works. This is not to suggest that an attraction focusing on one period of time is always more accessible than those focusing on others; rather, it aims to demonstrate how time as a moderator may have an impact on the presentation of the site and, thus, the methods of interpretation that are available for visitors to engage with.

This brings us to the role of tangible cues as tools that increase relatedness amongst participants.

6.14 The Role of Tangible Cues in Increasing Relatedness

At the two sites studied, distance in relation to time was compensated for and managed through the use of recognisable tangible cues, such as familiar home furniture and utensils. In one such case, a participant at the Birthplace found that the familiarity of the kitchen items triggered a sense of relatedness, thus reducing alienation with the subject as they "could imagine the family … cooking there and … all sitting together" (Samantha).

Supplementary to the use of tangible cues was evidence of a shared language, which, in the case of the Birthplace, included sayings such as "Good night, sleep tight". This facilitated a sense of relatedness for the participants, as they found it "weird that you say that … nowadays" (Lauren). In addition, it enabled the participants to make meaningful connections between the language, the relevance of the tangible cue and the lifestyle of the author. Due to its accessibility and prevalence, the language in these cases appeared to bridge the gap that had been created by the time lapsed, making the site relevant to the participants. The use of recognisable tangible cues at the Birthplace and the discovery of shared sayings triggered feelings of relatedness that were similar to those that participants experienced at Sarehole Mill. The participants indicated that they felt a connection with the author and a sense of shared history and ownership. This suggests that when the passage of time has removed the likelihood of an emotional sense of relatedness, this can be compensated for by using alternative interpretation methods.

The discussion now brings together the developments in narrative-transportation theory that have been discussed.

6.15 Bringing it all Together: Developments in Narrative-Transportation Theory

The interpretation and discussion in this chapter have demonstrated that the existing debate on narrative-transportation theory is interesting and varied, with many key contributors. It has enabled the findings of the study to be placed within the literature and the key contributions to be identified. It has realised the need for a qualitative perspective within a discussion that has, to date, been predominantly quantitative. The findings of the study contribute to the existing literature in new and interesting ways, by expanding both the existing conceptualisation of narrative-transportation theory and the related areas of interest that can affect and support the overall experience. The discussion has offered insights into unexpected areas of interest that have emerged from the analysis such as the role of alienation. Thus, it has provided new avenues to explore, which fit well with the existing gaps in the field and begin to respond to earlier calls for answers.

Figure 7 situates the findings of the study within the parameters of the existing literature; this enables the contributions of the study to be clearly highlighted alongside the origins of the discussion. The first box highlights the seminal literature that is relevant to the emergence of narrative transportation, a construct developed within the psychology of reading. The second box identifies the key texts that are pertinent to the evolution of the discussion, which include literature related to the expansion of the concept and the consequences of engaging in narrative transportation. The third box highlights the unique findings that have emerged from the data analysis within this study and positions the findings relative to the discussions to which they contribute.

Emergence of literature on narrative transportation within the psychology of reading

- Nell (1988); Deighton, Romer and McQueen (1989) – Anticipate the construct of narrative transportation.
- Gerrig (1993) – Term narrative transportation is coined within the context of novels; travel as a metaphor for reading.

Evolution of narrative-transportation theory

- Green and Brock (2000, 2002) – Physiological and cognitive consequences via the ludic reading process. Expansion of narrative transportation. Consequences.
- Green, Brock and Kaufman (2004) – Inclusion of films and TV adaptations.
- Phillips and McQuarrie (2010); Green, Garst and Brock (2004); Green et al. (2008) – evidence of narrative transportation as being a transformational experience whose effects are strong and long-lasting.

Contributions of this study to narrative-transportation theory

- Bailey (2016) – Inclusion of literary attractions as a means of attaining narrative transportation. Extends the conceptualisation of Gerrig (1993) and Green and Brock (2000, 2002).
- Bailey (2016) – The emergence of narrative transportation as a cyclical not a linear process. Re-conceptualisation of Gerrig's (1993) and Green and Brock's (2000, 2002) view of the narrative-transportation process.
- Bailey (2016) – The voice of the author is key to narrative-transportation engagement. Conflicting view to Barthes' (1967) death of the author.
- Bailey (2016) – Emergence of the post-narrative-transportation effect. Extends Gerrig's (1993) and Green and Brock's (2000, 2002) conceptualisation of post-engagement outcomes.

Figure 7. Development of narrative-transportation theory and contributions of this study to the field

The key findings explored in this chapter have centred on the current conceptualisation of narrative-transportation theory. The findings have sought to extend the current conceptualisation by putting forward the proposal that attendance at literary sites is a means of attaining narrative transportation. It has also been observed that, in contrast to the conceptualisation of Gerrig (1993) and Green and Brock (2000, 2002), the transportation experience does not have to end with the participant experiencing sadness and loss. A post-narrative-transportation effect has emerged, whereby participants sought to suspend returning to the real world by seeking out the next form of transportation. Expanding the conceptualisation to include attendance at literary sites results in the identification that the process is not linear, as is currently suggested, but cyclical. As such, participants can use one of several means of access to the narrative, from which point they can seek to re-engage with other forms. This suggests that the current understanding of transportation having a start point and an end point is inaccurate.

In addition to this, the role of tangible elements at literary sites and the desire for a connection with the voice of the author offers a new perspective, which challenges the current suggestion that it is only the literary output that can transport individuals.

6.16 Summary

The data analysis has uncovered a much richer combination of interactions and experiences that affect visitation and participation at literary sites than was previously considered in the narrative-transportation literature. The analysis has shown that whilst the existing literature has gone some way to identifying the factors at play, many variables have yet to be explored fully.

The motivations that lead to visitation are more varied than previously considered and have wider links to other recreational activities. If literary sites can harness this desire for continuation amongst literary fans, they have the potential to greatly increase their revenue and reduce the seasonality of sites.

The application of narrative-transportation theory to literary sites is highly relevant. This research has bridged the gap within the literature, connecting the existing theory to motivation theory, expanding its useful application and defining the aspects that it encompasses.

The emergence and definition of the post-narrative-transportation effect signals great promise for literary sites and associated experiences. Moreover, it adds traction to the viability of related consumer offerings as extensions of the experience.

Three interesting antecedents to effective engagement emerged from the analysis:

(1) The need for individuals to have personal confidence to engage.
(2) Linked to the antecedent above, the need for individuals to have a sense of relatedness to the subject In order to minimise alienation, whether this anchor is related to time, emotion, experience or prior understanding. Once this was attained participants began to engage in a more authentic manner thus attaining higher levels of narrative transportation as a by-product.
(3) The need for individuals to have the freedom and desire to remove themselves from societal expectations, to allow their engagement to reach a deeper and more meaningful level.

The clear desire to share in collective escapism was also an interesting finding. This desire could be due to feelings of disconnection and isolation within today's hyper-connected yet very disconnected world (Price, 2011), where actual physical social encounters are increasingly limited. Conversely, it could be the next phase in the evolution and conceptualisation of escapism and alienation: now that people have online lives, in forums and in virtual communities (where the sense of identity is more fluid and negotiable), perhaps the current need is to escape the pressure of the social media performance (Price, 2011). This in part could be due to feelings of societal alienation (which will be explored in greater detail in the Chapter 7) and desire to seek out an authentic sense of shared belonging and connectedness as individuals yearn for a simpler time and an anchor to which they can attach their identity and their role.

The differences between the two attractions have given this study a balanced perspective of the types of issues that literary sites face and the forms of engagement that are present at each site. Much of the research to date in the field of narrative transportation has been quantitative in nature (Van Laer et al., 2014) and has focused on identifying the variables at play. The qualitative perspective of this study has enabled the exploration of greater detail and has offered answers to some of the subtle “how” and “why” questions. In the process of doing so, the study has unearthed some contradictory results, coupled with explanations, that refute the claims of some of the existing literature.

Chapter 7: Perceptions of Authenticity

7.1 Introduction

Following the discussion in Chapter 6 surrounding the application of narrative transportation theory to literary tourism settings, Chapter 7 presents the analysis and discussion related to the second aim of the study. The second aim of the study is to evaluate visitors' perceptions of authenticity at literary sites. Having observed and explored the developments and changes in attitudes pre and post-visit in Chapter 5, and the role of narrative transportation in Chapter 6 it is logical to first explore the role and influence of authenticity in a literary tourism context. This chapter discusses what constitutes an authentic or alienating experience in the eyes of literary tourism visitors and the people crafting the touristic offering.

The chapter begins by re-capping the current discussion within the field. This is followed by the analysis of and discussion on how prior engagement influences the levels of interaction. This leads to a discussion on the diverse range of cues that are present within the tourist environment to facilitate an experience.

This is followed by an appreciation of the role of language and the "professional" voice in balancing the tangibles and creating alternative methods to engage, and the impact of tangible and intangible cues on the visitor experience and level of satisfaction.

The two sites selected for the study are very different in their approach, size, scale and perspectives. This highlighted some interesting areas for consideration amongst the sample who attended both sites. Based on the findings that emerged from the data and analysis, a modified perspective of authentic engagement is put forward.

As highlighted in the literature review, the concepts of authenticity and alienation are well established in the field of philosophy, dating back to Plato. MacCannell (1973), one of the first to suggest authenticity as a construct of value to tourism, placed great emphasis on the presence of expert verification of the provenance of tangible cues and of information as the means of demonstrating the worth of the object as an exhibit. This laid the foundations for a stream of new works (e.g. Pearce and Moscardo, 1985, 1986; Urry, 1990; Cheung, 1999; Gruffudd et al., 1999) focusing on the role of authenticated objects as the attractors of heritage tourists, who come to gaze at authenticated, historical objects. However, some authors (e.g. Lowenthal, 1985; Hinch et al., 1999; Michael, 2002) suggested that the presence of authenticated objects was reducing in importance, with a shift towards heritage tourists' expectations of an experience. Thus, the function of heritage sites was changing.

Wang (1999) adapted the philosophical construct of authenticity suggested by Heidegger (1962), extended MacCannell's (1973) work in tourism and built on the work of Handler and Saxton (1988), Bruner (1994) and Selwyn (1996a, 1996b) – and expanded the authenticity debate by introducing the idea of existential authenticity. Wang (1999) suggests that individuals have a longing for experiences that they perceive as authentic; activities pursued and consumed may be unrelated to historically verifiable facts and artefacts but are nevertheless perceived as authentic by the individual. Within the specific field of literary tourism, researchers have accepted this spectrum approach to authenticity, with object authenticity relating to tangibles (such as an author's house, pen or diary) at one pole and existential authenticity relating to a deeper meaning and connection with the surroundings (whether through personal negotiation with that which is present, or through participation in an activity or enactment) at the other, with a whole range of interactions and occurrences in between (Rae, 2010). Current research follows this shift towards individual motivations and perceptions and is re-integrating the associated concept of alienation as a way to explore the motivations and solutions to the search for the authentic (Feuerlicht, 1978).

Whilst there have been many contributors to the discussion on authenticity (MacCannell, 1973; Handler and Saxton, 1988; Bruner, 1994; Selwyn, 1996a, 1996b; Wang, 1999), the theory requires further investigation. The findings of the focus groups show that the traditional conceptualisation of tangible and experiential authenticity does not incorporate the full range of interactions that occur. The full range of interactions would be best shown by acknowledging the connections with alienation and incorporating additional constructs based on elements of narrative-transportation theory (Nell, 1988; Green and Brock, 2000, 2002) and literary tourist typologies (Busby and Klug, 2001). This would enable the theory to be more useful and accurate when observing visitor engagement and creating visitor experiences, as it would allow for greater consideration to be placed on motivation and prior engagement. This chapter focuses on the analysis and discussion related to the concepts of authenticity and alienation. The key elements of the three discussion chapters will then be discussed in the final chapter (Chapter 8).

7.2 Authenticity Discussion Resulting from the Findings

The data has enabled the subtle nuances and occurrences related to authenticity and alienation within the literary setting to be analysed. The analysis resulted in the identification of several variables that help us to understand interactions with, responses to and outcomes related to the presentation to authentic offerings.

To support the flow of the discussion and to the guide the reader through the findings that emerged, visuals will be presented where appropriate to aid the discussion of key variables. The process of how visitors interacted with the site will be explored first before individual variables are discussed in greater detail.

There were two main types of motivations for visiting amongst the participants. Firstly, some of the participants were highly motivated, experience-seeking visitors who had some prior knowledge of the site; thus, they sought to engage on a deeper level and further their own literary knowledge and expand/challenge perceptions that they already had. Once the highly motivated tourists accessed the site, they were drawn strongly to the experiential forms of authenticity. This preference for the experiential on the part of the highly motivated participants could have been attributed to lower levels of alienation due to their prior knowledge.

The experiential offerings manifested themselves in three ways: (1) through cognitive engagement, which encouraged the participants to negotiate preconceived perceptions; (2) through emotional engagement, which encouraged empathy, reflection and a sense of shared history and value to support the existential development of the participant; and (3) through mental engagement, which could manifest itself through learning, creating and processing value through co-creation. Participants who visited the sites with an experiential preference often expressed positive emotional engagement as a result of the interaction, including self-actualisation and the associated positive impacts, such as the feeling of growth.

Secondly, other participants entered the site as fact-seeking casual tourists, with little prior knowledge or expectation. These participants were drawn first and foremost to the tangible cues as a way of engaging with the experience, the data suggests this was due to greater feelings of alienation and thus a desire to become grounded in the tangible before participants become immersed. Once presented with tangible forms of authenticity, each participant's experience could take one of two routes. First, if the participant responded in a positive manner to the tangible elements and found a relatedness connection to help them navigate feelings of alienation, they would have a "penny drop" moment. During this "penny drop "moment they found a connection that was strong enough to warrant further investment in the experience and a deeper authentic connection. Meaning, they would then use the tangible objects alongside their new sense of relatedness to engage with the site on a more experiential level. Once casual tourists had gained an experientially authentic experience, followed the same journey as the highly motivated tourists and found deeper connections that afforded a sense of positive engagement and self-fulfilment.

If the casual tourist failed to engage with the tangible cues, the result was a negative emotional impact, quite often resulting in self-deprecation and lower confidence. In turn, this negatively affected the ability of the tourist to step out of the casual tourist mind-set as it increased their sense of alienation within the experience. This increased feeling of alienation could lead to the activity and future activities being viewed as a tick-box exercise and not necessarily the first choice of leisure activity. The data has shown that alienation amongst participants is higher amongst those who had no prior knowledge of the literature. This may be due to their lack of prior immersion coupled with an awareness of the other, which is likened to MacCannell's

(1976) awareness of, but exclusion from, the back-stage areas and a desire to seek beyond the veil.

The previous discussion has aimed to offer an insight into the key antecedents and consequences of visiting a literary site, and the outcomes that emerged from participants' interactions with the varying forms of authentic offerings. The elements that were discussed above were derived from the wider analysis. This is presented below, beginning with the impact of interaction and prior engagement.

7.3 The Impact of Interaction and Prior Engagement

It has emerged from the data analysis that two factors influence the type of authentic experience that individuals seek: firstly, the level of interaction with the site; and secondly, the level of prior engagement with the subject. Those participants who had greater knowledge and/or experience of the subject were able to engage with the experience on a deeper level and more quickly than those who had little or no prior awareness. One of the participants highlighted the use of previous engagement as his anchor for immersion. This enabled him to access mental and emotional visualisations that enhanced his connection with the experience and, by extension, the authenticity he was able to obtain from the visit.

> …I read the book [*The Lord of the Rings*], I was thirteen. So I was living in France. I read the book in French and … the forest that he [Tolkien] pictured for me is … the forest that is next to the countryside house that we have…
>
> (Alex)

For some participants it could be suggested that visiting a literary site could an attempt to reduce alienation following a previous experience of narrative transportation, where the reader seeks to "make it back" to the other world, where the self is not hindered by everyday social pressures (Rae, 2010), in the case of the latter, the participant has previously been so immersed that leaving the narrative results in sadness as alternative forms fail to meet the high expectations.

In many cases, the lack of prior awareness was a result of the experience being not of direct interest. In the majority of cases, low levels of interaction and prior engagement were the result of low self-confidence and feelings of alienation. These participants remarked that the experience was beyond them and that they would not be able to understand what was presented. These comments offer the link that connects the methods of interpretation with the tools to negotiate the alienation. It appears that prior knowledge has more influence on initial interaction than any other variable. It is noted that not all participants who arrived with little prior knowledge had limited interaction with the site: some participants demonstrated a keen interest. However, it did result in reluctance in some and slower engagement in others as they evaluated their individual position and their interactions with what was presented (Rae, 2010).

Prior knowledge and experience have long been acknowledged as important factors influencing consumption (Bettman and Park, 1980; Lee et al., 1999). However, much of the discussion within the field of tourism has centred on the role of prior knowledge as an influencing factor in predicting future behaviour and decision making (Mazursky, 1989; Kozak, 2001). Prentice (1995) and Light (1995) examine the influence of prior knowledge on heritage, but this is focused on the effect on education, which is not viewed as the sole value of prior knowledge within this study. The tourism literature to date has measured familiarity and knowledge from the operational perspective, based on the number of prior visits and awareness (Kerstetter and Cho, 2004). This perspective does not fit well with literary tourism, where prior knowledge can be obtained from a variety of sources.

The literature from within the museum field offers a more aligned position, where it has long been acknowledged that visitors with higher levels of knowledge or experience engage more deeply with the experience as they have already negotiated some of the barriers to authenticity in the earlier experience (Fienberg and Leinhardt, 2002); regardless of whether the knowledge is gained through formal education, leisure pursuits or cultural conditioning. Black (2005) offers a perspective that is closer to that of a literary tourism attraction, stating that regular visitors (to museums) are more likely to seek a deeper level of engagement as the participant Is frequently used to challenging their feelings of alienation through participation. It should also be noted that this may be trait attributed to the profile that museum visitors tend to occupy (ABC1) in comparison to general tourism visitors who cover a wider spectrum. It is proposed that Goulding's (2000) conceptualisation is most suited for adaptation to a literary tourism setting. Goulding (2000) explores engagement within a living museum setting and suggests that the level of visitor interaction is influenced by the visitor's familiarity (or lack of knowledge) of the lifestyle and time that is being depicted.

It is proposed that literary tourism is sufficiently different from typical tourism attractions and traditional museums as to warrant an adaptation of the aforementioned perspectives, since none of them fully fit the interactions that have been observed. It is suggested that the level of prior knowledge and experience of an author or their literary output directly influences the level of visitor interaction with the site. It noted that, similar to Goulding's (2000) perspective, prior knowledge can come from familiarisation with a particular time or lifestyle; in line with Kerstetter and Cho (2004) this could be the outcome of a prior visit. However, the most common means of attaining such knowledge in the literary context is through engagement with the literary output of the author, watching a film or TV adaptation or as part of a theatre experience. It is in this final part that the difference lies. This difference is important, because it means that literary tourism attractions benefit from additional means by which prior knowledge can be gained, thus enhancing the experience and engagement of the consumer upon visiting. This means that literary heritage sites can attract and connect with a wider audience than many traditional museums and alternative tourism attractions.

The discussion now moves on to explore the findings related to image reformation and perceived relatedness.

7.4 The Impact of Image Reformation and Perceived Relatedness

Some authors have likened the extremes of tangible and experiential authenticity to the discussion on entertainment versus education within the heritage sector

(MacCannell, 1973; Boyd, 1992; McManus, 1993; Bown, 1995). Whilst some elements of this discussion have traction within the literary context, a crucial step has not been discussed. The process of image reformation and perceived relatedness may offer visitors a method to bridge the gap between alienation and authenticity. It became apparent from the analysis of the data that when visitors are in doubt or a state of uncertainty, they seek to find an anchor that they can use to form a sense of comprehension and connection with the topic or author and what is being presented. Once visitors have found this point of connection, they then go on to have deeper and more meaningful connections with the site and what is presented, which supports the attainment of a deeper form of experiential authenticity. This process of finding a connection was manifested in two ways: image reformation and perceived relatedness. These were not exclusive; participants could experience both. Relatedness occurred when participants found out something that made the author, their works, their lifestyle or the time in history more relevant to their own existence, helping to lessen any feelings of alienation. This resulted in the participants developing a more positive attitude towards the experience and opened them up to a deeper type of authentic experience.

> … the first thing as you came in there was that screen … It was all – Shakespeare’s [quotes]. It’s unbelievable that he … hundreds of years ago … spoke like we did. Like we do. We’ve got them from him … you think it’s a modern saying.

(Jackie)

Image reformation occurred when something challenged a participant’s existing preconceptions. In many cases, this was demonstrated through a change in a participant’s image of the type of person they thought the author was or who the attraction was designed for (as illustrated in the quotations below). Once participants had engaged with the process of image reformation, whether in the form of comprehension, accessibility, ownership or increased confidence, they could move on to higher-order experiential engagement. In turn, this increased levels of engagement and encouraged positive future action, as illustrated in the extracts below.

> … you walk in, and … if you're thinking of Shakespeare as quite scary and – you know, from childhood and whatever, and then suddenly you read that [display board of Shakespeare's quotes] and it … helps you link with the man. And you think, "Oh, actually" … "We talk like him". And then … it's almost like befriending him again and then everything else that follows on … we're more receptive to it in some way.
>
> (Barbara)

> … it's like reading a book, isn't it? ... yeah, it's not highbrow at all. It's just to the common person – the common man, really ... [Be]cause you get all sorts in here …
>
> (Jackie)

The quotes above highlight the feelings of literary alienation that participants were feeling. It is noted that this was more pronounced in Shakespeare's Birthplace than Sarehole Mill but did occur at both sites. In the case of the literary site, the combination of limited prior knowledge and feelings of alienation demonstrate that participants create a perception of exclusion from the site before any interaction has happened. In the case of literary attractions it highlights the importance of having a range of interpretation techniques, so that participants can find an anchor that makes the subject relatable so that the negotiation of the alienation is seen as achievable and worthwhile.

Much of the current discussion around authenticity focuses on defining what is and is not authentic. A few authors have explored the processes of negotiating alienation and the outcomes when customers do engage and are faced with inauthentic artefacts (Belk, Wallendorf and Sherry, 1989; Belk, 2001; Grayson and Martinec, 2004; Beverland, Lindgreen and Vink, 2008; Hede and Thyne, 2010).

A review of the extant literature did not find anything that explored the process of interaction and reconciliation with authentic items and the impact this has on visitors with different starting points (either prior knowledge or no prior knowledge). As such, the findings that emerged led to the creation of the process model shown in Figure 8, which highlights the role of relatedness and image reformation and the transformative effect it can have on visitor engagement.

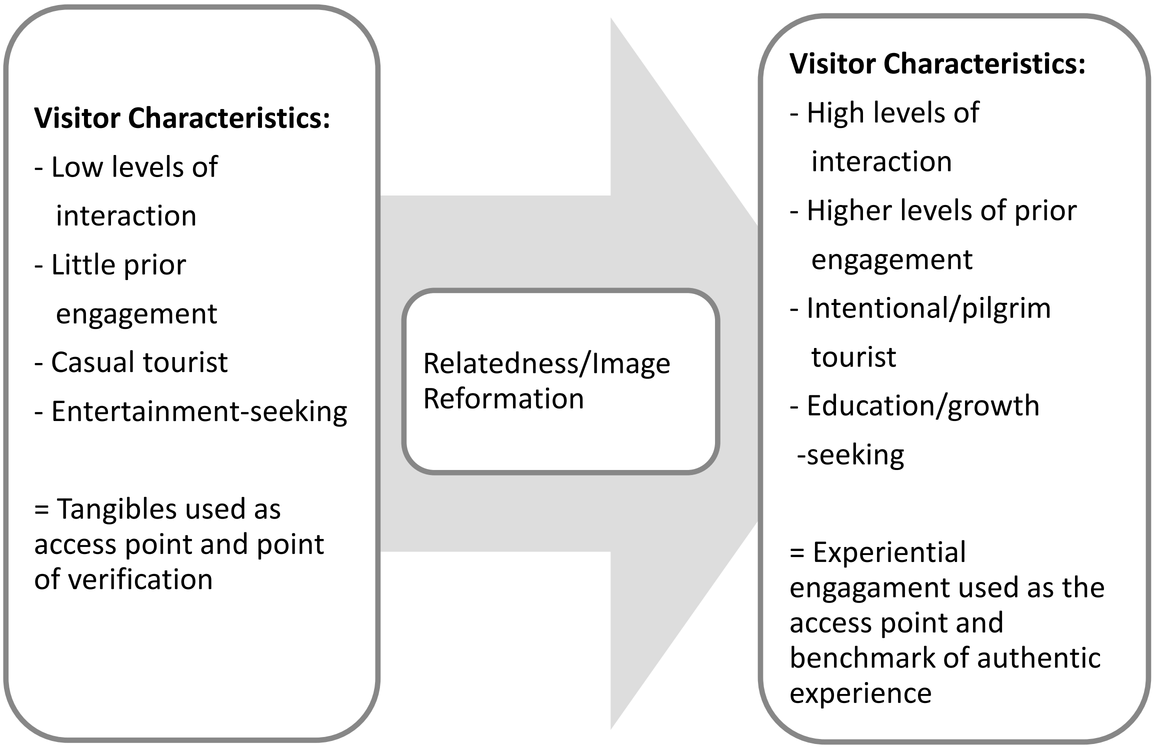


Figure 8. Role of relatedness and image reformation in assisting the transition of low-interaction visitors to literary heritage sites

Figure 8 demonstrates the process that emerged from the findings and analysis. This process was frequently seen to facilitate the transformation of visitors with a low level of prior knowledge or interaction into visitors who were highly engaged and connected to the experience, resulting in high levels of satisfaction, engagement and positive future action.

Relatedness and image reformation offer a process of transition that links alienation and authenticity through associated levels of interaction. This observable bridging effect of relatedness and image reformation has enabled the conceptualisation of authentic and alienating experiences to be developed. This supports the discussion on why attractions should aim to present both forms of authenticity within the tourist offering (Chhabra, 2008; Chronis and Hampton, 2008), resulting in a hybrid offering. This suggestion is in contradiction to some authors, who claim that only one form of authenticity (experiential) will result in a truly authentic experience (Heidegger, 1977).

Figure 9 shows the relationship between the types of authenticity and the range of variables that affect the progressive nature of experientially authentic attainment, such as level of interaction, level of prior engagement/knowledge and the tourist's feelings of alienation. This model agrees with the current perspective that experiential authenticity is a higher-order form of authenticity (Belk et al., 1989; Wang, 1999; Jamal and Hill, 2002; 2004). However, it offers a progressive scale that shows how casual, tangible-seeking tourists can attain relatedness to the issues and, thus, progress to a deeper form of authentic experience, with higher levels of interaction and satisfaction as they negotiate feelings of alienation through the interaction process.

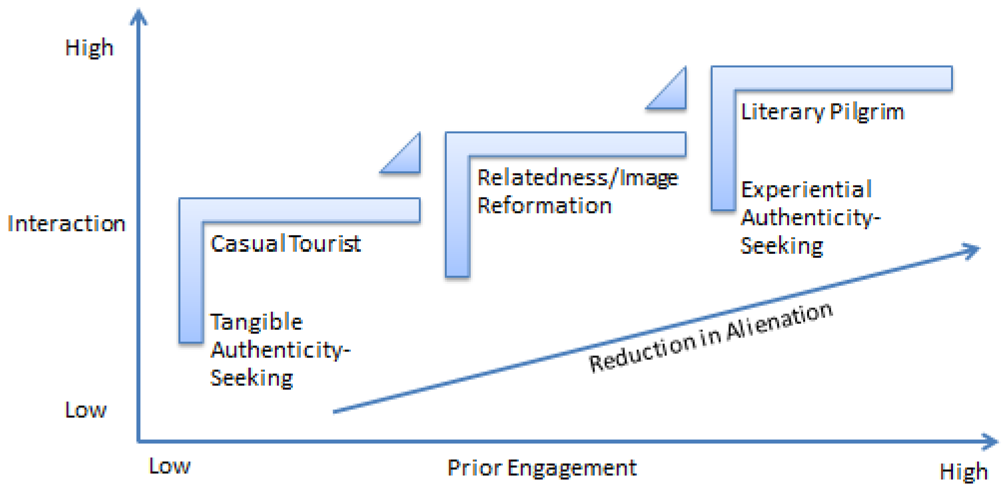


Figure 9. Progression from tangible to experiential authenticity

The developments highlighted in Figure 9 demonstrate the connections between the associated concepts that to date have been viewed in a more isolated manner. This development is important, as it offers insights into the way in which visitors to literary and heritage sites approach and negotiate authenticity.

To extend this discussion further, the concept of relatedness will be explored in more depth, as it emerged in many forms.

7.4.1 Relatedness

Tangible cues were found to support the relatedness experienced by visitors, which supports the progression towards a deeper experiential encounter. The key determinant of the success of tangible cues in supporting relatedness was the familiarity of the object. It was vital that the object or cue could be used by participants as an anchor to help them form a connection and guide them to where they want to be. The most successful tangible cues had an element of transferability to the visitor's life and enhanced the perceptions of authenticity. Photographs and maps of local and surrounding areas throughout history provided a very firm anchor and appeared to ease visitors step by step into an experiential state where the imagination took over and engagement increased. This is illustrated by one of the participants (Trevor), who followed the natural progress of the tangible cue to a position where he could relate to the author through an authentic connection, from which point his imagination supported the attainment of experiential authenticity.

> … if you've got it as they have [Sarehole Mill] some narrative, some pictures or and this is what it looks like in his [Tolkien's] day. I thought that was quite nice, the mill and how it appeared about a hundred years ago. You could see, ah, that's what he was looking at and that's what gave him the ideas…
>
> (Trevor)

However, some tangible cues that were designed to support connections with the literature did not translate into feelings of relatedness as the site would have hoped. This resulted in confusion in those participants who were not immersed enough to seek clarification. In the case below, it is proposed that the tangible item increased participant alienation as it did not have the desired effect of attaining relatedness because it was of a specialist nature so it would not stand out to anyone with limited prior knowledge.

> The … lady [room host] that was saying about the glove-making in that one end room and she said the tool that they used to … scrape the leather she said he [Shakespeare] does make a comment about that in one of his plays …
>
> (Laura)

It emerged from the findings that the cues that trigger relatedness are most effective when they connect to the author, and not their literary output. The findings suggest that if visitors can feel a connection to the author, they then seek to find connections with the literature. This could be likened to MacCannells (1976) back stage as it is arguably the closest a participant can get to the author and thus escapism from the present. This is important for literary sites: although the key motivator for many visitors will be the literary output (Herbert, 2001), it is worth noting that when in such sites, it is the connection with the author that visitors seek to realise first.

> ... Even though I've never read any Shakespeare or never seen any Shakespeare – only films … to me, he's just one of us … I think it definitely helped me connect more and … took that fear factor away. [Be]cause you think of Shakespeare as quite … quite fuddy-duddy or quite – complicated and long words … – to find that that was removed quite early … had an impact on the rest of the experience …
>
> (Jackie)

> When I just look at the single bed and some bed for infant to live and I don't know why just kind of give me this feeling of wow this is where the world-famous writer was born. Seems like ah, I've been to this place, give me the feeling of to think of Shakespeare at that time.
>
> (Yang)

This is an interesting finding, as many literary attractions do present elements related to the author and their life, yet they seem to presume that is it predominantly the literary output that generates visitor interest (Herbert, 2001; Hede and Thyne, 2010). Whilst the output is responsible for interest in places of association (e.g. Lyme Regis and Jane Austen) (Herbert, 2001), this is not the case when creating a foundation from which to engage. When the foundation for engagement is being formed novice participants looked for the real-world connections to all that was presented, whether this was the author's life and a sense of relatedness or the inspiration for the text and what life experiences shaped the author's thought processes. It is here that Xue et al. (2014) discussion on the consciousness of alienation is particularly relevant as the visitors are actively trying to reduce their alienation through participation, to this end sites need to be mindful of ethical issues such as accurate presentation, inclusion and access. In summary, whilst the participants enjoyed the literary output they wanted to know where it came from; that is the basis for forming a meaningful connection.

> I don't think there's anything to link it but … the quill being by the fireplace and there's a window as well. You don't know … has he [Shakespeare] seen a family arguing for *Romeo and Juliet*? Has … he been sitting on his chair with the fire burning and the quill? What has he saw to inspire if he did write anything there?
>
> (Samantha)

> … I'm probably over-thinking it, but you know when she [the guide] says there would have been their family plus six extra apprentices? So he [Shakespeare] would have had loads of people in his house and he always seems to have a lot of characters in his stories. They're never stories that have just got a few characters … So maybe that comes from him always having loads of people living, loads of people around him … in his books there's always some sort of argument and but I think six people plus a family with kids running around in a small house, bound to have been arguments …
>
> (Jordan)

… A lot of his [Shakespeare's] work has a bit of a dark side to it, a bit like *Macbeth* and even *Romeo and Juliet*, but you didn't really see that from there. [I] wouldn't have got that he had a troubled life …

(Emma)

It could be suggested that the findings associated with relatedness and its role as the bridge to forming greater connections are the answer to the problem of alienation within society. Feelings of alienation have long been held as one of the key motivations for the search for the authentic (MacCannell, 1976; Wang, 1999). The findings that have emerged offer marketing practitioners new insights into the most effective way to engage with consumers.

Moving on from the role of relatedness in forming a connection, the discussion seeks to explore the impact of successful engagement on participants and the factors that can lead to continued immersion.

7.5 Stepping into the Experiential Bubble

The data analysis has found that once people have attained a level of relatedness to the author or site, they are able to progress to a more experiential form of engagement having negotiated any feelings of alienation. During this stage, the imaginative state increases, with participants drawing on a mixture of personal interpretation, presented information and prior engagement. The analysis suggests that participants liken the experience of higher engagement to being in a bubble, where they are able to see more, imagine more and engage with what is presented on a deeper level. This bubble was found to be fluid: participants could move in and out of it depending on the engagement that they desired. This movement was also found to be influenced by external forces. This emergence of this bubble highlights the dichotomy that exists between alienation and authenticity, as acknowledging the bubble also brings attention to all the time that you are not "in it".

During the walking tour at Sarehole Mill, participants had to move from the mill to the millpond area, then cross a residential street and walk for a few minutes to access the wooded area. During this time, participants had to leave the experiential state and become conscious of their surroundings (e.g. when crossing the road) throwing them out of the authentic encounter and back in to a state of alienation. They noted the change in state as they experienced the movement in and out of the experiential bubble.

> … initially it felt like you were in it when you were here behind the mill and then you go on this tour and you're like oh, yeah, OK. And then when you got back over to the woods you felt like you were in it again … But you are soon back into that bubble.
>
> (Beccy)

> … being round the mill you're quite sort of a bit more secluded with all the trees and then walking across the field and then across on to the road you did sort of come out a little bit of the bubble and you go back in once you get into the quiet area in the bog …
>
> (Carly)

Some participants were able to make a direct connection between the experiential state and the feeling of escapism. This demonstrates the relationship between the emersion in narrative transportation and experiential authenticity, of which escaping from the everyday is a key feature.

> It is somewhere you could go for a walk and just kind of escape.
>
> (Samantha)

Once participants had accessed the experiential bubble, they could view surrounding activities and events as either complementary to being in the bubble or hazardous, depending on if these fit with their interpretation of the narrative and experience. In one such case at Sarehole Mill, a small child playing in a stream nearby in the wooded area was viewed as being complementary to the experience and did not hinder the authenticity of the experience, because the participants felt that the child playing was representative of what the author might have done. As such, it was viewed as a positive addition.

> … when you saw that little boy I did think [of] the link, it's almost right on cue wasn't it?
>
> (Emma)

This again highlights the strong relationship between participants seeking connections with the author and elements that they believe are representative of that author. Added to this is a strong desire to connect with cues that are transferable to the participant's everyday life and surroundings.

These outside influences were not always viewed as favourable, however. During the tour at Sarehole Mill, participants had to walk through a residential area in order to continue the tour in the wood. This break in the experience was viewed negatively, as the participants then had to re-enter the authentic bubble after their experience had been interrupted. At which point they had to negotiate the alienation of the interruption and reconnect.

> … walking from the field to then normality like that we know now [the] present and then back into, like, the bog and the woods … so it was trying to block that modern bit out in the middle.
>
> (Anesha)

The quote above demonstrates a participant's desire to block out and flight feelings of alienation that threaten the experience.

There were occasions when the outside world encroaching upon the experiential bubble led to a greater sense of empathy and connection with the author. These interruptions were generally viewed as negative (e.g. damage to trees), but as the themes aligned with the author's (in this case, Tolkien's) perspective on change, development and preservation of space, they acted as another means of connecting with the author through shared perspectives and empathy for issues of concern.

> Even like how he [Tolkien] was saying the trees got up because the humans destroying them [reference to the walking trees in *The Lord of the Rings*] … You could see that some of those trees were destroyed [in the wooded area on the tour] and people carved into the trees …
>
> (Jordan)

> … it's not only a tale, it's also learning a lesson in terms of what kind of change in society Tolkien witnessed when he wrote his books.
>
> (Alex)

> … it's like you're stepping into his world and seeing it how he saw it and where he might have got his ideas from. Like we were talking about the trees on the walk … you can just feel what he maybe felt …
>
> (Beccy)

These three encounters depict the crucial role of participants feeling a sense of connection to the author. By extension, they then sought connections with Tolkien's work and issues he was passionate about, as represented within the literary output. It emerged that the ability of participants to engage and enter the experiential bubble went a long way to counter alienation and facilitate the sense of an authentic experience, a connection with the author, a connection with the literary output and, most importantly for tourism providers, satisfaction with the touristic offering.

The analysis and subsequent findings fit well with the current direction of the wider discussion. The focus has moved away from disputing definitions and detachment due to the complexity of the concept (Reisinger and Steiner, 2006b; Steiner and Reisinger, 2006; Lau, 2010;) and towards understanding the role of alienation and authenticity, how they affects tourism sites, the marketing of such sites and the motivations of visitors (Belhassen and Caton, 2006; Rickly-Boyd, 2012; Knudsen, Rickly and Vidon, 2016). The literary connections of the sites provided the ideal context within which to answer questions about the role of authenticity, following the suggestion from Oakes (2006) and Knudsen et al. (2016), who suggest that authenticity is fantasy. The findings of this study have begun to explore this new direction in a setting that offers a natural synergy with the notion of fantasy. This strengthens support for the suggestion that there could be a combined narrative transportation and authenticity perspective, known as authentic transportation.

This attempt at reconciliation through engagement with authentic experiences – or, as Knudsen et al. (2016) suggest, fantasy – which so often results in feelings of loss (Wang; 1999) has connections with the same feelings of loss following the conclusion of a narrative-transportation encounter. This supports the natural synergy between the two theories. However, this research has shown that whilst a synergy exists between the concepts of authenticity and narrative transportation, engagement with authentic experiences and cues did not result in feelings of loss. Instead, it resulted in feelings of empathy and growth related to the participants' understanding and connectedness with the author and the literary output.

The analysis has shown that an experiential state is preferable to the participants once they are able to reach this level. However, it is noted that this immersion is not always protected by the tourism experience. This has consequences for the success of attractions and suggests implications for service provision and the customer journey to minimise undesirable alienation. Where possible, sites should look to minimise negative external influences, unless they are sure that any positive gain in relation to the connection to the author is worth the risk. Issues such as this are crucial to the successful management of the experience and the servicescape, as many literary locations (including Sarehole Mill) are not closed to outside influences, as the space has to perform multiple functions and roles. The need for a site to fulfil multiple roles can lead to a wide array of tangibles being present. The effect of these cues is explored in greater detail in the following section.

7.6 The Effect of Tangible Cues on Authentic Experiences

There has been much discussion on the effect of tangible cues in heritage sites and their role in enhancing the customer experience and perceptions of authenticity (Pearce and Moscardo, 1985, 1986; Urry, 1990; Cheung, 1999; Gruffudd et al., 1999;

Michael, 2002). The research has provided rich data that supports this discussion further. The findings suggest that whilst the participants valued the tangible elements, they were mainly used as a bridge to attain a more experiential state (as discussed earlier). What has emerged adds to the current discussion on visitors in heritage spaces versus heritage visitors (Poria et al., 2003). Based on the findings, it is proposed that instead of tourists occupying one position or the other, as is suggested by Poria et al. (2003), they can engage in such a way as to move during the visit from being a tourist in a heritage space to being a heritage tourist, seeking a deeper level of engagement and viewing the offering in a way that moves beyond the tangible gaze (Urry, 1990) towards a more immersed feel.

> … when we were touching the walls I was thinking “I wonder if Shakespeare touched this”. So to know that he walked on what is actually the floor … it does add to it.
>
> (Emma)

> … You walked in the same place as a genius … You know you have history where you’ve stood.
>
> (Jordan)

This evolution from a tourist in a heritage space to a heritage tourist could be attributed to the visitor gaining a revised perception of the value of what is presented in relation to their own perceptions of their culture. Poria et al. (2003) note that it is this perception of value in relation to one’s self and culture that sets the two types of tourist apart. However, Poria et al. (2003) do not go on to explore the possibility of transition during the visit, asserting that the categorisation is one that is set prior to the visit, based on the initial motivation. Here the benefit of the study’s dual focus-group approach can be observed, as it has enabled the change in perception and tourist positioning throughout the experience to be observed, along with the cues that initiated the change. To this end, it extends the current literature by adding a new perspective to the discussion and illuminating the process of transformation that can be experienced when the tangible cues are in position to facilitate the change.

An interesting finding that has emerged and is not a feature of the current literature is the misplacement of tangible cues and the nullifying effect that they can have on the authenticity of the experience. The research has found that if authentic tangible cues are misplaced, they undermine not only the authentic experience but also the credibility of the attraction and what it is trying to achieve. This is illustrated perfectly by the excerpt from a focus group held after a visit to Shakespeare's Birthplace. The group was made up of four UK females in their late twenties, with education levels ranging from high school to master's degree. The respondents voiced their concerns in a sarcastic and frustrated manner.

> Why have they put Diana in that room? Like, did she particularly like that room? Like, why? There's no explanation…
>
> (Samantha)

> …did Shakespeare know Diana? Was she a Shakespeare fan? I really think it's up there because tourists generally like Diana.
>
> (Jordan)

> I think it's a bit pathetic you've got one of the greatest writers in the world … and you need Diana to sell Shakespeare?
>
> (Emma)

> If these are international tourists and they're making a big trip of England … they're going to go to Buckingham Palace and do all the royal shit there. Don't! Let's have this for what this is … [Shakespeare] he's going to get people come in in his own right, you don't need to shove that in.
>
> (Samantha)

> It should have been in the exhibition at the start … And then made that room more authentic for what it was for.
>
> (Jordan)

Contributing to the debate on the value and importance of tangible cues (Pearce and Moscardo, 1985, 1986; Urry, 1990; Cheung, 1999; Gruffudd et al., 1999; Michael, 2002), the findings have demonstrated that the misplacement of tangible cues designed to validate authenticity and add credibility can have the opposite effect and cause visitors to question the validity of the experience if they are viewed as inappropriate (e.g. a picture of Princess Diana in Shakespeare's Birthplace). For the participants the presentation of misplaced cues drew sharp attention to the ethics and motives of the organisation. This addition to the literature on authenticity is important, as the evolution of tangible and experiential authenticity, and the presence of one form over the other, have been key topics within the literature. Many have focused on the inauthentic, degrees of authenticity and individuals' responses to such issues in the creation of local crafts (Pearce and Moscardo, 1986; Littrell, Anderson and Brown, 1993; Jamal and Hill, 2004), but the discussion has yet to focus on the impact of the inappropriate placement of tangible cues on a visitor experience.

Whilst there has been a focus on what constitutes the authentic and visitors' perceptions of authenticity, the effects of poor layout and presentation have been overlooked, alongside the repercussions. The findings of the current research have shown that poor layout and presentation can have a severe impact on the visitor's perception of the experience and the credibility of the site. This offers a new direction for the heritage and authenticity literature and warns curators of literary and heritage spaces about the pitfalls of using such cues.

Related to the misplacement of tangible cues, it emerged that participants felt a sense of deceit if they perceived that tangibles had been staged in such a way as to intentionally mislead. This caused feelings of distrust and resulted in participants experiencing a disruption to the experience and their ability to engage on an experiential level, as they became concerned about being tricked. The pre-visit expectations of many participants who attended Shakespeare's Birthplace centred on a desire to see "some of the furniture … and a desk" (Catherine). The authenticity of the tangibles was very important to participants, with a clear consensus that "you do want it to be genuine" (Lauren). However, they managed their expectations in many respects and did not mind if some elements were missing, citing a preference for the genuine over a copy and a preference for honesty if the originals were not available. To this end, participants were very clear about their expectations:

> I don't mind about the quill and ink, I want to see a desk.
>
> (Jordan)

> If there's not a desk there where he's written his plays I shall be disappointed.
>
> (Jackie)

Clearly, the name of the attraction, Shakespeare's Birthplace, did not alter the perception of what would or should be presented, as this expectation was shared amongst almost all the participants. Whilst the site stresses that the Birthplace is the location of Shakespeare's childhood and early adult life, it almost supports the misguided expectation of guests by positioning a desk/table by the fireplace in one of the downstairs rooms. This typifies visitors' expectations; a desk is the most important requirement on many visitors' tick list and acts as a measure of a successful visit. It is this positioning of the desk that, in the case of the Birthplace, was thought to contribute to the feeling of deceit amongst participants. In light of the fact that the official view (that it is not Shakespeare's desk) is not communicated to guests unless they ask, this poses questions about the negotiation of the authentic and the role of the site "jumping in" for the visitor. In this case, it is depriving visitors of their ability to negotiate the truth and the potential feeling of dissonance the truth may trigger (Heidegger, 1996; Reisinger and Steiner, 2006b).

One of the room hosts at Shakespeare's Birthplace explained the rationale behind the highly controversial desk and what it is supposed to represent.

> … in terms of the … presentation … we never call it a desk, because they wouldn't have had a desk. So it's basically a table, it's a sixteenth-century table and … the idea is that John Shakespeare [William Shakespeare's father] would have done business round the fireplace, so that the table is sort of a representation of John Shakespeare …
>
> (Melissa)

Following this, the same room host went on to explain how she negotiated questions about the desk/table, acknowledging that there is a common expectation amongst visitors that they will see Shakespeare's desk and be able to see where he wrote his plays. This was followed by an interesting perspective, which could be contributing unknowingly to the feelings of deceit amongst visitors who learn the truth. This suggests that just as the academic discussion on authenticity is multi-faceted, the operationalisation of authenticity is a difficult concept.

> … reasonably often people say … "where did he write the plays?" And … this is the kind of authenticity thing, you know, I'd always say, you know, being honest, he did the plays for part of his life in London … but another thing about the authenticity thing is that the truth is interesting … So I think again it's about how people, you know, it doesn't matter if … people's perceptions are wrong, if you give them something to work with ... And I just wondered if that was either creativity with the truth or whether that's not wanting to shatter someone's dream.
>
> (Melissa)

Here it could be suggested that by not jumping in for visitors and correcting the misconception, the room host is enabling visitors to create their own experience and thus form a deeper connection, in line with Heidegger's (1996) perspective. However, from an ethical position, it appears that the desk has been set up in such a way as to play up to visitors' inaccurate expectations. Whilst no one wants to "shatter someone's dream" (Melissa) of seeing Shakespeare's desk, the repercussions for the attraction following the emergence of the truth is damaging, both to visitors' belief in their ability to engage with the site and to the reputation of the attraction.

This breaking of trust is detrimental to visitors' engagement and their overall perception of the site. This is worrying, as many literary sites occupy charitable status and rely heavily on the goodwill and support of patrons. Whilst it was noted that the perspective of the site curators was very different, this does appear to come very close to the line of accurate presentation and calls into question the quality of internal communication with front-line staff, who are able to offer insights and feedback on how participants engage with the site.

Cohen-Aharoni's (2017) findings on potential based authenticity hold special significance for Shakespeare's Birthplace as much of the actual birthplace has been modified throughout history and the house offers little resemblance to what Shakespeare would have known. When considered in relation to the presentation and staging of the desk it is possible that over time such items will transition in to potential based authentic artefacts. This in turn would be reassuring for the site and could possibly meet the needs of visitors as the item could over time become to embody the essence of the original. Cohen-Aharoni's (2017) research suggests that the aura of the authentic is not diminished as a result of the changes that have taken place to the vessel, in this case an imposter Shakespeare desk. This notion of aura is gaining attention in the current authenticity discussions with Szmigin et al. (2017) also exploring its application. Their research focuses on the aura being made up of the sense of a place or artefact and the atmosphere it creates. Szmigin et al. (2017) differs from Cohen-Aharoni (2017) in that the formers discussion on aura is not contingent on future validation but focuses on the interactions between the experienced and the experiencer. As such, at present the desk more suitably fits with Szmigin et al (2017) conceptualisation but if this was to extend in to future validation of the object it would align with Cohen-Aharoni (2017) understanding.

Moving on from the presentation of tangible artefacts, the role of the costumed guides is now explored, as this emerged as a complex and layered addition to the traditional tangible offerings.

7.7 To Be or Not to Be … a Costumed Guide?

The data analysis has revealed that the role of costumed guides is far more complex than the literature suggests. Whilst the discussion has, in the main, focused on the role of the guide (Holloway, 1981; Malcolm-Davies, 2004; Reisinger and Steiner, 2006b), generating visitor satisfaction (Moscardo, 1998), and the impact on authenticity and historical accuracy (Heidegger, 1996), the findings seek to answer the call by Poria et al. (2009) for insights into visitors' interpretations of the authenticity and heritage presented. The costumed guides at Shakespeare's Birthplace are one of the main methods of interpretation available to visitors.

Participants at both case locations stated that they like costumes if they are done well and are in keeping with the experience of the site. However, they did suggest that costumed guides can remove a sense of credibility from the attraction if they are not appropriate or take away from what is being presented. This has connections with the earlier discussion on education versus entertainment (Malcolm-Davies, 2004) and the preconceived notions that one is superior to the other and that attractions can only operate within very strict parameters (Greenhalgh, 1993; Foley and McPherson, 2000). It emerged from the data that for many participants, the costumed guide was more than a source of information; the guide added another layer of authenticity to the attraction and gave the participants the feeling of partaking in an experience, not just receiving information.

> Yeah, I really enjoyed the people that were ... in character as well … they made it more interesting for me … it's like they've made an effort ... So you think … you're paying for an experience.
>
> (Jordan)

Costumed actors and guides were generally met with approval as the friendly custodians of history. Many participants viewed and used them as the link to attaining a level of relatedness through stories and facts. This supported participants move into a deeper experiential engagement, where the visualisation of costumes and real life (within that period of history) began to take over and a transportation effect occurred. The extract below is a clear example of the attraction implementing a deictic shift (Segal, 1995) on the part of the consumer and the subsequent positive sense making that follows.

> … you could imagine that cosy scene and in the bedroom when the woman [costumed guide] was explaining … you know, the kids sleeping … there were certain occasions where I could set a scene in my head and imagine people living there and downstairs in the glove factory or glove shop …
>
> (Samantha)

The findings suggest that, from the visitor's perspective, a combination of historical accuracy and the interpretation methods used by costumed guides leads to the creation of an enhanced experience, whereby visitors feel they are being given the opportunity to engage. This is a valuable development to the existing literature, as it expands on the current understanding of the role of the guide and what a guide can add to a visitor attraction aside from imparting information. This increases the value of good-quality guides, as it confirms the value that they add to the offering.

It became clear that the role of the guide was more than that of a custodian of history and a stepping stone to greater relatedness. They were also found to occupy the space of a tangible hybrid and acted as a tool to minimise alienation amongst visitors, simultaneously enhancing the depth of authenticity the participant could attain.

7.8 The Costumed Guide as a Tangible Hybrid

The findings have shown that whilst the costumed guides acted as a bridge for many participants, they were also viewed as a strange tangible hybrid. Participants viewed the guides as a part of the attraction, as much for the persona they adopted as for the role they take on unknowingly as an unofficial object, which can be touched and spoken to in a manner that would not be acceptable outside the bubble of the experience. Interestingly, this unofficial role resonated with numerous costumed members of staff, who had occupied roles at several local heritage attractions. They went on to share that they had experienced such treatment on numerous occasions.

In general, the staff regarded being viewed by consumers as a tangible hybrid as harmless fun, and in part attributed it to consumers "acting back" at them when they were in a role.

> … there's something about being in costume which just does, it relaxes people because they kind of think "oh yeah I get this, I get this now. There's going to be people in costume, they're going to, you know, maybe we'll have some fun" or, you know, I think there's something about that which does kind of over-relax people …
>
> (Melissa)

This did, however, raise several interesting points related to the role and perception of costumed staff. One questions whether they, too, will soon come with a "do not touch" notice like the artefacts. It also raises issues of consent and perceived roles, in relation to not only the consumer's interaction but also the organisation, as the research found that it was not uncommon for some organisations to unwittingly reinforce the stereotypes of the costumed roles through the jobs that the performers were asked to do.

> … I was a wench, and I always got told to fetch the knights' lunch, even though they could fetch it themselves and it was actually closer for them and it meant I had to go all the way over the other side [of the castle], the princess never got asked to do anything, they just used to walk around and wave, I always wished I was the princess …
>
> (Emily, costumed room host referring to past employer)

This could lead to issues of sexual harassment and exploitation that would not be accepted elsewhere in society. This is especially worrying if this reinforcement of costumed roles is coming from within the organisation, as highlighted in the extract above where a costumed guide reflects on her previous place of work.

This finding is interesting, as it is not an issue that features within the current literature, and it brings to light several issues of concern about the safety and security of costumed staff in relation to not only customer misconduct but also potential misconduct from senior management and peers. It also highlights an area that needs further exploration in order to fully understand the circumstances under which it takes place. Areas for investigation include perceptions of acceptance within the work place, assumed and actual boundaries of staff, the role of the customer, the staff customer boundaries and the links to the creation of an authentic experience and the implications for the credibility of the organisation.

Within a site (Shakespeare's Birthplace) that has costumed guides and plain-clothed guides, participants unanimously indicating a preference for guides to be dressed as if they lived "at that time" because it "added a bit of authenticity" (Joanne). Costumed guides were viewed as "more interesting", able to "enhance" (Jackie) the experience and better able to convey information "which you wouldn't get … if they weren't there", resulting in the sensation that they "bring you back to that time" (Yang), again setting the real world in opposition to the authentic bubble. Plain-clothed guides were deemed to be more serious and "quite formal", less approachable and less able to convey messages that would support relatedness and, thus, encourage a deeper experience; many participants "expected them to be in period costume" (Joanne). Individuals reported not wanting to approach the plain-clothed guides because they felt intimidates or "thought he [the guide] was just another tourist walking around" (Mary). As a result, they either waited until they found a costumed member of staff who was perceived as more friendly and authentic or they did not engage. The findings conclude that people would rather have continuity within a site: whilst the costumed guides appealed more to tangible-seeking casual tourists and were vital to them attaining a deeper level of connection, the consensus for continuity was unanimous amongst both the tangible-seeking and experiential-seeking visitors. This highlights the discomfort that the plain clothed staff triggered on the part of the participants. For many this resulted in feelings of alienation and interrupted the experience, this is possibly due to the visitors having made the deictic shift to allow for the costumed staff in their encounter (Segal, 1995).

It was noted by participants that plain-clothed guides give "a different tone to the experience and you behave differently if there's … people walking around in suits" (Joanne). This excerpt summarises the views of many of the participants and demonstrates the effect that the costumed guides have in creating an atmosphere in which people are encouraged to engage and interact. However, at sites where no one is in costume, there is no need for a deictic shift (Segal, 1995) and as such tangible-seeking visitors are still able to attain the deeper experience, because the continuity removes the perceived hierarchy or grades of approachability, so they do engage. The clarity of preference that emerged from the findings is not only useful to site managers but also begins to answer the call for insights into the visitor's interpretation of the authenticity and heritage presented (Poria et al., 2009). The findings demonstrate that the visitor's interpretation of the authenticity is enhanced by the inclusion of costumed guides, as visitors are more likely to engage with costumed staff, facilitating a deeper level of authentic engagement and, consequently, higher levels of satisfaction with the experience. This begins to challenge the view that such commodification causes alienation and diminishes the authentic offering and the individual's ability to engage (Heidegger, 1996).

Now that the role of tangibles and costumed guides has been explored, the presentation approach of the attraction and the authentic voice of the site is discussed. It is from here that many of the other elements are directed and derived.

7.9 The Authentic Voice of the Site

The use of language has emerged as being very important in literary settings when participants are seeking an authentic connection. There has been much discussion about the nuances that authenticity can occupy i.e. genuine, real, original etc. Taylor's (2001) contributions to this discussion have been instrumental in exploring the authentic approaches within tourism settings. Taylor (2001) proposes two forms of tourist encounter: (1) with the overtly staged offering, which, in the main, appeals to the casual tourists, focused on gazing (much like Shakespeare's Birthplace) and (2) with a staged back region offering that focuses on sincerity, authenticity and a sharing of experiences centred on feeling (more akin to the approach of Sarehole Mill). Taylor's (2001) perspective offers an interesting position when applied to a literary tourism setting and fits well with the two very different positions that the case sites take. The case sites of Sarehole Mill and Shakespeare's Birthplace each appear to adopt one of the two approaches. Sarehole Mill is very careful not to overstate the claims they can make, preferring to let the site and the facts speaks for themselves to legitimise the connection. The way in which Sarehole Mill chooses to present the offering to tourists and engage in dialogue is very much akin to Taylor's (2001) second form of tourist encounter offering a more sincere form of authenticity. In the following extract, the assistant manager and Tolkien specialist explains his position on what constitutes authenticity and demonstrates the claims connection to sincerity.

> To me authenticity is something that's real and … you can prove to be real … and what I like about the Tolkien link … is that on several occasions he has actually talked about the inspiration he gained from this place [Sarehole Mill] and how much he liked the mill and he didn't only say it in an interview … but it's in the foreword of *The Lord of the Rings* where the mill is explicitly mentioned. To me that is authentic … it just shows that it really was important for him and that we're not making it up … we know it not because he lived here, but because he said it. You know he explicitly mentioned how important it was … and that to me is an authentic link.
>
> (Ben)

The black-and-white approach to presenting the facts that was adopted by Sarehole Mill was favoured by participants, as they felt it was honest, the site was not deemed to be creating anything in the eyes of the participants, they felt the attraction was keeping an air of refinement and sophistication to the offering by remaining true to Tolkien's own dislike for commodification. This perception encouraged greater positive feeling towards the site and future interaction. It also inspired a sense of empowerment, as participants noted with approval that you could take what was offered to make an informed decision on your own. This, in turn, increased participants' confidence in the interaction and their interpretation. This aligns well with Taylor's (2001) suggestion that sincere authenticity relies on an interactive sharing of experiences and a positive "meeting in the middle" approach to explore and redefine local values and meanings attached to the offering. The following extract from the post-visit focus group illustrates the positive reaction towards the sincere form of authenticity that Sarehole Mill offers.

> … the Tolkien one I found I had a little bit more imagination there only because the tour guide was very much "this is where we think he played and this is what he done here and this is what I think" … they let you decide what you want to believe.
>
> (Samantha)

Taylor's (2001) sincere form of authenticity led to participants experiencing a sense of openness regarding what was presented, which empowered them to leap ahead and interpret for themselves (Heidegger, 1996). This resulted in participants making a decision about what they took away from the experience, leading to deeper engagement, reduced alienation and deeper connections with the authentic as the participants felt like they had got there on their own. When this process is explored in line with Heidegger's (1996) perspective, it results in the attainment of true experiential authenticity.

> … you would say "OK, here [Tolkien] was always with his brother just like Frodo is always with Sam" and the same way you don't, you never heard about Frodo's parents, he's an orphan, kind of, at least [in] the story he doesn't present any parents. He has this uncle who also, there was this guy in the life of Tolkien who was called the uncle and was playing banjo and stuff. And he was also protected by the priests and you can't help yourself thinking about Gandalf with the spiritual image in the books. I mean, so maybe it's a massive stretch and I understand that they can't really present it this way, but nevertheless if you know the story pretty well then when you get the authentic story about Tolkien then you can't help yourself making that stretch in between the two. At least for me, from my perspective, but I also

> think that this is because I know the story sufficiently well to go back to this analysis.
>
> (Alex)

The need for space as a facilitator of narrative transportation and the attainment of authenticity is supported by Brown (2013) who noted the importance of time to reflect. Brown's (2013) use of time and space is restricted to a short term solution to alienation. Whereas this study proposes it can be more usefully appreciated (including the longer term effects – of which Brown (2013) suggests there are none) within a narrative transportation setting as it has resulted in participants engaging to such a level that they have sought to extend the experience after the visit via the reading of books etc. This contradicts Brown's (2013) view that space is a short term solution to alienation as evidence of longer term planning and chances have been observed in a narrative transportation context.

Whilst Shakespeare's Birthplace did not intend to mislead visitors, the language they used was more variable and nuanced than Sarehole Mill's black-and-white approach. The approach taken by the Birthplace was more akin to Taylor's (2001) overtly staged offering. This hindered the opportunity of some participants to leap ahead and explore what was presented to them. In line with Heidegger's (1996) position, this robbed some participants of the opportunity to attain a true authentic experience, as the offering was voiced in such a way as to remove the chance of negotiation. The overtly staged approached adopted by the Birthplace may be due to the scale of the operation and the limited opportunities for personal engagement in the manner that is possible at Sarehole Mill. However, the participants did not always notice the nuances in the voice of the site and, consequently, overstated the claims of the attraction. In the cases where the nuances were noticed by the participants, the approach to the language used was viewed as an attempt to deceive. This resulted in challenges to the legitimacy of the voice and the underlying motives of the Birthplace.

The authentic voice of the site is not something that has been explored from the perspective of a literary attraction, as Taylor's (2001) study focuses on the marketing and promotion of guided experiences and the degrees of authenticity that they claim to offer.

As such, the findings within the literary setting of this study offer:

(1) confirmation of the two forms of authentic voice (Taylor, 2001);
(2) a view on the relevance of the two types of authentic voice outside the parameters of marketing materials; and
(3) the observable difference between the two forms of authentic voice as noted by the consumer.

These developments give traction to Taylor's (2001) suggestions and imply that the conceptualisation is valid in wider parameters than have been explored to date.

Now that the contributing factors from the site have been explored, it is appropriate to discuss the possible outcomes for the visitor.

7.10 The Role of Elected Authenticity

The existing literature has shown the balance between authenticity and alienation to be a complicated concept with multiple interpretations and outcomes. The analysis and findings of this study have shown that there are different levels of authenticity and alienation. The findings have already explored one method by which the authentic experience can be transformed and enhanced: through the relatedness experience as a means of negotiating alienation, as discussed earlier. However, the analysis has also shown that there is another form of authentic experience: that of "elected authenticity".

The current literature does not cover elected authenticity; Belk and Costa (1998:232) get closest to the concept in their discussions on fabricated authenticity. However, fabricated authenticity is still very different, as it centres on participants within authentic experiences being aware of the staged nature of what is presented and electing to go along with it anyway, interpreting the offering as is intended within its staged parameters. During an elected authenticity experience, however, the participant is goal-driven and has pre-determined expectations that need to be met for the experience to be deemed authentic (e.g. to see Shakespeare's desk). Thus, when the participant is faced with an object that meets their requirements, they elect to interpret the object incorrectly in order to satisfy their own objectives for authenticity. When this occurred, in most cases the elected authenticity emerged as an alternative bridging mechanism to attaining an overall experiential authenticity within the setting. The notion of pre-determined goals is illustrated perfectly by one of the participants in a pre-visit focus group, who shared her expectations of Shakespeare's Birthplace: "I'm going to walk into a room and see where he wrote *Romeo and Juliet*" (Samantha). This goal remained in place in the majority of cases, despite the birthplace setting of the attraction being emphasised. Following the visit, the same participant shared the outcome of the experience in the post-visit focus group, stating, "I couldn't help but see the quill and think of him as an adult writing" (Samantha). This was despite the fact (as discussed earlier, see section 7.6) that the desk and quill that the participant was referring to were designed to represent the work place of John Shakespeare (William Shakespeare's father).

This focus on an authentic goal as a measure of a successful visit to a site was not the sole motivator of elected authenticity. The findings suggested that in the truly goal-orientated participants, elected authenticity was used to support a sense of personal achievement, as a measure of a tick-box activity that had been achieved. This "tick-box" elected authenticity was most prevalent at Shakespeare's Birthplace, where there is a greater emphasis on the presentation of tangible items and people had more preconceived (although inaccurate) ideas about what they would see. In the post-visit focus group, Samantha went on to summarise her own awareness of elected authenticity (although she did not refer to it as such) and offered an insight into why she had chosen to interpret the tangibles incorrectly.

> … I'm happy to leave and I'm aware that may be wrong but I'm happy in my own world.
>
> (Samantha)

This awareness on the part of the participant demonstrates that she consciously interpreted something incorrectly but noted that for her this did not matter, as she was happy with the experience and her expectations for the site were met.

The impact of geographical distance on authenticity has been explored by Cohen-Aharoni (2017) who observed three forms of authenticity, object based authenticity; experience based authenticity and potential based authenticity. Cohen-Aharoni (2017) conceptualisation of potential based authenticity differs from elected authenticity as it claims to be real today and has the potential to be considered real in the future based on the construction and consumption between the site and the visitors. This potential based authenticity overlaps with Wang's (1999) constructivist approach to authenticity where authenticity is something that can be attained over time. Whereas elected authenticity as seen in this study is attributable only from the position of visitor as a mechanism for satisfaction and as a vehicle to experiential authenticity.

The emergence of elected authenticity, combined with the possibility of the misplacement of tangible cues (as discussed earlier, see section 7.6), suggests that under time and financial constraints, elected authenticity could be accepted as a form of negotiated authenticity that appeals to tourists who are more driven by ego and status. In this case, truly authentic elements are combined with preconceived pull factors to create a hybrid authentic offering. This identification of elected authenticity is supported by the findings of the interviews with costumed staff, who noted that even though they would say "[the] parlour is the … special room John Shakespeare would have done work round the fireplace, they [the visitors] … don't hear that" (Melissa). When the costumed guide was probed further on this, it emerged that this is a common occurrence within the Birthplace. This suggests that the visitors elect to take what they want from the experience, even if it is inaccurate. The costumed guide then went on to support the assertion that preconceived goals play a large part in people realising their experience.

> … there's a big element of that, I mean, God, I do that as well … you kind of have a picture in your mind and you think "when I go in there there'll be a

> desk" … some people will arrive with a clear impression and they will leave with that same impression, even though I think in our defence I would say I've never, ever … presented it as if it was the place [where Shakespeare wrote his great works]
>
> (Melissa)

The above extract highlights the issues that front-line staff have to deal with in providing the tourism experience. It was acknowledged at both sites that there is a dis-connect between the internal departments and hierarchies, in what they think the customers want and what the front-line staff know to be the case. Presenting the desk as a table where Shakespeare's father did his work could be suggested as flirting with expectations in a less than ethical manner. This calls in to question the ethics of presentation in relation to the construction and presentation of authenticity. However the counter argument would be that if the participant deems the experience to be authentic and they have attained existential authenticity through a connection with their authentic self then the experience can be deemed authentic (Wang, 1999).

Within the authenticity literature, authors have acknowledged varied nature of authenticity ranging from the object authenticity which relates to tangibles (such as an author's house, pen or diary) and experiential authenticity and seeking a deeper meaning and connection with the surroundings, whether through personal negotiation of that which is present or through participation in an activity or enactment. However, Wang (1999) fails to allow for space and the effect that it has on the reconciliation process. The analysis has found that tourists do not always like or need cues to gain an authentic experience; space is vital in facilitating that experience. Space, in this sense, is not related to physical space but to space in terms of the factual or guided offering, which gives participants the chance to make up their own minds about their interpretation of the site.

In line with the existing literature, it was expected that visitors to the sites would want proof of the authenticity of the site, especially the tangible-seeking visitors. However, the opposite was true: many participants enjoyed forming their own perspective on what was presented, even if they knew they were wrong (e.g. the desk in the Birthplace). This may strengthen Wang's (1999) position that when a desire for experiential authenticity is present, tangibly authentic cues are secondary. It could be suggested that this is the truest form of experiential authenticity and the deepest form of narrative transportation, as it is wholly dependent on the individual's desire to engage and find meaning. This is very encouraging for Sarehole Mill, as budgetary restrictions and copyright laws are unlikely to ease, that the site is not held in any less esteem for the lack of tangibles and Disneyfication.

As a result of the findings discussed above, the analysis has clearly identified a new measure of authenticity. This has emerged from the findings on the influence of space and relatedness on the reconciliation process. Elected authenticity was clearly demonstrated by participants when they were presented with a piece of information (whether tangible or experiential), went through the process of negotiation and rejected what was proposed in favour of an elected authenticity that fitted with their prior expectations, requirements of participating or motivation to visit. It is noted that elected authenticity does not negatively affect the individual's authentic experience; in fact, in this research it was shown to enhance the perception of the offering when the truth of the reconciliation would have harmed the participant's enjoyment and engagement or their perception of the encounter as a success. To this end, it could be argued that elected authenticity is the same as experiential authenticity. However, there is a marked difference in that elected authenticity involves the knowing rejection of a truth in favour of a preferred outcome, whereas experiential authenticity is centred on immersion and engagement (Wang, 1999). This new form of authentic experience should be of major interest to site managers and curators: whilst the discussion on authenticity has been active for many years, the key concern of historians and the heritage industry is that of integrity (Wang et al., 2015). As such, elective interpretation could shed light on the motivations of many visitors and dramatically alter the outcomes and perceptions of visits to heritage sites.

In a bid to explore if the emergence of elected authenticity is a result of disinterest amongst participants, the following section discusses value of authenticity in relation to the visitor's perspective.

7.11 The Value of Authenticity to the Visitor

The analysis has shown clearly that despite cases of elected authenticity, the authenticity of a site is crucial. The reasons supporting this importance varied from the expected measures of trustworthiness, honesty and credibility to the more personal motivations of legitimising a visit, civic pride and kudos amongst friends, family and on social media. As one participant put it, "I feel a Facebook status coming on" (Samantha). The participant meant that by sharing her attendance at the Birthplace on social media, she would appear cultured amongst her friends and receive positive feedback in the form of status likes and comments. This, in turn, would add external validation to the status of the site the participant was visiting and to how worthwhile the visit was.

The desire to partake in and lay claim to shared heritage and the original was a key indicator of the importance of authenticity. This manifested itself in an interesting case of one-upmanship with rival attractions: "To think he come from down the road, that'll save you ten grand in going to New Zealand, I mean you can go to the inspiration now" (Lauren). Furthermore, this hints at an awareness that some competing attractions do not hold the same authentic claims, which offers an interesting perspective on the motivations for visits to sites that consumers know to be less authentic.

Ram et al (2016) found that place attachment outside of the attraction also has an impact on the perceived authenticity of an individual tourist attraction. The greater the perceived heritage experience value and iconicity of the wider destination the greater the perception of authenticity. Based on Ram et al (2016) this could offer further support and explanation of the generally favourable perceptions of authenticity at Shakespeare's Birthplace (even in spite of the higher level of commodification than Sarehole Mill), when considered in relation to its wider surrounding of the characterful high street and surrounding period architecture.

A key factor that emerged in relation to the importance of authenticity was the desire to achieve a sense of connectedness with history, with one's own memories and with culture, and to feel part of something bigger. Whilst the desire for a connection to history and culture aligns well with the current literature, the desire to be part of something bigger is an interesting insight. This was typified when one participant reflected on touching a vase that was behind a "do not touch" rope on a previous trip to a heritage site. Her reflection was a means of articulating the connection she felt and why it was important.

> It makes it that bit personal … it [the vase] was there all them years ago and it still is and you could actually touch it and think "ooh … it's really old". Because in fifty years' time someone else will touch it – and yeah, you were part of that history.
>
> (Catherine)

Research by Yi et al. (2016) offers support for the impact of intrapersonal authenticity on destination loyalty. In the case of the extract from Catherine above, her experience increased her connection with the destination. The findings of this study show connections to Yi et al, (2016) findings between the intrapersonal (in the case of this study; narrative transportation) and feeling a connection to history, a person or place and the sense of transportation and subsequent loyalty that it can facilitate while at a literary attraction. The connections between narrative transportation and the use of authenticity cues at literary attractions (as facilitators of transportation) lead to the suggestion that the relationship identified by Yi et al, (2016) is akin to that in the literary setting.

The museums literature has made many comments on the role of artefacts in facilitating an authentic experience. Classen and Howes (2006:201) draw attention to the role of touching artefacts in the seventeenth and eighteenth centuries and propose that it is no longer considered appropriate: such displays are now restricted to the domain of the visual. This suggests that there is a consensus that it is now only the owners who have the power to touch the artefacts. Extending the theory on the anthropology of the senses (Howes, 1991, 2003; Classen, 1993, 1997; Seremetakis, 1994), propose that whilst the presentation of artefacts has changed, it is vital for them to be touched and exposed to the other senses if the object is to be apprehended in a meaningful way. Classen and Howes (1994) assert that touch connects the item and the visitor in a physical way and that by touching the object the visitor is connecting with its history. This confirms visitors' motivation to touch the tangible elements and demonstrates the application of this perspective in non-traditional museum settings – and, by extension, literary settings – which adds traction to the appeal of the seventeenth- and eighteenth-century presentation methods. Although there is a consensus in the present day that artefacts are not to be touched, this finding demonstrates that visitors are willing to forgo this rule if it enhances their own experience. This offers the potential to explore consumer misbehaviour in an alternative service setting and may add a new perspective on the motivations of the heritage visitor.

The findings show that there is a unanimous need for sites to maintain authentic credibility. However, it has also been found that this need for the authentic was considered within a measured definition and that participants were aware that not every element presented at each site was authentic to the author. Here, it seems that there is some flexibility to allow room for less authentic elements if they are deemed to add to the overall experience. In the case of Shakespeare's Birthplace, participants were made aware that the building had changed much throughout history and that little of the original interior remained from Shakespeare's time at the house, but this did not diminish the overall authenticity of the site. It was acknowledged that some "borrowed" or period furniture was a good thing, as this helped visitors to visualise how the house would have looked and attain the experiential engagement. However, this was only the case if it was in keeping, if it was as accurate as possible, and if transparency was maintained about its origins and age.

The analysis has shown that one or two key tangibly authentic elements can give credibility to a whole site. In the case of Shakespeare's Birthplace, the original slate floor made participants more forgiving of other less authentic elements and allowed them to view the authenticity of the offering in a more measured way. They acknowledged that "if you had a house four hundred years old … more or less everything would have been replaced over that time with general maintenance. So if you say the floor is the original floor then you go 'well, it was a home'" (Jordan). The few authentic tangible elements were then elevated to a more meaningful position, enabling the participants to form a connection on the basis of the relevance to their own lives, which resulted in the site no longer being perceived as a museum or an old house but as a home.

The presence of the authentically tangible elements (such as the slate floor and the area of wattle and daub that is exposed for visitors to see) added a degree of gravitas to a site that would have been less impressive if it were not for the famous name that was attached. Some participants noted the impact of the authentically tangible elements and began to question what they (as consumers) would be left with if the site did not have those few genuine artefacts: "what am I visiting? ... is it an old house? Am I visiting Shakespeare's house or am I visiting a place where other people have been?" (Lauren). This left participants concluding that without the original floor, the site would not stand out from any other old house in the UK: "there were a lot of artefacts from that period, but I felt like that was something I've seen in museums before" (Lauren). It may be due to an awareness of this issue that the site seeks to offer a wider range of interpretation methods, such as the costumed guides, in an effort to enhance the connection to the author and compensate for the areas in which they are lacking.

For the site managers, the authenticity of their site is vital. In both cases studied, the sites were aware that they had to compete with other literary attractions that were associated with the same author and had an advantage in terms of either location (e.g. the Birthplace and The Globe in London) or the "wow" factor and the backing of a country's tourist board (*The Lord of the Rings* film locations in New Zealand). To this end, both sites have to make sure they are maximising their sales opportunities and resources to add to vital streams of revenue. In the case of Sarehole Mill, this entrepreneurial need included exploring the possibility of grinding flour to sell to the public on a larger scale than they currently offered or to businesses on a small-scale.

7.12 Bringing it all Together: Developments of Authenticity

The discussion on what constitutes authenticity and an authentic experience is by no means complete, and there are many facets to the authentic experience that have yet to be fully explored. The relationship between narrative-transportation theory and authenticity theory offers a new way to understand and explore the interactions that occur and the relationships between prior engagement and levels of interaction. Understanding these relationships may go some way to answering the age-old question at heritage sites: why do the same people come back and others never cross the threshold?

The exploration of visitors' interactions with tangible and experiential cues has also shed light upon the discussion on effective engagement and the role of staff and costumes within the servicescape. Understanding the role of the costumed guides and their ability to foster relatedness and, thus, higher levels of engagement amongst participants is a new and interesting insight.

The key bridge of relatedness as a means to attain higher-order experiences is also a new development. This is coupled with a new perspective on the impact of societal roles and expectations and how such preconceived boundaries affect levels of interaction.

The analysis has also shown that authenticity as an offering is much more wide-ranging than the current discussion suggests. The space between tangible and experientially authentic experiences is diverse and is influenced by not only engagement but also motivation. Significant in this interaction is the impact of outside influences that are beyond the control of the site. This is perfectly demonstrated by an excerpt from a post-visit focus group held at Shakespeare's

Birthplace, which highlights the impact that outside forces can have on the authenticity of an experience.

> When we were at Auschwitz the weather was terrible, the worst rain I have ever seen … four of us were all huddled under my coat, we had a corner each, the lightening lit up the sky and the thunder … you know how I don't like thunder … it sounded as though the buildings would come crashing down, but it felt right, it was right that the weather was that bad … I would have felt guilty walking around in the sun.
>
> (Barbara)

Figure 10 situates the findings of this study within the parameters of the existing literature and highlights the contributions it has made. The first box highlights the seminal literature that is relevant to the emergence of authenticity within the tourism context. The second box identifies the key texts that are pertinent to the evolution of the discussion within the tourism sector. The third box highlights the unique findings that have emerged from the data analysis and the discussions to which these findings make a contribution.

Emergence of literature on authenticity theory related to tourism

- Philosophical origins dating back to Plato.
- Heidegger (1962), Zimmerman (1981) – self-actualisation and the human experience.
- Veblen (1953), Riesman (1961), Boorstin (1961) Goffman (1959) – philosophical discussion of authenticity, front/back stage, all later amalgamated by:
- MacCannell (1973, 1976) – individual expression, freedom, the search for the genuine.

Evolution of authenticity theory within the tourism literature

- Cohen (1979) – real and staged authenticity.
- Pearce and Moscardo (1985, 1986), Urry (1990), Cheung (1999), Gruffudd et al. (1999) – tangible authenticity, gaze.
- Lowenthal (1985), Handler and Saxton (1988), Bruner (1994), Selwyn (1996a, 1996b), Hinch et al. (1999), Michael (2002) – change of focus to experiences.
- Wang (1999, 2000) – existential/experiential authenticity.

Contributions of this study to authenticity theory within the tourism context

- Bailey (2016) – The traditional view of tangible and experiential authenticity does not incorporate the full range of interactions occurring. Extends Wang's (1999, 2000) conceptualisation and conflicts with Poria et al.'s (2003) discussion on visitors in heritage spaces and heritage visitors.
- Bailey (2016) – A new conceptualisation of authenticity, incorporating prior engagement and interaction. Expands the discussion by Goulding (2000) and Kerstetter and Cho (2004) on the impact of prior knowledge.
- Bailey (2016) – Misplaced tangible cues nullify authenticity. A new perspective on the importance of tangible cues not observed by Pearce and Moscardo (1985, 1986), Urry (1990), Cheung (1999), Gruffudd et al. (1999) or Michael (2002).
- Bailey (2016) – Mental and emotional space is key to attaining an authentic experience. Extends discussion by Heidegger (1996) and Reisinger and Steiner (2006b) on the role of the attraction and tour guides.
- Bailey (2016) – Emergence of elected authenticity as a goal/outcome of an authentic experience. A new conceptualisation of authenticity and a response to Belk and Costa's (1998) discussion on fabricated authenticity.
- Bailey (2016) – Costumed guides as a tangible hybrid. A response to the call from Poria et al. (2009) for an understanding of visitors' interpretation of presented authenticity and heritage. Adds to the conceptualisation of tangible authenticity.

Figure 10. Development of the authenticity concept and additions of this study to the field

7.13 Summary

This chapter has positioned the findings of the study within the context of the wider authenticity literature. It has shown how the findings build upon the existing discussions and develop the field. The findings of this research have produced several developments that are not only consistent with the emerging themes but also offer scope for future research.

The analysis and interpretation of the data related to the concept of authenticity have demonstrated that prior levels of engagement have an impact on the initial type and level of interaction within literary sites. The tangible cues have been shown to be useful in minimising alienation and stimulating a relatedness interaction, which has gone on to provide a means of deeper engagement.

The role of costumed guides was found to be multi-faceted. The costume performs the obvious function of earmarking the person as a member of staff to be approached with questions. In addition, it takes on the role of a hybrid tangible element, supporting experiential engagement and acting as an interactive tangible feature that can, in cases, blur the lines of appropriate behaviour, exposing staff to undesired attention and expectations.

Once participants had attained a level of experiential engagement, they were able to offer detailed insights into the nature of that engagement and the factors that helped and hindered their presence within the "bubble". Successful preservation of this bubble has been shown to be the best method of attaining deep experiential engagement and a satisfying authentic experience. It does also draw in to sharp focus the fine line between authenticity and alienation as the participants moved between the two, some times out of choice and other times unwillingly. The level of detail emerging from the analysis is not something that has been a feature of much of the existing literature; therefore, the insights gained are valuable to both theory development and practice.

The findings also highlight that the existing spectrum views of authenticity is incomplete and that other forms of authentic engagement exist, including elected authenticity. Furthermore, the role of the authentic voice in facilitating deeper engagement has been identified.

Chapter 8: Discussion and Conclusions

8.1 Introduction

The final chapter of this thesis seeks to bring together the findings from the data analysis and discussion in Chapters 5, 6 and 7. It draws together the findings from the three aims of the study, which were to explore and understand the following:

(1) The motivations and expectations of visitors to literary sites.
(2) Visitors' perceptions of authenticity and its role in the visitor experience.
(3) The relevance of narrative-transportation theory to engagement with literary attractions.

Based on the detailed analysis and discussion related to each key concept, the closing chapter then re-states the contributions of the thesis and the areas of theory that it seeks to add to. This is followed by a conclusion of the methodological contributions, the policy implications and the research limitations. Finally, suggestions for future research are presented.

The tourism industry has the monopoly on many of the authentic offerings that people seek to engage with to find fulfilment and an attachment to places, people and cultures (MacCannell, 2011). If we take the notion of authenticity as fantasy (Knudsen et al., 2016), there is no better setting in which to explore the relationship between the desire for authenticity and connectedness than that of a literary site supported by a narrative-transportation perspective. Narrative transportation is the ultimate home of escapism and fantasy, which, when operationalised in the form of a tourist attraction, seeks to support and facilitate higher-order authentic experiences through the achievement of experiential or existential encounters (Knudsen et al., 2016). The emergence of narrative transportation as a cyclical rather than a linear process is in line with the suggestion that the needs for connectedness, escapism into a fantasy and authentic experiences can never be fulfilled. Thus, the needs drive a perpetual desire for engagement, where people seek new and varied ways to engage with and be immersed in fantasy (Knudsen et al., 2016). This summarises the true nature of narrative transportation and authentic engagement.

8.2 The Complementarity of Narrative Transportation and Authenticity

The findings on how visitors interact and participate at literary heritage sites suggest that there are several points where it is useful to merge the two theories. The combination of the two concepts enables the difficulties that visitors encounter to be explained and managed in a meaningful way.

One such interaction is the starting point for visitors to literary sites. The visitors who arrived with prior experience of narrative transportation sought to engage with the experientially authentic cues within the sites in order to enhance their existing understanding of the author and their output and the meaning they attach to these. Conversely, casual tourists, with little or no prior narrative transportation, were drawn first to the tangibly authentic cues. This enabled them to process the tangible cues either in a positive manner, which resulted in a "penny drop" moment of realising that what the tangibles represented was real or, conversely, in a negative manner, which resulted in the rejection of the tangible cues. Rejection of the tangible cues led to lower levels of experiential authenticity and narrative transportation throughout the site and experience.

It emerged from the findings that the casual tourists who were unable to reconcile feelings of alienation a positive way had another method of reconciliation: the role of children was noted to alter people's interactions with a site. From this it emerged that it was not so much the presence of children but the ability to put aside perceived societal expectations that enabled visitors to engage with the site on a more experiential level. This is akin to discussion by MacCannell (1973) about the search for the authentic being connected to the desire to escape from the everyday. Here again, authenticity theory was able to offer an explanation for the occurrence that supported the attainment of narrative transportation.

The presence of relatedness and believability within the framework represents the reconciliation process followed by the participants to negotiate feelings of alienation, whereby they found meaning upon which they could anchor an experientially authentic connection with the site. For many, relatedness came from a connection with the author and his life, rather than a connection with the literary output. The presence of the voice of the author as a form of narrative engagement links to the ability of participants to experientially engage with the site, providing further confirmation that the two theories are able to mutually support and facilitate attainment of narrative transportation at literary heritage sites.

Once participants have found an anchor of relatedness, they move towards seeking higher-order authentic experiences. At this point they look for experiential cues for engagement, which they use to attain deeper levels of narrative transportation. These cues can take the form of emotional connections, space, relatedness through shared life experiences, transferability to self or family, and space to reconcile mental images and preconceived narrative engagement.

Once participants have attained deeper connections with the narrative they report a positive emotional impact, which fosters the desire for positive future action and further narrative transportation.

Within the context of a literary attraction, combining the two theories enables visitors' needs and expectations to be better understood and met. Equally, it provides new insights and applications for each concept and supports their useful expansion in response to areas of research identified within the existing literature.

8.3 Summary of Discussion

The major interpretations from the data analysis have shown that the existing conceptualisations of narrative-transportation theory and authenticity theory are incomplete. Visitation to literary sites is viewed by customers and site managers as an extension of prior narrative-transportation engagement. It has also been found to be a point of initiation for future transportation, which has led to the identification of the post-narrative-transportation effect and the observation that narrative transportation is a cyclical process and not a linear one, as the literature previously suggested. Authentic experiences can support the attainment of narrative transportation, whether this is through tangible cues (such as a building) or experiential cues (such as perceptions of connectedness or the voice of the author).

The second major finding pertains to the development of authenticity theory and the interactions between visitors and an attraction. To this end, it emerged that misplaced tangible cues increase alienation and have a nullifying effect of perceptions of authenticity. Visitors' reconciliation of an authentic element can lead to elected authenticity, whereby the "truth" is rejected in favour of an alternative that is more in line with the visitor's preconceived expectations or visitation goals. The role of space within a site was found to be vital to facilitating experiences that were more authentic amongst participants, as it gave them the time and distance needed to think about and process what had been presented and negotiate where the information fitted in relation to their prior knowledge, expectations and needs.

There was found to be a natural synergy between narrative-transportation theory and authenticity theory. This synergy enables elements of authenticity (fantasy), relatedness (as a solution to alienation), motivation and engagement to be explored in a new way that provides some tentative answers to some of the emerging questions within the field.

In order to provide academics and industry practitioners with a better understanding of the motivation and subsequent levels of visitor interaction with literary sites, this thesis proposes developments to existing theory. This thesis contributes to the theory on narrative transportation (Dal Cin, Zanna and Fong, 2004; Green et al., 2008; Green and Carpenter, 2011) and extents the previous studies on authenticity (Pearce and Moscardo, 1985; Handler and Saxton, 1988; Bruner, 1994; Selwyn, 1996a, 1996b; Wang, 1999). Specifically, the thesis explores the antecedents that affect participation at literary sites, in addition to the subsequent engagement and post-experience evaluation of participants, in order to determine the influencing factors. The results contribute to the understanding and profiling of literary tourists, helping to refine the existing tourist typologies and enhance marketers' understanding of their consumers to ensure a more efficient marketing spend.

8.4 Theoretical Contributions: Narrative Transportation

Narrative-transportation theory is underdeveloped and does not fully consider the range of interactions that occur. To date, the theory has included immersion through engagement with literature and the media; however, this conceptualisation needs to be extended to incorporate attendance at literary attractions. The addition of literary attractions supports the development of the theory, as it extends the variety of access points, some of which are currently overlooked.

Furthermore, the current view of narrative transportation takes a linear approach to engagement and interaction. However, the addition of literary attractions and the evidence of multiple access points to facilitate engagement leads to the theoretical development that narrative transportation is an ongoing and cyclical process, not a linear one, as the discussion has previously suggested. The current theory on narrative transportation overlooks key stages of engagement and does not consider the post-engagement stage. The inclusion of the post-narrative-transportation effect extends the theory and the interactions observed. In the cases of both Sarehole Mill and Shakespeare's Birthplace, reading the literary output was considered just one of many access points. This was demonstrated by the fact that for a range of participants the site visit was their first form of engagement and transportation. In addition, they indicated an intention to seek further narrative transportation after engaging with the site; for example, through the films, books or plays.

Earlier conceptualisations of narrative transportation focused on the individual, with personal escapism being the vehicle for engagement. This overlooks the effect of costumed guides, societal roles and tangibles on that engagement and on people's desire to make their personal experiences real. As such, the mediums for engagement need to be inclusive of participation in authentic experiences (such as viewing tangibles), acknowledge the role of the servicescape and include a dramaturgical sociology perspective. This was most prevalent in Shakespeare's Birthplace, as evidenced in the effect of costumed guides on the participants; the guides were viewed as an informal bridge between the tangible and experiential and supported the negotiation of alienation. At Sarehole Mill, this was evidenced when participants acknowledged the impact of societal roles and expectations on their engagement. This was most notable in the admission that the presence of children and the ability to step out of societal expectations of adults facilitates greater engagement.

Current narrative-transportation theory is narrow in its focus: it pays attention to the role of the author's published narrative but fails to consider their personal narrative. Narrative-transportation theory needs to be more inclusive of the voice of the author, as this offers an alternative and powerful form of engagement. It was noted that the level of relatedness decreases (and alienation increases) when the author is beyond living memory. However, in these circumstances the tangible cues that are present compensate and enable participants to attain similar feelings of relatedness (and negotiate any alienation) through a kinship with familiar objects (e.g. kitchen settings, cooking utensils, candles and beds) and language. This was especially true in Shakespeare's Birthplace, where the strongest anchors were the everyday words and phrases that participants perceived to have come from their grandparents (e.g. "sleep tight"). When they realised the origins of these phrases were much further back in time, they reported feelings of connectedness with the author, a shared history and feelings of ownership. At Sarehole Mill this connection was different, possibly due to the author's lifetime being within living memory. The connection here focused on the sharing of life circumstances, which were also anchored in the lives of relatives of the participants (e.g. grandparents who had gone to war or were brought up during the same time). These connections added weight to the voice of the author and increased the importance of the author's personal story and the authenticity of the experience.

When viewed in the context of the aforementioned developments, narrative-transportation theory is well placed to become a tool that is widely used within the marketing field. It now offers us a unique way to look at the participation and engagement of consumers in a more holistic manner. The modifications to narrative-transportation theory address many of the shortcomings that were identified previously. The wide range of activities that can be used to engage with narrative transportation highlight the positive implications for the field. The nature of branding is the communication of an organisation's story, the positioning of its values and the associated benefits of engagement; as such, narrative-transportation theory could be used to leverage greater interaction and foster stronger relationships with consumers. Future research could apply the same principles to more efficiently encourage and understand the consumption of or allegiance to sports teams, educational establishments, theme parks and organisations, with the purpose of better understanding consumers in order to break into a market place.

8.5 Theoretical Contribution: Authenticity Theory

Figure 11 revisits the framework illustrated previously in order to highlight the new developments to authenticity theory.

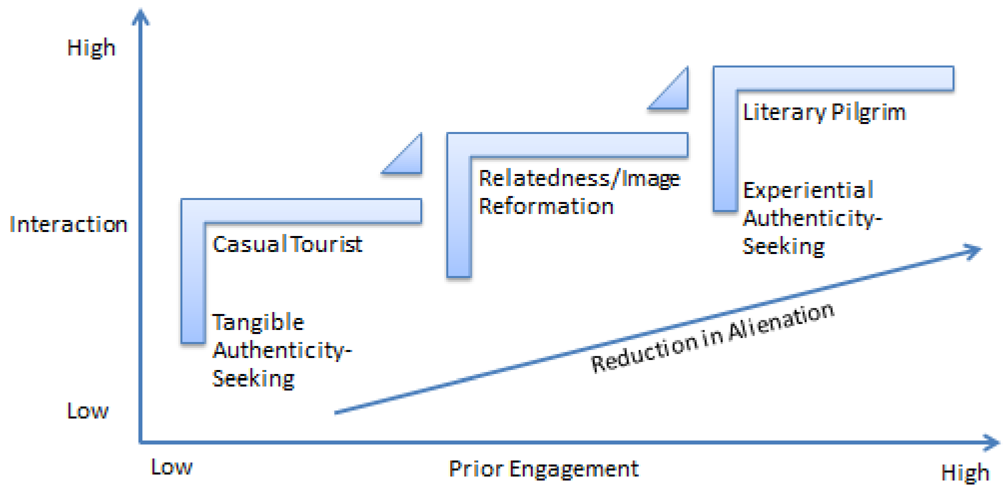


Figure 11. Progression from tangible to experiential authenticity

The traditional view of two types of authenticity – tangible and experiential – does not incorporate the full range of interactions that occur. Therefore, the existing theory needs to be expanded to reflect levels of interaction and prior engagement as well as the moderating effect of alienation on engagement. Elements of narrative-transportation theory and typologies of literary tourists enhance the identification of this wider range of interactions. This leads to a new scale of authenticity and engagement, as proposed in the above framework (Figure 11).

The current discussion on authenticity is limited in its focus. It needs to incorporate the effects of the misplacement of tangible cues, as the nullifying effect they have on the authentic experience has been overlooked. This was most evident in Shakespeare's Birthplace, where the placement of a picture of Princess Diana in one of the rooms was designed to add credibility to the site. However, it had the opposite effect, and it was viewed by many as being inappropriate. In addition to this, the impact of mental and emotional space on the reconciliation process had not previously been discussed, and this was found to be vital in facilitating authentic experiences. In such cases, participants appreciated the opportunity to make up their own minds about what they chose to believe or consider and what they chose to disregard. This desire for space resulted in two surprising outcomes. Firstly, at Sarehole Mill, where there were very few tangibles related to Tolkien due to copyright law, the lack of tangibles and other cues only appeared to enhance the authenticity of the offering. This could be related to the desire for experiential authenticity, in which tangibly authentic cues are not considered to be as important as the emotional connection (the aim when seeking to achieve narrative transportation). It is worth noting that the experiential offerings in the form of actors and guides were also minimal, so visitors were very much left to their own imagination and their personal desire to engage. This desire for space was not unique to those who were seeking an experientially authentic experience; it was also present in those reconciling tangible cues, as was the case at Shakespeare's Birthplace. Whilst people appreciated the house, they appeared untrusting of the tangibles and grew frustrated with the presence of display items that seemed to have been positioned to add credibility to an already credible attraction. At this point, space was important to ensuring the success of the authentic experience. Visitors also felt misled and disappointed having reconciled their expectation (to see Shakespeare's desk) with the reality of what was presented (a desk that was supposed to represent where Shakespeare's father did his paperwork). This seemed to render some of the tangibles less effective and increased alienation amongst participants (that recognised the subtle language), especially when compared with the experiential relatedness offered by the language.

As such, the conceptualisation of authenticity requires further development. A third form of authenticity has emerged that, to date, has not formed part of the discussion. Elected authenticity adds to the existing conceptualisation and supports the wider range of outcomes that occur. This new form of authenticity stems from the personal negotiation of the authentic, whereby visitors go through the process of reconciliation and reject the presented offerings in favour of their preferred interpretation (e.g. that the table in Shakespeare's Birthplace was Shakespeare's desk). The thesis suggests that this form of elected authenticity is a key hidden factor in the successful attainment of an authentic experience; thus, it is a key addition to the wider discussion.

When considered with the aforementioned additions, authenticity theory now offers a more holistic perspective on the engagement and motivation of visitors. It also offers solutions to outcomes that were previously overlooked or were grouped inaccurately under other forms of authenticity. These developments add meaning and refinement to the categorisations in use, and they offer additional options that result in the theory having a wider range of uses and applications. In future research, it would be interesting to explore the concepts of elected authenticity and satisfaction in the context of consumer loyalty and fandom, where a pre-determined bias can influence consumer interactions and the desired outcomes. The concept of elected authenticity could also have wider implications for the service sector in relation to brand loyalty, consumer satisfaction and misbehaviour where a reconciliation phase occurs, influencing future actions and the success of the encounter.

8.6 Methodological Contributions

This thesis has proposed and utilised an innovative focus-group methodology. This leads to the endorsement of the dual longitudinal focus-group methodology for future use. The approach has been crucial in enabling the capture of consumers' views, at the point of their formation and before modification by delayed hindsight.

It has modified the traditional focus-group approach in size, timing of data collection and familiarity of the participants, thus effectively mimicking a tourism experience.

Smaller group sizes (two to four participants) are preferable when participants have a high level of involvement and when understanding personal accounts of an experience is key; this was undoubtedly the reason for their use in work by Morgan and Krueger (1998).

The phased nature of data collection, before and after the experience, offers the most dramatic change to the traditional focus-group methodology. This was driven by the conceptualisation of the problem and, coupled with the other modifications, it is a format that appears to be unique. Despite an extensive search of the substantive literature, the use of focus groups for before-and-after (pre and post) studies was rare. Of the examples found (Minet, 2010; Winters and Carvalho, 2013) both adhere to the normal group sizes, only a few of the participants in the "before" group were also participants in the "after" group and, when this was the case, few participants were in the same group before as they were in after. In addition, there was a considerable time delay in data collection before and after, and few researchers were interested in the transformational effect of the actual experience.

The final area of development is related to the membership of the groups. Guidelines suggest using strangers screened for certain characteristics in common. It is usual for tourists to visit an attraction in small groups (typically two to four people) who know each other well and whose individual views influence the phenomena being studied. Thus, to create larger groups of strangers was viewed as counter-intuitive and counter-productive. As a result, the groups in this study were made up of friends, family members and couples; thus, offering a more authentic experience that would generate a more natural experience and discussion in the focus groups.

The dual longitudinal focus-group approach offers not only a useful alternative to the traditional focus-group approach but also improvements to the focus-group method from a theoretical standpoint (Whetten; 1989), and is not merely a reaffirmation of its utility. The improvements address several elements, notably group membership, size and the points at which data collection takes place. The critiques of the traditional approach are both logical and compelling, and the remedies and well-reasoned alternatives offered are supported by the findings of the study.

The findings show that group interaction is vital to generating balanced image formation; it appears that participants rely on the group-review process more heavily than initially thought. Peer discussion was especially important in obtaining a balanced opinion when judging the suitability of the attraction for a demographic that was not present within the focus group, such as grandparents reviewing with grandchildren in mind. Familiarity amongst the participants highlighted group recollection as another key contributor, which supported the identification of additional themes and conversation strands. It is unlikely that this would have occurred within a larger, unfamiliar group; thus, those contributions would have been lost.

This novel approach offers a new dimension to the use of focus groups, which can enhance the quality and depth of the data that can be obtained. This applies not only within tourism services but also to other industries in the service sector.

8.7 Managerial and Policy Implications

Whilst motivation theory focuses on the drivers encouraging positive action, it has not fully recognised the barriers to participation. Although a lack of education was initially felt to be the primary barrier to experiential engagement (resulting in higher levels of narrative transportation) at literary attractions, the data shows that the underlying cause appears to be low self-worth, which was manifested in self-deprecation during the focus groups. The identification of self-deprecation and low self-worth as barriers as opposed to levels of education (in brief, confidence as a barrier to engagement) offers insights into engagement that could provide useful guidance for teaching literature in schools (Green and Carpenter, 2011). In addition, this is a useful theoretical development to the several models of enjoyment related to reading for pleasure that have been proposed, which form the foundation of narrative-transportation theory. The first of these is Nell's (1988) model, which relates the antecedents of ability, expectations and reading-material selection to physiological and cognitive consequences through the ludic reading process. Key here is the link to ability and expectations. As such, the thesis offers new insights into the implications of a negative personal perception, low self-worth and a lack of confidence to the aforementioned antecedents.

8.8 Research Limitations

As with all research, this thesis has a number of limitations which have to be acknowledged. The first of these is the relatively small number of focus groups that were carried out. However, it is noted that theorising can emerge from deeper exploration into selected organisations and not just large data sets. This is consistent with the interpretivist philosophical stance and the interpretivist research methodology. As such, any other approach would not have offered the opportunity for in-depth exploration.

Secondly, the selection of Sarehole Mill and Shakespeare's Birthplace could have introduced bias in relation to the research sites explored. The two sites were selected due to their contrasting qualities; however, it is possible that in an effort to select diverse sites, another more suitable site may have been overlooked.

The budgetary constraints on the data-collection phase could be viewed as a third limitation, as the number of focus groups that could be carried out was limited due to the fixed budget for offering remuneration to participants. A larger budget would have enabled more focus groups to be carried out if they had been needed.

8.9 Directions for Future Research

The primary focus of this study was to gain a detailed understating of the motivations and perceptions of visitors to literary sites and the factors that affect engagement during a visit. This resulted in the application of narrative-transportation theory to two literary sites. The authors of the literature associated with these two sites are no longer alive. As such, narrative-transportation theory could be applied to literary attractions associated with authors who are still alive and active within the publishing world; for example, the connections of Edinburgh or the locations used for the *Harry Potter* film adaptations with J.K. Rowling.

As this study investigated the occurrences of narrative transportation at a literary heritage sites and was able to ascribe theoretical reasoning to the incidents observed, it is proposed that the abductive process could be used to inform a deductive quantitative study in the future.

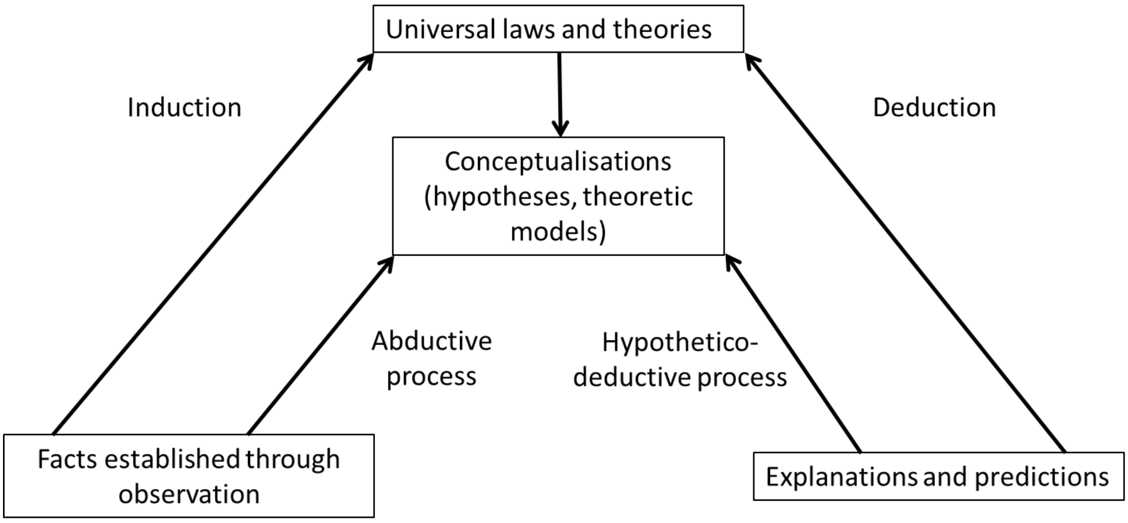


Figure 12. Logical processes and scientific knowledge (Charreire, 2001 in Thietart et al., 2001:55; adapted from Chalmers, 1976)

Due to the variety of forms that narrative transportation takes, it may also be possible to explore levels of engagement and perceptions of authenticity in more active literary settings, such as at annual literary festivals (e.g. the Jane Austen Festival in Bath). This would offer the chance to explore engagement levels within a literary pilgrim setting and it would provide an interesting opportunity to explore the effects of community and the influence of tribal attitudes on motivation.

Another suggestion for future research is to study the impact of costumed actors and guides (a common feature of literary and heritage attractions) on visitor engagement and perceptions of authenticity. It would also be interesting to explore customer attitudes towards costumes and actors, as the research highlighted that several employees had experienced inappropriate behaviour in the workplace due to the costumes that they were required to wear.

The final suggestion is to explore the effects of organisational status (public, private and charitable) on the narrative transportation and authenticity offered. Researchers could investigate to what extent budgetary constraints affect spending, levels of Disneyfication and visitors' perceptions of authenticity. In addition, researchers could explore the narrative-transformational offerings of theme parks, such as Disneyland, where a narrative is woven through the experience, and to what degree these affect the authenticity of the experience. It is believed that these suggestions for future research would benefit the field and offer a new spectrum of extension for the thesis and future publications.

8.10 Summary

The findings of this study have contributed to existing knowledge of narrative-transportation theory and authenticity theory by providing a holistic and in-depth investigation of consumer perceptions, visitor engagement and motivations for attendance within a literary tourism setting. The study has drawn on the literature on destination personality and dramaturgy in order to explore the perceptions and engagement of visitors before and during a visit to a literary site. The exploration has paid specific attention to the role of authenticity and narrative transportation, a means of attaining and understanding engagement. In addition, the study has extended the knowledge of motivation and consumer perceptions and has developed the focus-group methodology. For marketing practitioners, the study has offered insights into visitor motivation and tools for engagement, as well as into visitors' attitudes and reasons for non-attendance.

A key limitation of the study is the small range of settings that were explored and the limited number of focus groups that were carried out. However, this limitation is in alignment with the associated methodology and philosophical position and its effects could be reduced by further exploration.

This study has succeeded in making key contributions to the theory on narrative transportation and authenticity. It has identified many avenues for future research within the area of authenticity and the emerging areas of narrative-transportation theory and dramaturgy.

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Appendix 1: Interview Guide

Keep it conversational.

Break the ice with some general chat about the attraction possibly about his/her role/responsibilities, time in post, etc.

Explain the purpose of the research, and the promise of anonymity (if needed)

Ask about recording (if you would like to use it) – keep a check on device as interview progresses (is it still working, etc.)

Start with gentle questions re tourist types and motivations for visiting (before narrowing down to the specifics) e.g.

Follow up interesting points, use guide to direct conversation although not ridged.

1) What is the tourist's motivation to visit Sarehole Mill/ Shakespeare's Birthplace?
2) Who does the site appeal to?
3) Is it mostly heritage visitors or literary visitors to the site?
4) Which forms of marketing materials are most effective for you?
5) What type of messages do you try to get across in your marketing material?
6) Have those messages changed? What from, to?
7) Do you utilise destination personality with your marketing of the site?
8) How would you define authenticity? (esp. as it applies to Sarehole Mill/Shakespeare's Birthplace)
9) Do you think authenticity is important to the visitor?
10) How do you think the marketing of the authentic impacts on tourist's pre visit expectations?
11) Do you include authenticity/authentic within your marketing materials? How?
12) Do you feel that Sarehole Mill/Shakespeare's Birthplace has more tangible or experiential authenticity?
13) Do you think authenticity has changed over the years?
14) Are there are other aspects relating to authenticity or to destination personality that he/she might wish to add
15) Ask whether they would permit a follow up call if there was anything you wished to clarify

Thank for their time/closing courtesies about usefulness of the information, reminder that it will be held in confidence.

Appendix 2: Focus Group Recruitment Poster

Can you help!

Participants required for focus group research in to the marketing and consumer expectations at a local Birmingham attraction.

Where at?

Sarehole Mill is one of only two surviving working watermills in Birmingham. The existing building was constructed around 1750, although there was known to be a mill here as early as the Tudor period. Today the mill is best known for its association with the author JRR Tolkien who spent part of his childhood nearby and who used the site and its surroundings as the inspiration for the Shire in *The Hobbit* and *The Lord of the Rings*.

Although now surrounded by the Birmingham suburbs, the mill retains a tranquil rural atmosphere and the millpond provides a haven for wildlife including kingfishers, herons and a range of other species (BMAG).

What is required?

No previous experience of focus groups needed, just a willingness to visit a local attraction, participate in a walking tour and join in two informal (before the visit and after the visit) conversations on the experience!

Participants must be able to commit to a pre-visit focus group session, a visit to the attraction and a post-visit focus group session, all of which will take place consecutively on the same day.

What's in it for you?

In return for your time all participants will receive:

- Free entry to Sarehole Mill
- A guided walking tour of the area
- Refreshments during the pre and post visit focus groups
- £10 remuneration for your time.

When is it happening?

Focus group participants required for the 10th December 2014, 17th December 2014, 7th January 2015 and 14th January 2015.

Please contact Chelsea Bailey to express interest and for any further information.

chelsea.bailey.12@mail.wbs.ac.uk

Appendix 3: Focus Group Consent Form and Questionnaire

WARWICK BUSINESS SCHOOL

Consent Form
Questionnaire and Focus Group/Interview

Purpose: The purpose of this study is to 1) explore the pre and post visit expectations and experiences when visiting literary heritage sites and 2) identify and discuss themes relevant to the marketing and communications available from the literary heritage site. In order to participate in this study, you will have expressed an interest to participate and be available for the duration of the process.

Procedures:
After you agree to participate in this study, you will complete a short questionnaire and participate in a pre-visit focus group/interview related to Shakespeare's Birthplace. This questionnaire will take 5-10 minutes to complete and contains items that relate to demographic data. The focus groups/interview will take place either side of the visit to the property (pre visit and post visit). The first 15 minutes will consist of a welcome, introduction and completion of the questionnaire. Then, the pre-visit focus group/interview will be conducted for up to 1.5 hours. This will then be followed by the visit to Shakespeare's Birthplace during which time you are at leisure to enjoy the site as you wish. Upon completion of the visit to the site a final 1.5 hour (maximum) focus group will take place where the moderator, Chelsea Bailey, will generate a discussion to gain more specific and detailed information on the topics in the questionnaire. The focus groups will be audio-taped to aid transcription at a later date. First names only will be used during the discussion. At the conclusion of the session, you will be given £10.00 remuneration for your time.

Risk:
The risk associated with participating in this program is minimal. Questions on the questionnaire and the discussion pertain to marketing, consumer behaviour and your personal thoughts and preferences. If questions on the questionnaire or discussions in the focus group cause you discomfort, you can speak to the coordinator of this project, Chelsea Bailey

Benefits:
Benefits include the ability to 1) impact the development of marketing materials in the future; 2) provide helpful information that supports the completion of the thesis project and 3) contributes to knowledge in the field. Additionally, because your

feedback is very valuable, you will be paid for your participation in this project - £10.00 remuneration.

Alternative: Your alternative is not to participate in this study.

Costs: None. There is no registration fee or participation fee. You will be paid for your time (£10 remuneration for your time and complementary entry to the Shakespeare Birthplace on the day of the focus groups).

Privacy: Every effort will be made by the researcher to keep all information collected in this study private. Only first names will be used during the focus groups/interviews. Only the researchers will have access to the audio-tapes used in the focus groups. The audio-tapes will be stored by 5 years and then destroyed. If there is any information obtained in connection with this study that can be identified with you, it will only be disclosed with your permission. The findings of this study will be used for the completion of the thesis, and may contribute to articles that are published in peer reviewed journals and conference papers.

Subject rights: You understand that taking part in this research is completely voluntary. You may refuse to answer any questions or withdraw your consent to take part in any part of the study at any time. Your decision whether or not to participate will not prejudice your future relations with the researcher, the attraction or the university.

Questions: If you have any questions contact Chelsea Bailey on t: 07828102286, or e: phd12cb1@mail.wbs.ac.uk

Conclusion: By signing below you agree that:

- You have read this form or someone has read it to you.
- You have been told the reasons for this study.
- Each item has been explained to you.
- You agree to follow the procedure that is outlined above.
- All of your questions have been answered.
- You are taking part in this study freely

<u>I have read this consent form and understand all of the above.</u>

__________________________ ______________________

Signature of Participant Date

__________________________ ______________________

Signature of Witness Date

Questionnaire – Shakespeare's Birthplace

What is your gender?

- Female
- Male

What is your age?

- Under 18 years
- 18 to 24 years
- 25 to 34 years
- 35 to 44 years
- 45 to 54 years
- 55 to 64 years
- Age 65 +

What is your marital status?

- Single (never married)
- Married
- Separated
- Widowed
- Divorced

What is your ethnicity?

- White
- Hispanic or Latino
- Black or African American
- Native American or American Indian
- Asian / Pacific Islander
- Other ________________________

What is the highest level of education you have achieved?

- No schooling completed
- High school graduate, diploma or the equivalent
- Some college credit, no degree
- Trade/technical/vocational training
- Associate degree
- Bachelor's degree
- Master's degree
- Professional degree
- Doctorate degree

Do you currently live in the UK?

- ☐ Yes
- ☐ No - if no,
  - o Where do you live? _______________
  - o And what brings you to the UK at present? _________________

What is your professional or employment status?

- ☐ Employed
- ☐ Self-employed
- ☐ Out of work and looking for work
- ☐ Out of work but not currently looking for work
- ☐ A homemaker
- ☐ A student
- ☐ Retired
- ☐ Unable to work

Have you been to Stratford before?

- ☐ Yes
- ☐ No

Have you been to Shakespeare's Birthplace before?

- ☐ Yes
- ☐ No - if no, would you be likely to visit this site if it was not for this research?
  - o Yes in the near future (0-1 year)
  - o Yes one day
  - o No, it's wouldn't be my first choice

Have you been to any of the other Shakespeare properties before?

- ☐ Yes – if yes, which properties? _____________________________________
- ☐ No

Have you visited many other literary sites?

- ☐ Yes
- ☐ No

Do you enjoy reading for pleasure?

- ☐ Yes
- ☐ No

Do you film and TV adaptations of books help you engage with a story?

- ☐ Yes
- ☐ No

What do you like to do in your spare time?

____

____

Appendix 4: Focus Group Guide

Pre-Visit Questions

Marketing

- What do you think of the leaflet? Like/don't like?
- What do you think of the website? Like/ don't like?
- Is there anything in the leaflet of website that stands out for you?

Expectations

- What are your expectations of the attraction?
- What do you think it will be like?
- What are you looking forward to most?

Authenticity

- How would you define authenticity/authentic?
- What is it/isn't it?
- What does it mean to you?
- Is authenticity important for you? Why?

Post-Visit Questions

Expectations

- What did you think of the site?
    - How did it compare to your expectations? Better/ worse?
    - What were the best and worst bits?
    - What would make it better? Why?

Marketing

- Are the leaflet and website accurate?
    - Do you think there is anything else they should include?
- Do the leaflet and website represent what is on offer?
- Do you think authenticity is represented in the marketing materials? Where?

Authenticity

- Do you think the site is authentic?
    - What about the site is authentic?
    - What is not authentic?
- What do you think of the costumed staff? Does that enhance or diminish the experience for you?
- How important is it that the author lived here/nearby?
- Would it be as good if he did not?

Narrative Transportation

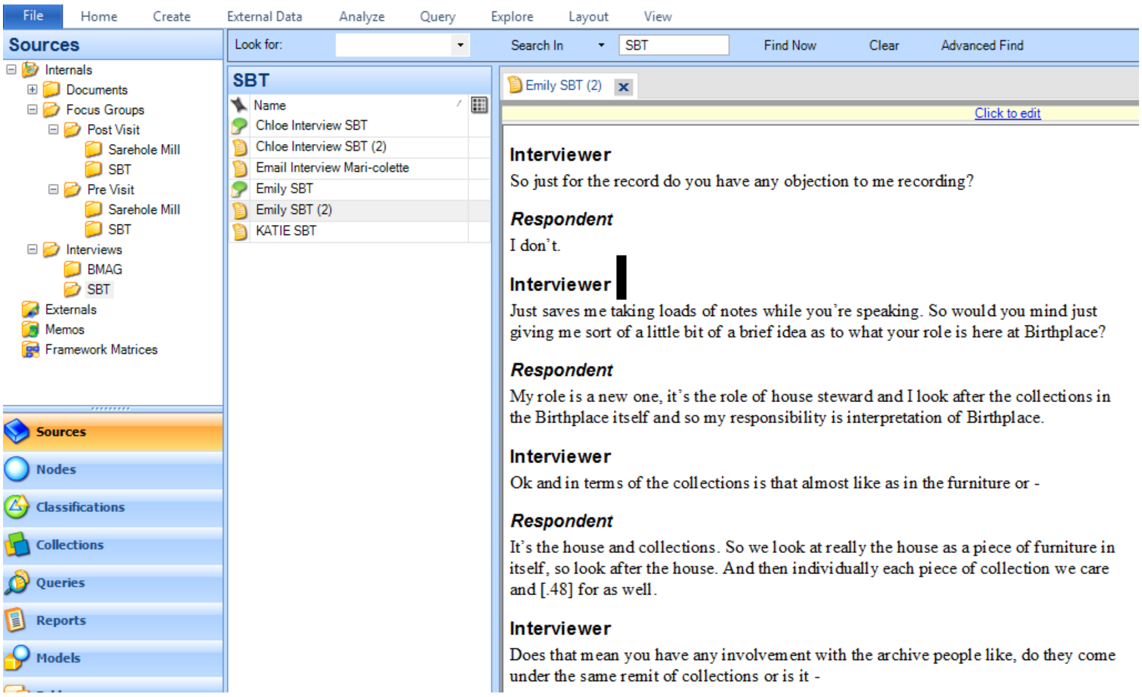
- Could you feel any connection with the author's literature/films?
- Did you find yourself imagining the author at any time during the visit?
- Did you get a sense of the author personality or a character?
- Did you find any links to his literature?
- Do you think his time here had an impact on what he wrote?

Concluding Questions

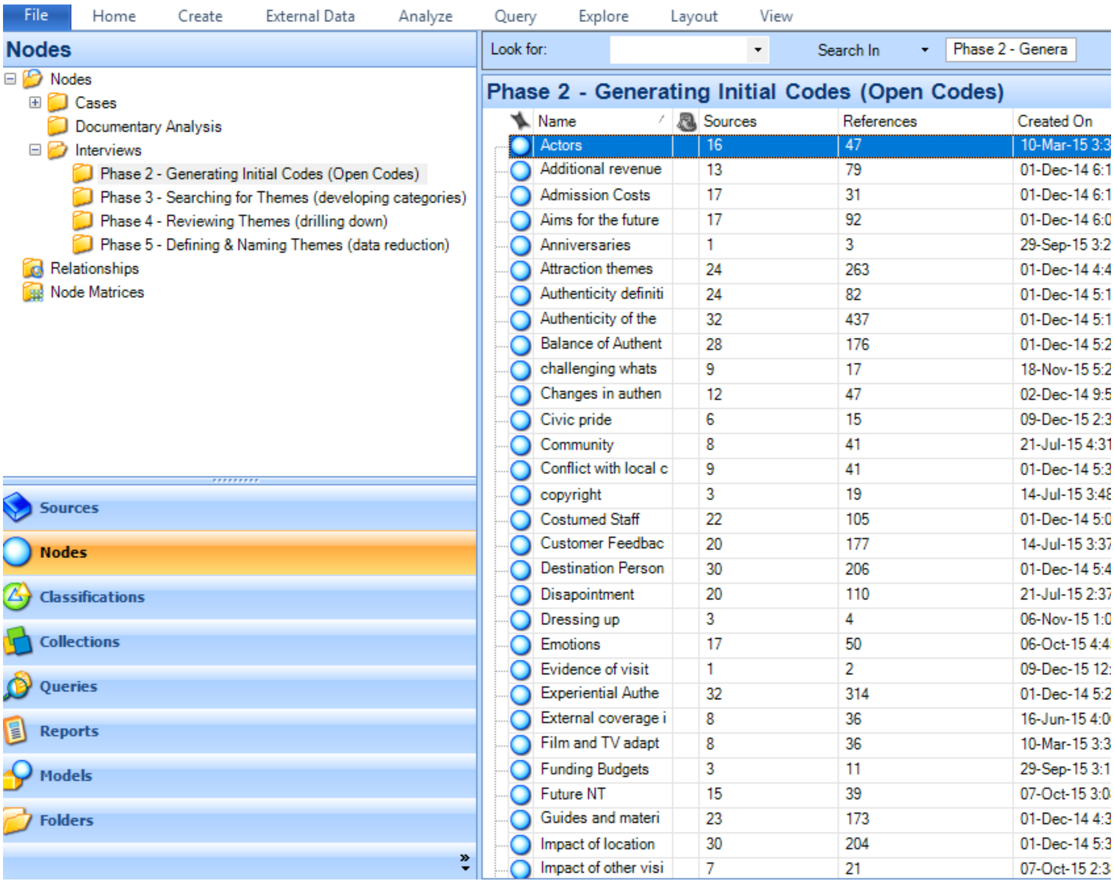
- Would you visit again?
- What do you think of the admission prices?
- How would you describe it in 3 words?
- How has the experience made you feel?
    - Have you got the bug? Would you want to find out more?

Appendix 5: Examples of Coding Process

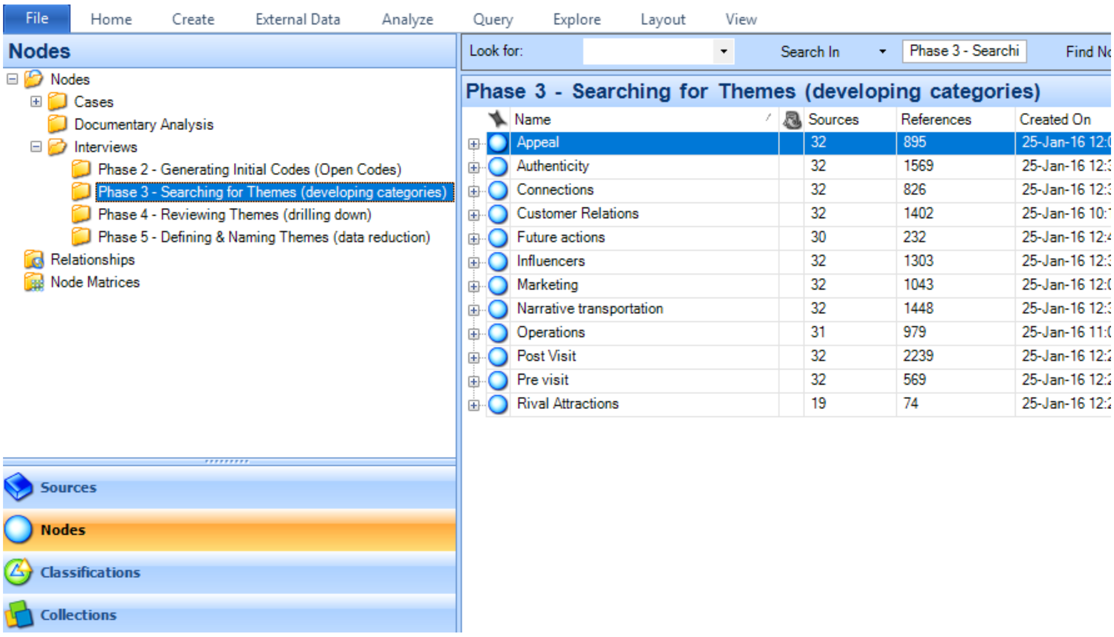
Extract of Phase 1: Transcription and Importing Into Nvivo



Extract of Phase 2: Open Coding

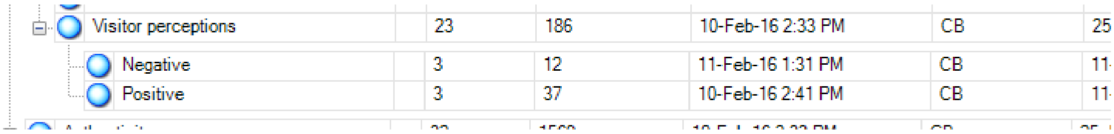


Extract of Phase 3: Grouped Codes



Extract of Phase 4: Coding on

Appeal grouped to include visitor perceptions amongst the other nodes that emerged.



Extract of some positive perceptions within the visitor perceptions sub-node. These helped to form the thematic map of analysis.