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Doctoral (PhD) Thesis

Heritage interpretation challenges and management issues at film-induced tourism heritage attractions:

Case studies of Rosslyn Chapel and Alnwick Castle

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Abstract

Although previous research has widely acknowledged the phenomenon of film-induced tourism, there is a paucity of research in relation to management of film-induced tourism at built heritage sites. This research, underpinned by a constructivist paradigm, draws on three distinct fields of study – heritage tourism management, film-induced tourism and heritage interpretation – in order to provide a contribution to the heritage management field and address this particular gap in knowledge. Relying on the method of semi-structured interviews with managers, guides and visitors at Rosslyn Chapel (RC) and Alnwick Castle (AC), this thesis provides a rich understanding of how heritage interpretation can address a range of management challenges at heritage sites where film-induced tourism has occurred. These heritage visitor attractions (HVAs) were specifically selected as case studies as they have played different roles in media products. Rosslyn Chapel (RC) was an actual place named in *The Da Vinci Code* (TDVC) book and then film, whereas Alnwick Castle (AC) served as a backdrop for the first two *Harry Potter* (HP) films. Findings of this research include a range of management challenges at both RC and AC such as an increase in visitor numbers; seasonality issues; changes in visitor profile; revenue generation concerns; conservation, access, and visitor experience; and the complex relationship between heritage management and tourism activities. The findings also reveal film-induced tourism's implications for heritage interpretation such as the various visitors' expectations for heritage interpretation, changes to heritage interpretation as a result of film-induced tourism, and issues with commodification. These findings also demonstrate that film-induced tourism to some extent influenced visitors' preferences for heritage interpretation, though visitors' preferences differed from one to another. This thesis argues that, in the context of film-induced tourism at HVAs, as evident from the two case studies considered, heritage interpretation can be a valuable management tool and can also play a significant role in the quality of the visitors' experience.

Keywords: Heritage tourism management, Film-induced tourism, Heritage interpretation, Rosslyn Chapel, Alnwick Castle.

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List of Abbreviations

AC   Alnwick Castle

HP   Harry Potter

HVA   Heritage Visitor Attraction

RC   Rosslyn Chapel

TDVC   The Da Vinci Code

I - INTRODUCTION TO THE STUDY

This introduction serves as an opening to this thesis, which is concerned with heritage management in the context of film-induced tourism. It provides the background and rationale for this research, the aim and objectives, and the structure of the thesis, as well as identifying its contribution to knowledge.

Chapter 1: Introduction to the Study – Setting the Scene

1.1 Introduction

This research explores management challenges at heritage visitor attractions (HVAs) where film-induced tourism has occurred, with a particular focus on heritage interpretation. In addition, it simultaneously provides an insight into film-induced tourism's influence on visitors' experiences, particularly their preferences for heritage interpretation. The overall aim of this research, though, is to provide a greater understanding of how heritage interpretation can address a range of potential management challenges at HVAs where film-induced tourism has occurred.

Film-induced tourism is essentially a form of heritage tourism (Hoppen, Brown & Fyall, 2014; Martin-Jones, 2014), which can also be considered as a sub-category of pop culture tourism (Gyimóthy, Lundberg, Lindström, Lexhagen & Larson, forthcoming in 2015), and is defined as tourist visits to a destination that has featured on television, video or the cinema screen (Evans, 1997). Film-induced tourism has become visible at HVAs, making the past and heritage omnipresent and widely accessible for people's consumption (Butler, 2011). HVAs however, are increasingly under external and internal environmental operating pressures (Leask, Fyall & Garrod, 2013) and face increasing competition from other leisure and visitor attractions (Leask, 2010). Thus, exploration of heritage management challenges at HVAs involved in film-induced tourism is of crucial importance to provide a further understanding of the heritage tourism management sector.

This study took place in the context of two different HVAs – Rosslyn Chapel (RC) and Alnwick Castle (AC). These sites were particularly suitable as case studies for this research as they were represented in media products in two different ways: RC is mentioned as a real place associated with TDVC book and film, whereas AC served solely as a backdrop for the two first HP films and played a fictional role as

Hogwarts.[1] The choice of two significantly different HVAs allowed for the identification and better understanding of various heritage management challenges and issues with heritage interpretation.

RC, located seven miles outside Edinburgh, is a Category A listed building and Scheduled Ancient Monument (Rosslyn Chapel, 2014). It is known as The Da Vinci Chapel, the Bible in Stone, Treasure in Stone, Architectural Wonder or a Library in Stone (*ibid.*). However, its formal name is the Collegiate Chapel of St Matthew. It is a 15th-century church in the village of Roslin, founded in 1446 by Sir William St Clair, who was the 11th Baron of Rosslyn and the 3rd and last Prince of Orkney. RC, due to its long history, unique carvings, the distinction of the St. Clair family and its possible connections with the Knights Templar, or Freemasonry, as well as other stories surrounding the church and the vault, has become a historical mystery (Walker & Rosslyn Chapel Trust, 2011).

There is endless speculation on what is beneath the RC's underground chamber. According to some curiosity-seekers, the vault contains a number of historical treasures, such as religious artefacts, a piece of the true cross or even The Ten Commandments (*ibid.*). However, the most persistent of all the legends and beliefs about RC is that the Holy Grail is hidden somewhere in the Chapel. Theories about the Holy Grail, Mary Magdalena and the gospels created a fascinating plot in TDVC book, which has sold over 50 million copies, and became one of the most commercialised books of all time (Clewley, 2006). The book has been translated into more than 40 languages and has become the subject of 100 non-fiction guides, travel books, and parodies. It has also generated an enormous number of TV programmes, tours of the book's locations, computer games, blogs, various guidebooks, and it was made into a film. TDVC film has been recognised as a major factor in the massive increase of film tourism in Europe (UK Film Council *et al.,* 2007). Since the author of TDVC identified this historic site as the

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[1] Hogwarts School of Witchcraft and Wizardry, shortened to Hogwarts, is a fictional British school of magic for students aged eleven to eighteen, and is the primary setting for the first six books in J.K. Rowling's Harry Potter series.

place where the Holy Grail is hidden, visitor numbers have rocketed, transforming the Chapel into a real pilgrimage site (Wichernik, 2012).

The other site selected for this study, AC, is often referred to as The Windsor of the North and is the second largest inhabited castle in England. AC is located in a relatively small town, close to the North Sea in Northumberland. The first part of the Castle was built in 1096 by the de Vescy family, who were in possession of Alnwick during the reign of Henry I (Hartshorne, 1865). In 1309, 1st Baron Henry de Percy bought the Castle from Antony Bek, Bishop of Durham, and it has been owned by the Percy family, the Earls and later Dukes of Northumberland, ever since (Hull & Whitehorne, 2008). During much of the Middle Ages, the Castle was used as a garrison and a defence for England's border against attack from Scottish forces.

The Castle has been featured many times on both film and television. It has long been a double for Nottingham Castle, appearing in the television series the *Adventures of Robin Hood* in 1955 and later in *Robin of Sherwood, Robin Hood and the Sorcerer* and *Robin Hood: Prince of Thieves*. AC could also be recognised from *Elizabeth* (1998), *Mary Queen of Scots* (1971), and *The Dark Knight* (1995). Furthermore, AC played a major part as Hogwarts in the films *Harry Potter and the Philosopher's Stone* and *Harry Potter and the Chamber of Secrets*. HP films, which are adaptations of the novels by J. K. Rowling, became a cultural phenomenon, icons of the decade, with HP a global superhero of the twenty-first century, a character with universal appeal (Lawson, 2009). All seven HP novels have been adapted for the screen by Warner Brothers. The adventures of the boy wizard have become the top-grossing franchise in film history (Guardian, 2007). The film adaptations of HP novels, packed with medieval, magical and imaginary symbolism, depict, to some extent, English identity, yet it has a global appeal (Firnigl, 2009). AC, as already mentioned, has been featured in many different films and television series, however this thesis focuses on the HP films, as these films were found to have had the most significant impact on visitor numbers to the Castle. Many different parts of AC were filmed in the first two HP films, such as the Lion Arch, which was the original entrance to Hogwarts in *Harry Potter and the*

Philosopher's Stone, looking out from Lion Gate, the exterior entrance to the State Rooms, the Inner Bailey, the area next to the Barbican for Harry's first flying lesson with Madame Hooch, as well as the Great Hall which was turned into a mini studio for shots of Harry, Ron and Hermione on the Hogwarts Express.

1.2 Background and Rationale for the Research

This research, underpinned by the constructivist paradigm, draws on heritage tourism management, film-induced tourism as well as heritage interpretation fields of study, in order to extend knowledge on film-induced tourism within field of heritage tourism management. It, thus, explores heritage interpretation's role in addressing the management challenges at HVAs where film-induced tourism has occurred. The rationale and purpose for examining heritage management in the context of film-induced tourism were manifold and are presented below.

Crucially, similar research exploring heritage management challenges in the context of film-induced tourism has not been conducted in the past at either RC or AC. To be precise, heritage management research – although it has been explored by different authors from many different perspectives, including the management challenges at HVAs (see for example: Carter & Grimwade, 1997; Darlow, Essex, & Brayshay, 2012; Fyall & Garrod, 1998; Fyall & Rakić, 2008; Garrod, Fyall, Leask & Reid, 2012; Irimiás, 2014; Leask, 2010; Nicholas & Thapa, 2013) – has not been concerned with management challenges in the context of film-induced tourism at HVAs. There are also several seminal studies with regard to heritage interpretation (Grimwade & Carter, 2000; Howard, 2003; Kang, Scott, Lee, & Ballantyne, 2012; Millar, 1989; Poria, Biran, & Reichel, 2009; Yeoman & Drummond, 2001), yet none of these have explored the value of heritage interpretation as a tool to address a range of the management challenges experienced at HVAs involved in film-induced tourism.

Furthermore, there appears to be a lack of research on film-induced tourism's influence on visitor's expectations and preferences for heritage interpretation. Whilst otherwise making a significant contribution to knowledge, studies that have examined visitors' interaction or experiences with interpretation were conducted either at National Parks in New Zealand (see for example: Stewart, Hayward,

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Devlin, & Kirby, 1998; Carr, 2004) or at sacred and dark tourism sites (Biran, Poria, & Oren, 2011; Poria *et al.*, 2009), and they overlooked the influence of popular media on heritage interpretation methods. In addition, both Stewart *et al.* (1998) and Poria *et al.* (2009) call for further research in the field of heritage interpretation as a means of revealing the complexities and relationships between heritage interpretation, visitors, and place. Poria *et al.* (2009, p. 12) also suggest investigating visitors' preferences and experiences of heritage interpretation at "less serious," "less sacred," or "less religious" historic sites. The visitors' preconceptions, expectations and experiences of the site are, as Poria *et al.* (2009) point out, an essential part of successful heritage management. Therefore, a better understanding of them may, in turn, strengthen and improve management practices at HVAs which are significant sites requiring preservation for future generations.

Film-induced tourism is a relatively new aspect of tourism studies. Although a new area of research, it had already been acknowledged by a number of authors as an emerging phenomenon (Riley, Baker & Van Doren,1998; Busby & Klug 2001; Kim & Richardson 2003; Beeton 2005). However, the main themes regarding film-induced tourism tend to focus on visitor numbers (Tooke & Baker, 1996; Riley *et al.,*1998), motivation (Riley & Van Doren, 1992; Macionis, 2004; Beeton, 2005; Chan, 2007), image formation (Kim & Richardson, 2003; Bolan & Williams, 2005; O'Connor, 2010), destination marketing (Bolan & Williams, 2008; Cohen, 1986; Hudson & Ritchie, 2006; Connell, 2005; Vagionis & Loumioti, 2011) or the impact of film on destination (Busby & Klug, 2001; Croy & Buchmann, 2009; Croy & Walker, 2003; Beeton, 2001; 2004; Cohen, 2005). Nonetheless, in recent years, the focus has shifted towards exploring the intricacies of visitors' experiences, interactions and construction of place, drawing on different disciplines and fields of study such as sociology, anthropology, human geography, and media studies (Carl, Kindon, & Smith, 2007; Connell & Meyer, 2009; Couldry & McCarthy, 2004; Fairweather & Swaffield, 2001; Kim, 2010; Månsson, 2011).

There have been only a handful of studies on film-induced tourism concerned with heritage tourism. These include Schofield (1996) and his research regarding

alternative heritage tourism in Manchester and its cinematographic images; Frost (2006), who examined the historic film *Ned Kelly* and its impact on heritage tourism in north-eastern Victoria in Australia; and Winter (2002) who was concerned with media representations of World Heritage Sites, though this study was conducted in an Asian context over a decade ago. More recently, Pan and Ryan (2011) conducted research, also in an Asian context, but in Hong Kong on Wing Lee Street, the setting of an award-winning film *Echoes of the Rainbow*, where they attempted to gain a better understanding of how media shapes the agenda in terms of conservation, as well as the process by which the film created a heightened awareness of the heritage values of this location in Hong Kong. Månsson (2011), on the other hand, employing convergence, a recent media studies theory, conducted research at RC in 2006, where she investigated visitors' social media practices.

Although these studies in the area of film-induced tourism were, to some extent, concerned with heritage tourism, they did not explore the management challenges at built HVAs involved in film-induced tourism, investigate the influence of film-induced tourism on visitor experience in relation to their preferences for heritage interpretation, or explicitly consider the role of heritage interpretation as a tool to address a range of challenges at these specific sites. To be precise, despite the richness of existing research surrounding the phenomenon of film-induced tourism, limited attention has been paid on film-induced tourism at HVAs in general and management of heritage interpretation at such sites in particular.

In addition, Connell and Meyer (2009), and, more recently, Connell (2012), argue that visitors' interactions with, and experiences of, locations featured in film is an area which has still not been widely explored. Therefore, there is a requirement to further examine the heritage management implications of these interactions at HVAs featured in popular media. A particularly important question is how visitors to these places can be provided with an enhanced experience and how their needs can best be met. In addition, the research regarding film-induced tourism needs to be extended to the role of film in creating expectations and how these expectations match actual experiences, which are complex in nature – especially at HVAs. This

need exists because of the conflict which may arise between visitors' expectations derived from the media exposure and their actual onsite experiences, which may not always match the expectations they had in mind prior to their visit. This, in turn, may create a discord between the provided heritage interpretation and its visitors.

In addition, most of the studies conducted on heritage management and interpretation have primarily applied quantitative or mixed methods, which were more positivist in nature (Beeho & Prentice, 1997; Moscardo, 1996; Poria *et al*., 2009). While they contribute significantly to the existing literature, some authors – such as, Jokinen and Veijola (2003); Rakić (2008); Stewart *et al*. (1998) – argue that human experiences are too complex to be explored using merely numbers and statistics. Biran *et al*. (2011), also highlight the need to apply a qualitative research approach to the field of heritage management and interpretation. Indeed, there is limited research on heritage management and interpretation based purely on a qualitative approach and underpinned by the constructivist paradigm. The focus on quantity has also dominated the academic development of film-induced-tourism research, and it can be argued that a more qualitative approach is needed in order to successfully contribute to the further development of a heritage tourism management, film-induced tourism and heritage interpretation theory.

1.3 Aim and Objectives

Aim

To provide a greater understanding of how heritage interpretation can address a range of management challenges experienced at sites where film-induced tourism has occurred.

Objectives

1. Critically review the existing literature in relation to heritage tourism management, film-induced tourism and heritage interpretation;

2. Investigate the heritage management challenges experienced at Alnwick Castle and Rosslyn Chapel, heritage visitor attractions involved in film-induced tourism;

3. Explore the influence of film-induced tourism on the visitors' experiences in relation to preferences for heritage interpretation at Alnwick Castle and Rosslyn Chapel;

4. Contribute to a greater understanding and knowledge of heritage interpretation as a valuable tool to improve the management of heritage visitor attractions involved in film-induced tourism.

1.4 Methodology and Methods

Tourism in general, and heritage tourism in particular, is a socio-cultural phenomenon, concerned with people, places and past (Urry, 1990; Urry & Larsen, 2011), as well as lived experiences, meaning and interpretation (Phillimore & Goodson, 2004). That said, quantitative scientific methods may not adequately deal with this level of complexity and fluidity, and the multiple realities of social interactions and lived experiences (Pernecky & Jamal, 2010; Phillimore & Goodson, 2004; Rakić, 2008; Rakić & Chambers, 2012). Thus, this research steps back from the traditional positivist approach by employing a constructivist paradigm along with qualitative methods (as is discussed further in Part III of this thesis).

This holistic approach provides a richer and deeper understanding of the complexity of heritage tourism management in general, and heritage interpretation in particular, and a rich insight into visitors' experiences in relation to their preferences for heritage interpretation. The choice of this particular approach has been informed by the previous literature on heritage tourism management, film-induced tourism and heritage interpretation, and by the aim and objectives of this research, as well as the researcher's own understanding of how knowledge is constructed.

1.5 Thesis Structure

This thesis is divided into five different parts. Part I, the introduction to the study, sets the scene for this thesis by introducing the overall research project,

background and rationale, aim and objectives, methodological approach, as well as the thesis structure.

Part II of this thesis is a literature review containing three chapters entitled: Heritage and Heritage Tourism Management; Film-induced Tourism – Critique, Definitions and Issues; and Heritage Interpretation as a Management Tool and a Significant Part of Visitors' Experience. These chapters provide a critical review and discussion of the key literature on the significant concepts which are employed in this thesis, particularly to address the first objective of this study.

Part III consists of two chapters, Methodology and Methods. Chapter five provides a discussion of different philosophical perspectives and a justification for adopting the constructivist paradigm as a philosophy which underpins this research. The adopted research methods are then discussed in chapter six, entitled Methods. This chapter explores the process of the primary research, including the primary data collection at RC and AC; the nature of semi-structured interviews with managers, visitors and guides; and the approach used to analyse the qualitative data.

Part IV of this thesis presents the findings and discussion. This part is divided into two separate chapters: one based on a case study of RC, the other on a case study of AC. The findings are based on semi-structured interviews with managers, visitors and guides at both sites and are enriched by visual material, such as photographs of the heritage interpretation available at both sites. This part of the thesis explores heritage management challenges at RC and AC, provides an insight into film-induced tourism's influence on visitors' experiences of heritage interpretation, and contributes to a better understanding of the role of heritage interpretation as a valuable management tool.

Part V, the last part of this thesis, provides the conclusions of this research. This final chapter is concerned with discussion surrounding the key research findings, the contribution to knowledge made by this study, potential limitations, and areas of future research. Thus, this chapter addresses the overall aim of this research,

summarising the main findings and highlighting the contribution of this thesis. Finally, it concludes with a reflexive summary.

1.6 Contribution to Knowledge

The contribution of this research is manifold. First, it contributes to a greater understanding of heritage management challenges at HVAs involved in film-induced tourism. Secondly, the contribution also lies in a demonstration of how visitors' preferences amongst different types of interpretation were mediated by media products, such as TDVC book and film and the HP films. The identification of different types of visitors in relation to their preferences for heritage interpretation at AC and RC is another valuable contribution to knowledge. This research also provides additional insight into heritage interpretation as a tool for managing and developing heritage sites where film-induced tourism has occurred and reveals the role of heritage interpretation as an integral element of the creation of exceptional holistic experiences.

1.7 Limitations

One of the potential limitations, especially if this study is compared with studies which employed quantitative or mixed methods, might be perceived as its reliance on only two case studies, qualitative methods, and a relatively small number of participants, which means that the produced knowledge might not be applicable to other people or other settings. Nevertheless, the aim of this research as reflected in the chosen paradigm and the qualitative methodological approach was to provide a further understanding of the studied issues rather than produce generalisable findings. Additionally, the researcher's active part in the research, and the subjective interpretation of the findings given the underpinning constructivist paradigm, could be considered as another limitation, especially for scholars who subscribe to positivist or post-positivist paradigms. Finally, some of this study's limitations may also be related to the relatively short length of the interviews with visitors, which is a common phenomenon for interviews which take place at popular visitor attractions (see for example: Rakić, 2008), which, in most cases, lasted approximately ten to twenty minutes, with some exceptions lasting

thirty minutes. Nevertheless, the chosen methodology and methods were deemed to be the most appropriate for this particular research.

1.8 Conclusions

This chapter introduces the thesis, which aims to explore the role of heritage interpretation in addressing a range of management challenges experienced at sites where film-induced tourism has taken place. The summary of the five parts and nine chapters familiarised the reader with the structure and methodological underpinnings of this thesis. It has also presented the background and rationale for this research, highlighting the research knowledge, the aim and the respective objectives, and the methodology adopted for this research, as well as its potential contribution to knowledge. This introductory chapter also provided an overview of RC and AC, two HVAs which were chosen as case studies for this research. The following part of this thesis is Part II, which contains a literature review of this research's key concepts.

II - LITERATURE REVIEW

The second part of this thesis consists of three chapters exploring the key concepts related to the research aim and objectives. The aim of chapter two is to set out a broader theoretical context for heritage management. It provides the context for the specific topic of this thesis, which relates to heritage management of HVAs featured in media products. In chapter three, attention is shifted to media products, and in particular the nature of film-induced tourism, in order to provide a comprehensive view on that phenomenon from various perspectives. The purpose of the chapter is to pull together all the themes related to film-induced tourism's impact on visitors and management. The final chapter in this part of the thesis, chapter four of the literature review, examines the core issue of this research, which is heritage interpretation – its concept, management issues, and its increasing influence on visitor experiences. It also demonstrates the role of interpretation in managing a range of management issues and challenges at the sites.

Chapter 2: Heritage and Heritage Tourism Management

> Heritage is a multilayered performance – be this a performance of visiting, managing, interpretation or conservation – that embodies acts of remembrance and commemoration while negotiating and constructing a sense of place, belonging and understanding in the present.
>
> (Smith, 2006, p. 3)

2.1 Introduction

Heritage is a complex concept that plays a significant role in contemporary society, as a medium through which the use of modern cultural language codes, signs and tangible resources provides people with a link to the past. Heritage also plays an important role in the tourism industry. However, heritage has often been misunderstood or conceptualised merely at the material level, omitting its multidimensional function and meaning in contemporary society. Relating heritage solely to inheritance, history, past and physical remains, rather than to more intangible aspects, might cause a problem for the management of heritage sites (Ashworth, 2008; Graham, 2002; Hannabuss, 1999; Kamel, 2011; Smith, 2006; Swarbrooke, 1994; Uzzell, 2009).

This chapter critically assesses the role of heritage tourism with a particular focus on heritage management challenges. This chapter commences with an introduction to the development of and approaches to heritage, exploring its changing nature over time. It examines a variety of definitions of heritage proposed by a number of authors whose intellectual approaches largely contributed to a greater understanding of this complex concept. The discussion includes authors such as: Ashworth and Larkham (2013), Fowler (1989), Graham (2002), Hannabuss (1999), Hardy (1988), Hewison (1989), Lowenthal (1985), Uzzell (2009), Walsh (2002) and Wright (1985). The chapter then provides a discussion of the development of heritage tourism as a concept, highlighting the studies which have contributed to the heritage tourism debate. The final section is concerned with heritage management, with a discussion surrounding the challenging role and importance of heritage management as the core of successful heritage tourism and management of its resources.

2.2 The Discourse of Heritage – Development and Definition of the Concept

> […] heritage studies are the lovechild of a multitude of relationships between academics in many disciplines, and then nurtured by practitioners and institutions. There is no discipline as such as heritage; this is reinforced by the fact that we give it the catch-all term 'heritage studies'.
>
> (Uzzell, 2009, p. 326)

The field of heritage studies began to emerge in the 1980s and today exists as a "distinct set of academic practices" (Sørensen & Carman, 2009, p. 11). The scholarly debate regarding heritage has focused, for over two decades, on the development of heritage as an area of study and has attempted to approach it from many different aspects and standpoints. Historians, geographers, or sociologists identify heritage from different angles. Lowenthal (1985), as a historian as well as a geographer, was concerned with the clash between the preservation of heritage places and their resources and dissemination of that heritage in a form of product ready for consumption, which he saw as a false consciousness of heritage. Hewison (1987) agreed with this point, identifying heritage with commercialisation and commodification, a product of bad or bogus history. Hewison (1987, p. 43) claimed that the emergence of heritage resulted from economic and political decline therefore "the past seems a better place". Wright's contribution to the concept of heritage is also of great significance. In his book *On Living in an Old Country* (1985) he criticised the increasing 'museumification' of the UK. Wright's post-imperialist view on heritage was also concerned with Britain's nostalgia for lost heritage (Wright, 2009). Both Wright (1985; 2009) and Hewison (1987) criticised heritage for distracting people from the present issues.

On the other hand, sociologists such as Urry (1990), tend to see heritage more in terms of authenticity, meaning and representation. Urry (1990) criticised Hewison's (1987) and Lowenthal's (1985) approaches to heritage stating that such a view is limited as tourists are socially distinguished, therefore, they play a significant role in perceiving heritage in their own way. Geographers such as Edensor (1998, 2001; 2007), Graham, Ashworth and Tunbridge (2000) or Aitchison, MacLeod and Shaw, (2000) share similar view, claiming that heritage is a social phenomenon, thus

visitors have power to perform multiple selves through the diversely habituated performances (Edensor, 2007).

The scholarly debate includes discussion on heritage as a means of creating identity, which has been researched by a number of authors who explored that relationship from various perspectives (see for example: Ashworth, 2013; Graham, 2000; Ashworth, Graham, & Tunbridge, 2007; Rakić, 2008; Palmer, 1999). Academic concerns are also related to representation of the past, dissonant heritage and heritage as a resource in conflict (Tunbridge & Ashworth, 1996; Walsh, 2002). Representation of the past and its commodification was, therefore, appearing regularly in heritage discourses (see for example: Goulding, 2000a; Hewison, 1987; Hubbard & Lilley, 2000; Walsh, 2002). Emphasis was also put on discovering the reasons behind the growing interest in the past (Goulding, 2001; Lowenthal, 1998). Other popular themes in the heritage debate were related to the consumption of the past and its impact on fragile heritage resources (Chronis, 2005; Dietvorst & Ashworth, 1994; Richards, 1996). Heritage was further discussed in relation to the proliferation of representation of the past (see for example: Burnett, 2001; McIntosh & Prentice, 1999; Waitt, 2000). The heritage studies debate also looked at heritage as enterprise, as a catalyst for change, and as a medium for interpreting, representing and communicating history (Harvey, 2001; Lumley, 2005). Furthermore, heritage was examined as an income generator for tourism strategies and explored as a tourism product, as will be discussed later in this chapter.

2.2.1 The Changing Role and Meaning of Heritage

The approach taken to heritage has gone through various phases (Poulot & Wrigley, 1988) thus, heritage has acquired new meanings and dimensions over time (Harrison, 2013) according to the contemporary societal context (Harvey, 2001; Staiff, 2014). Moreover, the changing attitudes of progressive generations to the past has prompted the development of the concept and its evolution (Aitchison, MacLeod, & Shaw, 2000). That said, the conceptualisation of heritage, for example, in museum studies was first identified with a form of institutional rationalisation of the past, where people were excluded from the processes

(Walsh, 2002). The focus was put on objects such as private collections, with the display of exotic artefacts denoting the importance of the owner rather than reflecting previous times (Hooper-Greenhill, 1992). Heritage was concerned with the collection and preservation of material culture of fixed, tangible resources (Corsane, 2005).

Looking at the definition of heritage in the 1950s, the keywords explaining the concept were more often related to heredity, probate law, and taxation (Lowenthal, 1998). Until the 1970s, a museum's role was the exhibition of artefacts and ensuring their care and preservation; omitting the visitors' role in the process by being concerned only with the objects themselves (Anderson, 2005; Brandon & Wilson, 2005). Industrialisation, urbanisation and the development of social education programmes (Pearce, 2007; Walsh, 1992) prompted the development of public museums and heritage as a public interest. They become a tool for shaping and structuring knowledge, influencing people's appreciation of history and art, as well as their understanding of cultural diversity (Hooper-Greenhill, 1992).

Indeed, industrialisation in Britain influenced people's way of life and led to a desire for public education which was another shift in the approach to heritage in museums from a "taxonomic to an educational function" (Anderson, 2005, p. 299). Museums began to gain educational significance and focused on the benefits related to a visit (Barnard, Loomis, & Cross, 1980). In the past few years, museums have become more visitor orientated (Chan, 2009), shifting their approach from collection to audiences (Kotler & Kotler, 2000). This shift from a collection of relics and objects into one of in-situ conservation of heritage places, artefacts and practices had a significant influence on the changing nature of heritage (Harrison, 2013). Goulding (2000b), however, argues that curators and museum bodies are still more concerned with statistics on visitor numbers than with who pays a visit to the museum, why, and what experience they could gain from it. She criticises curators for disregarding the public as well as visitors' perceptions and voices. Kelly (2004) supports this view, stating that the nature of the visit, visitors' interpretation of the displays, and visitors' experiences, not numbers, should be the main concern. The approach, criticised by Goulding

(2000b), may be linked to the curator's perception of heritage, which some define as "collective history, past and ancestral inheritance" (Chhabra, 2008, p. 430).

The notion of inheritance and legacy may seem to be the most simple and obvious relationship to heritage (Howard, 2003), therefore, museums associate heritage more closely with the definition postulated by Hewison (1989), which is more physical and artefactual (Harvey, 2001). Hewison (1989) argues that heritage is "[...] that which a past generation has preserved and handed on to the present and that which a significant group of people wishes to hand onto the future […]" (Hewison, 1989, p. 16). The Oxford English Dictionary used to define heritage in a similar way – as something which is inherited at birth, transmitted from the past, and serves as evidence of others' pasts. Indeed, heritage has previously been conceptualised as the tangible legacies of human archaeological, historical and cultural past (Cohen & Cohen, 2012). However, this definition is too simplistic as heritage is a concept which, to some extent, is indefinable and elusive (Hannabuss, 1999; Hardy, 1988; Rakić, 2008).

Therefore, in recent years the Oxford English Dictionary has expanded the definition, highlighting that heritage has several different senses including; cultural, natural, industrial and virtual heritage, and tradition – such as customs and practices inherited from ancestors. Intangible aspects of heritage have also been included in the UNESCO definition of the notion; at the thirty-second session of the UNESCO conference in October 2003 they stated that heritage can no longer be limited to material manifestations. The intangible heritage of UNESCO includes "the practices, representations, expressions, knowledge, skills as well as the instruments, objects, artefacts and cultural spaces associated therewith that communities, groups and individuals recognise as part of their cultural heritage" (UNESCO, 2003, p. 2). This demonstrates how the definition of heritage has been changing through time, becoming a concept where inheritance is no longer its sole basis.

2.2.2 Heritage from Tourism Perspective

Such a conceptualisation of heritage is increasingly emphasised within the context of tourism studies, which also highlights the importance of people in creating tourism places through their subjective understanding and heritage as an active constantly changing process, involving creative engagement between past, present and future (Harrison, 2013; Staiff, 2014). This understanding of heritage as a fluid process where people are co–creators of heritage resulted from Urry's (1990) earlier mentioned critique of heritage as a false history. Thus, heritage from a tourism perspective is more closely related to intangible aspects of heritage where a heritage is a social construction created in the mind of the observer and an "empty box, waiting to be filled with our values, beliefs, desires'' (Uzzell, 2009, p. 326). As mentioned, this understanding of heritage is part of the wider discussion of heritage in tourism studies in the twenty-first century mostly based on qualitative approaches (see for example: Gouthro, 2008; Palmer, 2005; Rakić & Chambers, 2012) which, in conjunction with postmodernist zeitgeist, reveals the complex nature of heritage (Staiff, 2014; Weaver, 2011).

Thus, in her paper on heritage tourism, Park (2010), for example, argues that heritage is something more than the past demonstrated through artefacts, sites and resources. She states that heritage constitutes "symbolic meaning and spiritual embodiments" and should be seen as a "socio-psychological testimony of identity" rather than a material one (Park, 2010, p. 16). Recent discussions in tourism studies also highlighted heritage as a cultural process linked to people's subjective perception, culture, circumstances, background and experiences (see for example: Apostolakis, 2003; Chronis, 2008; Smith, 2006; Smith & Akagawa, 2009). Therefore, Aitchison *et al*. (2000) state that heritage carries different meanings for different people. This has also been reinforced by Graham (2002 p. 1004), who maintains that heritage is a term which is understood differently within "any one culture at any one time, as well as between cultures and through time". For example, Swarbrooke (1994), when commenting on the nature of heritage tourism in the twenty-first century states that:

> Heritage is not homogeneous. […] Because it is a personal subjective and emotional concept as well as an objective and functional one, each individual views heritage in a different way.
>
> (Swarbrooke, 1994, p.222)

Thus, as tourism is an embodied experience (Rakić & Chambers, 2012), heritage should be understood as something that people do, rather than something that it is (Harrison, 2013; Staiff, 2014). This has important implications for heritage managers: for a better understanding of the heritage, managers should use the present cultural code and language to communicate about heritage. This, in turn, will help to achieve effective management and sustainability (Kamel, 2011). That said, heritage should also be viewed and perceived as the essence of cultural experience (Harding, 1999), as this experience has an important influence on the perception of heritage (Harrison, 2013). Timothy and Boyd (2003) propose four levels of heritage tourism experience: world, local, national, and personal. They stress that what is considered as a world heritage by one individual may be seen as very personal by another. To take it further, heritage from tourism perspective, is also considered in terms of "[...] mythologies, folklores and the products of creative imaginations" (Ashworth & Larkham, 2013, p. 2).

However, heritage is as much about tangibility as intangibility. That said, the tangible heritage is, as Smith (2006) points out, self-evident whereas this is not always the case with the intangible aspects, which are the values, meaning and significance we ascribe to the places, and which are "the fuel of the fire of heritage" (Taylor, 2004, p. 420). According to Park (2010), intangibility of heritage reveals various emblematic meanings and mystical personifications which are represented by tangible assets and resources. However, in order to gain a more comprehensive understanding and perspective of heritage, focus should be placed on both tangible and intangible attributes (La Frenierre, 2008).

2.3 Heritage Tourism - Scholarly Debates

Over time, in line with changes in society, there has been a perceptible shift from a focus on preservation to a focus on the financial benefits of heritage (Lowenthal, 1998), where heritage has acquired a more economic role which, in turn, has

created a massive consumption of heritage. In addition, heritage has become a significant economic pull for hundreds of thousands of visitors from all over the world (Edson, 2004). It is a core part of tourism, which is the fastest growing industry, with heritage sites "important commodities in the global tourism sector" (Baram & Rowan, 2003, p.6).

> Tourism is fast becoming the biggest industry in the world, "The Greatest Show on Earth". The life blood of much of that industry is heritage.
>
> (Boniface & Fowler, 1993, p. xi)

At the end of the 1980s, heritage had been recognised as a resource for tourism and had started gaining ground worldwide (Hewison, 1988). The financial contribution of heritage was realised and deemed to be of great significance and it was seen as a powerful influence on tourism (Tighe, 1985). Heritage became a 'buzz' word and was utilised to attract tourism to a number of varied destinations (Palmer, 1999, p. 315), becoming a "tourist lure for foreign consumption" (Boniface & Fowler, 1993, p.1). Correspondingly, heritage tourism has emerged as a result of the use of heritage as imagery, the commodified symbols of the past (Boniface & Fowler, 1993). On the basis of nostalgia and emotions, Ashworth and Goodall (1990), and similarly Zeppel and Hall (1994), saw heritage tourism as a means of romanticism, feeling, and the significance of a sense of belonging with regard to the past, as well as a yearning to experience culture and landscape. From a symbol of civic society heritage has grown into a significant industry in its own right (Harrison, 2013), which is described as heritage tourism (Tunbridge & Ashworth, 1996).

Indeed, in the late 1980s and the beginning of the 1990s, heritage acquired growing attention with an increasing body of specific literature contributing to the development of the heritage tourism concept (see for example: Ashworth & Tunbridge, 1990; 1994; Balcar & Pearce, 1996; Hewison, 1987; Prentice, 1994; Timothy & Boyd, 2003; Zeppel & Hall, 1994). Discourses on this phenomenon have continued to appear from many scholars today (see for example: Binoy, 2011; Fyall, 2008; Goh, 2010; Knudsen, 2010; Leask & Rihova 2010; Nyaupane, 2009;

Park, 2010; Rakić & Chambers 2008; Skoll & Korstanje 2014; Swarbrooke, 2012; Willson & McIntosh, 2007).

That said, Hewison (1987) was one of the first authors to place heritage in the framework of tourism theory, including the development of heritage as a source of tourism profit. He also started a growing debate about the commodification of the past as a danger for heritage. He argued that this had created a distorted picture of heritage and a rosy picture of the past. These issues began the heritage tourism debate, prompting researchers to reveal the complex aspects of that notion. Millar (1989), for example, was concerned with the irreplaceable resources of heritage sites as a tourism products and highlighted the need for conservation and effective management strategies for heritage tourism.

Ashworth and Tunbridge (1990) contributed to the debate by exposing the growing significance of heritage to cities. They reflected on cities as contributors to the development of the marketing of heritage products (Ashworth & Tunbridge, 2000). Boniface and Fowler (1993) are also significant contributors to heritage tourism literature. In their book, *Heritage and Tourism in the Global Village,* they try to gain insight into the nature of heritage and tourism in order to gain a greater understanding of the global condition of heritage, emphasising simultaneously the rapidly increasing symbiotic relationship between heritage and tourism. Here the concern is also related to the impact of commodified products on heritage authenticity.

Hughes (1995), on the other hand, contributes to the development of the heritage tourism concept by examining the authenticity of heritage food in Scotland and its crisis of representation in tourism advertising. He states that "The Taste of Scotland" was regarded as a boost to culinary heritage as well as a "framework for energising that heritage by continued development in the spirit of the Scottish tradition" (Hughes, 1995, p. 787). However, Hughes (1995), similarly to the aforementioned authors, is also concerned with the concept of diminishing authenticity resulting from the global scale of commodification and media. Nuryanti (1996), on the other hand, stresses that heritage tourism has the potential to deepen an appreciation of the past. He touches upon the complex relationship

between tourism and heritage as a pressure or dissonance between tradition and modernity. He puts an emphasis on built heritage, discussing its challenging issues such as interpretation, marketing, planning for heritage, and the interdependencies between heritage tourism and the local community. He places heritage tourism at the heart of cultural tourism, regarding it as a form of special interest tourism and also as a paradoxical phenomenon combining the unique and the universal.

Initially, though, heritage tourism was conceptualised mainly from supply-side aspects. In the late 1990s (Yale, 1991), however, the heritage tourism debate began to put more emphasis on subjectivities, conferred interests, and visitors' experiences at heritage sites (Apostolakis, 2003; Chronis, 2005). A new approach for defining heritage tourism from the visitors' perspective has been proposed by Poria, Butler and Airey (2001), who do not agree with the conceptualisation of heritage tourism merely from the supply perspective approach, defining heritage tourism as:

> A subgroup of tourism, in which the main motivation for visiting a site is based on the place's heritage characteristics according to the tourists' perception of their own heritage.

> (Poria *et al*., 2001, p. 1048)

Although it includes solely the demand side, this particular approach has contributed to the broader understanding of heritage in general – and heritage tourism, in particular – and contributed to the practical management of heritage sites. This particular understanding of heritage tourism has encouraged scholars to employ more qualitative methodologies to provide a better understanding of the human dimension in the process of heritage tourism. For example, Masberg and Silverman (1996) departed from quantitative methods in favour of qualitative methods underpinned by the phenomenological approach. They examined visitors' experiences, perspectives and the meaning they ascribed to visited heritage sites.

Beeho and Prentice (1997) similarly attempted to conceptualise the experiences of tourists at New Lanark World Heritage Site, through the use of ASEB[2] grid analysis in conjunction with SWOT analysis. Through in-depth qualitative interviews with visitors aimed to gain a better understanding of visitors' experiences, emotions, thoughts and behaviour, as well as the benefits visitors gained from their visit. McIntosh (1999) has also contributed to the debate, arguing that individuals who visit heritage sites have been neglected in heritage management approaches. These particular studies began a wider debate on heritage tourism motivation, expectations as well as perceptions (see for example: Botterill & Crompton, 1996; Laws, 1998; Park, 2010; Poria, Reichel, & Biran, 2006a; Prentice, 1996; Rodrigues & McIntosh, 2014; Silverman, 1997; Ung & Vong, 2010). Although, heritage and tourism have a very long history, in practice the scholarly preoccupation with the relationship between heritage and tourism does not have a long history (Nuryanti, 1996). Indeed, looking at the date of the development of the *Journal of Heritage Tourism*, which was launched in 2006, it could be argued that heritage tourism, as a field of study, is still in the infancy of its intellectual development (Gouthro, 2008).

2.4 The Individual Nature of HVAs

There is a wide range of HVAs available to the potential visitor; some of them include theme parks, museums and galleries, natural sites, animal sites, visitor centres, religious sites and heritage sites (Leask, 2010). HVAs encompass a variety of natural, architectural, social, cultural and educational resources (Connell, Page, & Meyer, 2015). HVAs are one of the most evident, accessible and physical manifestations of heritage (Garden, 2006), and they play an essential role in the conservation and protection process (Leask, 2008) and serve as a means of visitor engagement with a destination (Connell *et al.,* 2015). HVAs also have a very individual nature (Leask, 2008) and serve as multiuse resources for a wide range of purposes (Ashworth, 2009). Their role and purpose, though, vary depending on the destination's context, ownership, stakeholders, level of revenue streams and

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[2] ASEB (activities, settings, experience, benefits) a new management tool for tourist attraction managers. It has been developed to examine experiences and benefits gained by visitors from visiting tourism attractions (Beeho & Prentice, 1997).

individual nature of heritage resources (Leask, 2008). HVAs thus differ "in terms of their products, facilities, purposes, philosophies and missions, which may range from focusing on conservation to providing an entertainment experience" (Leask & Fyall *et al.,* 2013, p. 241).

HVAs, similar to the contemporary definition of heritage, are made up of more than physical remains (Smith & Akagawa, 2009). HVAs function at a non-material level which includes art, traditions, customs, beliefs and philosophy (Howard, 2003; Nuryanti, 1996; Zeppel & Hall, 1994). In addition, HVAs work as channels between the past and the present where the past is felt and encountered through symbolic signs and symbols as well as narrative communication (Rickly-Boyd, 2012). What is more, HVAs are difficult to manage, as visitors to those places come to "buy" an experience, instead of a physical product (Morgan, Lugosi, & Ritchie, 2010; Shackley, 1999). This is because HVAs are a multifaceted social construct which are created by the interactions between visitors' perceptions and the space (Chronis, 2008; Staiff, 2014). HVAs managers, therefore, need to be aware of the various different perceptions, prior knowledge and experiences of visitors and incorporate this in their strategy, which needs to offer a variety of perspectives and interpretations (Mason, 2005; Shackley, 1999; Waterton & Watson, 2010). Garden (2009, p. 207) states that HVAs are both "tangible place, that is bounded physical space and cultural constructs – unique and highly experiential social spaces".

Thus, HVAs should both reconstruct their past history and simultaneously create experiences of the place's past in a way that suits the visitors' needs and expectations (Rivera, Shani, & Severt, 2009; Shackley, 1999). In addition, HVAs have meaning for various people such as the local community, visitors and managers (Waterton & Watson, 2010). Understanding the meaning which is attached to HVAs is significant for better deployment of heritage interpretation at the sites, as well as sites' utilisation as an economic resource (Ashworth & Tunbridge, 2000).

Michon and Antably (2013, p. 16), for example, wrote:

> Heritage places are characteristically imbued with a multiplicity of meanings contingent on the specificities of the society, time and space in which such places are perceived.

HVAs are not one-dimensional, unchanging and constant units, but complex and diverse socially constructed entities which are fluid and tentative (Chronis, 2008; Hubbard & Kitchin, 2011). Thus, managing HVAs requires consideration of all of the site's attributes and the on-going changeable processes, which take place within the site, as well as recognition of the site's individual nature, which differs depending on its aim and objectives (Leask, 2008). The conjunction of those processes is what determines the balance between the site, the visitors and effective management, which is an integral and inextricable part of HVAs. However, such an understanding of heritage sites creates a contentious debate about how heritage sites should be managed, marketed and communicated (Fyall, 2008; Leask, Fyall, & Garrod, 2002; Poria, Reichel, & Biran, 2006b; Herbert, 2001; Garrod & Fyall, 2000).

2.5 Heritage Management

Heritage management has resulted from archaeological activities which aimed to restore and reconstruct the antiquities of Egypt, the pyramids of Meroë an ancient city in Sudan, Petra in Jordan, Kazanlâk and Plovdiv in Bulgaria, Pompeii in Italy and Mycenae or Vergina in Greece (Cleere, 2005). The rise of nation-states in the eighteenth and nineteenth centuries, the historic preservation and conservation movements of the nineteenth and twentieth centuries, as well as the origins of museums and other cultural objects, have shaped the approaches and practices of heritage management (Harrison, 2013; Jameson, 2008).

The broader level of significance of heritage management resulted from rescue archaeology carried out during World War II to protect threatened sites of historical importance (Neumann, 2010; Neumann & Sanford, 2001). Correspondingly, heritage management was restricted to a small group of specialists who would dictate and define what comprised heritage and how it should be preserved and interpreted (De la Torre, 2005). In addition, all management practices were concentrated on conservation and the impact that may have on the resources (De

la Torre, 2005). Heritage management came into prominence in the 1980s and developed as a concern of the growing heritage industry (Millar, 1989). That was a time when the concern and awareness of heritage and the need for its conservation and protection was visibly expressed by society (Hall & McArthur, 1993). In the 1980s, conservation issues had shifted to managing visitor numbers and revenue whereas in the 1990s the focus was put on dealing with stakeholders and managing access to heritage sites (Yale, 1991). The role of heritage management has changed over the last two decades from a traditional administrative concept to new public management which recognises competing stakeholders and alternative ways to gain service provision (Baxter, 2009). Indeed, management at heritage sites was predominantly focused on conservation and protection of resources, while the advantage of being more market-oriented has become visible only in the recent years.

This shift has resulted from the changing nature of demand (Cohen & Cohen, 2012), which has become increasingly diverse and complex, and from changes in both production and consumption approaches to heritage tourism and its management (Apostolakis, 2003; Salazar, 2012). A combination of greater free time for leisure activities, constantly changing human development and modernisation, as well as advanced new technologies, also contributed to this shift, although at the same time making heritage sites even more imperilled and vulnerable (Cleere, 2005). Therefore, heritage management at HVAs is complex, challenging, and needs to be carefully planned, as its role is to connect the past with the present and the future through tangible material (Millar, 1989; Timothy & Boyd, 2003). Heritage management involves conservation planning, architectural design and reconstruction techniques and, more importantly, reproduction of the past, cross-cultural sensitivity and education (Nuryanti, 1996; Uzzell, 1989). Whereas, heritage management practices take place in a diversity of social and political circumstances around the world and are perceived as an integral part of heritage tourism (Schofield, 2008).

2.5.1 The Scope of Heritage Tourism Management Research

The research in the area of heritage tourism management has been dominated by quantitative or mixed methods, based on more post-positivist and positivist approaches, and concentrated around themes related to conservation and commercialisation of heritage (see for example: Darlow *et al.,* 2012; Teo & Huang, 1995; Lenik, 2013). Teo and Huang (1995), for example, touch upon issues related to the impact of commercialisation on the conservation of heritage and the need for more sensitive approach in planning for tourism development. This research is based, however, in Singapore and employs survey as a method to investigate the issues related to heritage and tourism development. More recent research on that issue was conducted by Hughes and Carlsen (2010), who revealed that commercialisation was a critical success factor for cultural heritage tourism management. This study, although based on in-depth interviews rather than questionnaires, was conducted in the context of Australian HVAs.

Carter and Grimwade (1997) also explore the issues of commercialisation, albeit in terms of the public use of HVAs and its impact on preservation and conservation, aiming to find the balance between these two aspects. They argue that community participation in heritage conservation would result in greater appreciation of the value and significance of heritage. The issues regarding public participation in heritage conservation are, however, seen as problematic for contemporary heritage management (Azhari & Mohamed, 2012; Yung & Chan, 2011).

Garrod, *et al.* (2012) argue that research regarding residents' involvement in the management process was predominantly based on social exchange theory and concerned, in most cases, with general tourism management rather than the management of visitor attractions. In their recent study, they explored how managers of HVAs could engage residents in a most effective way as stakeholders for better management practice (Garrod *et al.*, 2012). Community engagement and mutual effort promote the value of site preservation, as well as protecting its cultural and archaeological resources (Lenik, 2013). The result of a web-based survey and in-depth interviews with managers of three Scottish attractions, however, revealed that although managers are aware of the benefits of such an

engagement, they are not keen on involving the local residents in the development of site management (Garrod *et al.,* 2012).

A number of scholars have explored issues related to the relationship between sustainability and effective management. Fyall and Garrod (1998) for example, examine sustainability as an important aspect for management of historic properties and gardens. They also investigate the major constraints and imperatives in relation to the long-term management of built HVAs, exploring potential strategies for applying more sustainable approaches for the management of that sites (Garrod & Fyall, 2000). The progress in the implementation of sustainable approaches to heritage management practices was also examined by Darlow *et al.* (2012). They conducted a survey into 416 varied heritage properties as well as targeted, semi-structured, face-to-face interviews with a small number of heritage managers. Although sustainability is deemed to be of crucial importance to heritage management practices, this study revealed that only a small number of heritage sites adopted sustainable approaches. The recent emergence of the *Journal of Cultural Heritage Management and Sustainable Development*, launched in 2011, is proof of that importance, demonstrating that the role of cultural heritage in processes of regeneration and sustainable development is increasingly being examined (Roders & Oers, 2011). The journal is devoted to a wide range of both theoretical and practical aspects of heritage management and sustainability, based on quantitative but also qualitative approaches. The emphasis on sustainability is the core of the journal, which aims to contribute to sustainable development of heritage management at the same time as enabling debates related to intangible and tangible dimensions of heritage management.

Another study, which significantly contributed to the literature of heritage management, was conducted by Poria *et al.* (2006a) who see visitors' expectations, perception and motivation in respect of HVAs as an important factor which contributes to a better understanding of heritage management. Although significant, this research is based on a quantitative approach and conducted prior to the visitors entering the heritage site. The research was also conducted at Anna Frank House in Amsterdam, which has a very difficult past.

In their book regarding heritage management, Fairclough, Harrison, Schofield, and Jameson (2008) discuss, through a holistic approach, both established and more current issues in the field of cultural heritage management. They review issues in relation to conservation, ownership and interpretation, which significantly contribute to heritage management practices. They examine aspects of values, putting emphasis on heritage values perceived by visitors or communities rather than by the management of heritage – highlighting its complex nature, but, at the same time, its importance for heritage management. The value of heritage and its impact on management was also examined by, for example, Choi, Bennett, Ritchie and Papandrea (2010) and Clark and Maeer (2008).

The more recent research in the field of heritage management has employed more innovative methods. For example, the research conducted by Jordan (2013) was concerned with challenges and opportunities of heritage tourism in Trinidad and Tobago and was based on qualitative methodology, which has helped to identify problems of developing tourism products at built heritage sites. Dueholm and Smed (2014) conducted semi-structured interviews with managers at a Danish local heritage site to explore managers' perceptions of authenticity and the employment of technologies. Irimiás (2014), on the other hand, relied on multiple methods and data sources to provide a rich insight into war heritage site management.

2.6 Heritage Management Issues and Challenges

The challenges for management at HVAs are increasingly explored all over the world where sites are either under threat, undermined, or considerably neglected, (see for example: Irimiás, 2014; Jordan, 2013; Lenik, 2013; Nicholas & Thapa, 2013). Indeed, HVAs which are under constant operating external and internal pressure face a number of heritage management challenges (Leask & Fyall *et al.,* 2013). Heritage managers need to deal with an increasing competition from other heritage, as well as general attractions (Alberti & Giusti, 2012; Armaitiene, Bertuzyte, & Vaskaitis 2014). Thus, visitors' expectations and experiences become a key aspect for effective heritage management (Leask, 2010). A variety of stakeholders with different expectations and requirements (Waligo, Clarke, &

Hawkins 2013), the changing nature of ownership, together with management aims and objectives, which in most cases do not relate to tourism, make heritage management even more exigent (Ho & McKercher, 2004; Leask *et al.*, 2002; Wang & Bramwell, 2012). That said, when managing fragile resources in a competitive operating environment with changing visitor expectations, the commercial imperative has become a key issue for management at HVAs due to declining public funds and the need to adapt to the marketplace.

2.6.1 The Complex Relationship between Heritage Management and Tourism

The complexity of heritage management lies in its close relationship with tourism, which is often seen as a factor contributing to a range of issues, such as inappropriate utilisation and exploitation rather than preservation and conservation of heritage sites (Ahmad, 2013; Garrod & Fyall, 2000; Ho & McKercher, 2004; Wang & Bramwell, 2012). Indeed, this relationship between tourism and heritage is multidimensional, distressing and intricate (Fyall & Rakić, 2006). The conflict is usually created between differing stakeholders' views (Imran, Alam, & Beaumont 2014; Wilkes & Richards, 2008) and relates to issues of access, conservation and tourism development (Hughes & Carlsen, 2010; Leask, 2008; Porter & Salazar, 2005). Indeed, the heritage management process is under the influence of many stakeholders (Leask, 2010), which, to some extent, dictate the value and nature of heritage (Freeman, 2011; Jones & Shaw, 2012). The value, however, is in constant change (Aas, Ladkin & Fletcher, 2005) thus the interaction between stakeholders may contribute to heritage management issues (Wells, Manika, Gregory-Smith, Taheri & McCowlen, 2015).

Moreover, the complexity also lies in the aims of tourism and heritage which differ significantly (Zhang, Fyall, & Zheng 2015). Tourism's main purpose is product development and marketing, whereas the role of heritage is to preserve and maintain irreplaceable recourses (Nuryanti, 1996; Nyaupane, 2009). The conflict occurs when tourism development affects the intangible and tangible heritage resources (Zhang *et al.,* 2015). Tourism, thus, is a concern for heritage management; on the other hand it is a justification and basis for preservation of heritage resources (Hall, 2001; Herbert, 1997; Wang & Bramwell, 2012).

This has been confirmed by Garrod and Fyall (2000), as well as Fyall and Rakić (2006) – who argue that there is a way to preserve heritage resources through tourism practices, as tourism and heritage are mutually dependant. However, this can only be achieved when relevant stakeholders are included in the process of development of the heritage resources in a symbiotic manner (Aas, Ladkin, & Fletcher, 2005; Hall & McArthur, 1998). One problem is due to heritage managers' lack of understanding of this relationship, with the result that they do not take into account that they need to operate within a tourism business (Croft, 1994; Darlow *et al.*, 2012). In contrast, tourism operators do not respect the heritage assets, seeing solely the opportunity for profit generation (McKercher, Ho, & du Cros, 2005).

In addition, finding the balance in managing conservation alongside the use of a site for tourism is of crucial importance, otherwise this may create a concern about commodification (Bunten, 2008; Fyall & Rakić, 2006; Halewood & Hannam, 2001; Ho & McKercher, 2004). In this respect, tourism and heritage management are "neither natural allies nor natural enemies" (McKercher *et al.,* 2005, p. 546). In order to avoid conflicts and achieve balance, the relationship between these two specific sectors should be based on maturity, knowledge and willingness to support heritage resources (Wang & Bramwell, 2012) and an understanding of the complex nature of heritage tourism as a "production of reproduction of the past" (Nuryanti, 1996, p. 252).

2.6.2 The Conservation, Access and Visitor Experience

Founding equilibrium between visitor access, conservation and protection of the resources is another important challenge managers need to face (Carter & Grimwade, 1997; Li, Wu, & Cai, 2008; Timothy & Boyd, 2003). In the name of effective conservation and sustainability, some heritage managers restrict access to protect the heritage resources where visitor numbers may cause a problem of carrying capacity (Austin, 2002; Manson, 2005). Some managers at heritage sites with a strictly curatorial imperative consider themselves more as guards of heritage rather than providers of access to heritage, which means that "public access is not a prominent part of management consideration" (Garrod & Fyall, 2000, p. 684). Indeed, some managers would only allow access to a small number of visitors,

especially at religious sites or shrines, because of the impact they may cause (Olsen, 2006; Shackley, 2009).

Thus, access to HVAs and their resources is often restricted and strictly controlled (Corsane, 2005). This is because some HVAs have rigidly dominated conservative management structures, thus they may operate exactly in the same way for years without changing the approach (Dueholm & Smed, 2014: Shackley, 2009). Thus, some HVAs managers tend to put a strong emphasis solely on preservation, without taking into account a site's contemporary purpose (Grimwade & Carter, 2000; Smith, 1999; Timothy & Boyd, 2006) and visitors' changing, diversifying and individual expectations and demographics (Leask, Barron, & Fyall, 2013; Massara & Severino, 2013; Sheng & Chen, 2012).

This contemporary purpose and diverse, changing visitors' expectations are influenced by increasing role of social media and new technologies (Law, Buhalis, & Cobanoglu, 2014; Mariani, Buhalis, Longhi, & Vitouladiti, 2014; Xiang & Gretzel, 2010) that visitors can easily access today (an aspect explored in more detail in chapter four). The changing demographic profiles of visitors (Leask, 2010; McKercher & Wong, 2004), on the other hand, may significantly influence the visitors' activities and use of facilities and services at the attractions (Leask & Barron *et al*., 2013). Thus, the access to HVAs is not solely about accommodating visitor numbers, but more importantly about accommodating various visitors groups and profiles and their above mentioned increased expectations (*ibid*.).

Issues relating to access are particularly visible at Stonehenge, one of the most popular, and at the same time controversial, ancient World Heritage sites (Bender, 1998). The extremely high visitor numbers at this site have led to serious damage and deterioration (Timothy & Boyd, 2003) and, as a consequence, access to Stonehenge has been restricted to particular groups (English, 2002). For example, visitors coming for religious purposes have limited access, whereas scientists can easily assess the site (Mason, 2010). Due to the nature of the site, which is a prehistoric temple with religious meaning, visitors are not allowed to touch or come close to the stones, which, in turn, diminished their experience of the site (Bender & Edmonds, 1992, Mason, 2010). Instead, visitors are provided with a hand-held,

mobile-phone-sized electronic device, known as an audio wand, which may limit the experience. Thus, this international icon exemplifies many of the issues related to access, conservation, and visitor experience (Mason, 2010; Mason & Kuo, 2008).

Carter and Grimwade (1997) argue that restricting access provides only a temporary solution to the problem and requires ongoing funding. They suggest that this approach is becoming less adequate as it focuses solely on unconditional preservation, which creates constraints for society's use and appreciation of the heritage resources (Mason, 2005). Correspondingly, the issues with access to HVAs, including Stonehenge, have been the subject of a long-term argument and have raised a general debate regarding the character of heritage sites and national monuments, and access for the general public for whom in most instances the sites hold emblematic significance (English, 2002; Mason, 2010). The challenge lies not in the restriction of visitor access but in maintaining heritage sites' accessibility in a manner that sustains their significance and, where appropriate, enhances their value (Negi, 2012).

2.6.3 The Impact of Increases in Visitor Numbers - Overcrowding

Access restrictions at some HVAs are a response to a rapid increase in visitor numbers, which has resulted from a range of demographic and social developments. These include a general increase in population and alterations in consumer travel patterns (Gunduz & Erdem, 2010). The exposure of HVAs through popular media, which has caused the phenomenon of travelling to locations featured in films and other media products (an aspect explored in depth in the next chapter), has also contributed to increased visitor numbers and the associated management concerns (Busby & Klug, 2001; Connell, 2012; Took & Baker, 1996). In addition, increased visitor numbers have given rise to a number of management issues and visitor management dilemmas, as Shackley (1998) indicates. She argues that visitor management has become a "new and as yet inexact science which aims to balance the needs and requirements of the visitor with the potential impact that the visitor may have on fragile buildings or artefacts" (Shackley, 1998, p. xiii). These dilemmas result from the exposure of sites to visitors, which, if

uncontrolled and ineffectively managed, bring negative visitor impacts. Indeed, conservation of heritage resources creates a number of challenges, largely as a result of human impacts (Timothy & Boyd, 2006), which are a consequence of a lack of appropriate management techniques (Garrod, 2008).

The increased visitor numbers may cause a number of issues, including congestion and overcrowding (Cochrane & Tapper, 2008; Santana-Jiménez & Hernández 2011). Overcrowding may have a drastic effect on the built heritage through vandalism, graffiti, accidental damage, general wear and tear and litter. Wear and tear is visible at almost every well-known heritage site, especially where visitor numbers exceed carrying capacity. According to Timothy and Boyd (2006) graffiti, litter and pollution are also important problems. Pilfering, which refers to souvenir hunters, theft in the gift shop, and theft of significant artefacts or parts of exhibits, is also deemed to be a difficult challenge to deal with (Garrod, 2008; Timothy & Boyd, 2003, 2006; Dutton & Busby, 2002).

The issues with overcrowding depend on a site's carrying capacity, which, when exceeded, causes visitors difficulty in moving about as well as queues in various specific locations on the site (Garrod, 2008). Indeed, the United Nations World Tourism Organization (UNWTO) notes that this issue could occur when "the number of visitors is excessive in relation to the carrying capacity of the destination or site to accommodate that flow" (UNWTO, 2004, p. 3). Garrod (2008) recognised that overcrowding may not necessarily affect the whole area but only specific parts, such as the entrance area, exhibit rooms, shops, the cafe area or the toilets. Overcrowding may also be caused by significant and recognisable periodic events, such as holidays, school breaks and festivals – known as fluctuating congestion (UNWTO, 2004). If these events are repeated, action to minimise the impact should be taken by employing active management and careful planning (du Cros, 2008). There is also permanent congestion which "occurs when the place experiences large and continuing levels of visitation, in other words, continuous overcrowding" (UNWTO, 2004, p.7).

These issues also partially arise due to the fact that heritage sites which serve as HVAs are, in many cases, not designed to serve large numbers of visitors (Garrod,

2008). Apart from the physical impact on resources, overcrowding also results in negative visitor behaviour as well as dissatisfaction, as they are not able to experience the value and character of the site (Yeh, Aliana, & Zhang, 2012). Indeed, this popularity of heritage sites in turn creates congestion and overcrowding which may diminish the heritage value and the visitor experience (du Cros, 2008).

> Overcrowding can decrease the quality of visitors' experience. Evidence suggests that on busy days the amount of time a visitor spends inside a crowded house museum can fall by up to 60% compared to a quiet mid-week day.
>
> (UK National Trust, cited in UNWTO, 2004, p. 8)

Therefore, managers are concerned with how to enrich the experience and, at the same time, lessen and manage visitor impact without compromising the authenticity of the site (Dueholm & Smed, 2014; Fyall & Garrod, 1998; Hughes & Carlsen, 2010).

In most situations, crowding is perceived as negative, as it may produce distress and irritation. However, if an individual is personally involved and identifies themselves with the visited settings, they may have an increased tolerance for other people's company which may, as a result, have a positive impact (Goulding, 2000b). In some cases, sites may benefit from crowding, this, however, depends on the type of tourism development and nature of the site (Santana-Jiménez & Hernández 2011). For example, religious, sacred or sensitive heritage sites which have become popular not only among religious but also among general tourists as well (Nyaupane, Timothy, & Poudel, 2015; Shackley, 2005) are much more effectively experienced and appreciated when visitors have a chance to engage with the site and absorb the surrounding environment, and the value of the objects, which overcrowding makes more difficult (Leask & Yeoman, 1999; Shackley, 2009).

2.6.4 Seasonality Issues

Due to the diverse and changing nature of demand, and rather fixed nature of supply of capacity and resources, seasonality is one of the most problematic

aspects for the attraction sector (Connell *et al.,* 2015; Cuccia & Rizzo, 2011). Many of attractions suffer from overcrowding during the peak tourist season and overuse of resources (Pegg, Patterson, & Gariddo, 2012), whereas the off-peak period may result in partial or even complete shutdown (Connell *et al.,* 2015). There are, however, a number of attractions that will try to remain open despite low season. Due to high competition from other attractions and leisure, attractions, in order to remain open, will have to diversify and develop new, more sophisticated products to maintain the required level of revenue generation for conservation purposes (*ibid.*).

Thus one of the main issues related to this complex phenomenon (Butler, 2001) is a reduction in revenue and difficulty of ensuring efficient utilisations of resources (Goulding, 2008; Hudson & Cross, 2005). Another significant problem related to seasonality is a reduction of staff due to unused capacity and unutilised resources and infrastructure (Pegg *et al.,* 2012). This, in turn, creates an ongoing issue for managers in terms of recruitment and retention of full-time employees (Butler, 2001; Goulding, 2008). Seasonality is deemed to be responsible for difficulty obtaining relevant funding, as well as varying return of investments (Jang, 2004). Instability in the local labour market, as well as lack of training and development for the seasonal staff, are also resulting from seasonality (Goulding, 2008). Seasonality in tourism and the visitor attraction sector should be considered as a complex phenomenon, rather than perceived fluctuations in visitor numbers, thus managers should respond in a proactive way (Connell *et al.,* 2015; Goulding, 2008).

2.6.5 Management of Revenue - Challenges and Concerns

Revenue management, or yield management, is a tool which manages the site's profitability by maximising revenue from the sale of tourists services, facilities, improvement of those services, and through pricing market segmentation (Ingold, McMahon-Beattie, & Yeoman, 2000; McMahon-Beattie & Yeoman, 2004). Although perceived as a valuable mechanism, heritage managers, in some instances, do not consider revenue generation as their primary concern (Goulding, 1996) and are rather sceptical of investigating more direct means of raising the necessary funds

for conservation work (Garrod & Fyall, 2000; Leask & Fyall *et al.*, 2013). This may result in a lack of funding for urgent conservation work and preservation of heritage resources, which are under threat from natural corrosion as well as from the growing impact of visitors (Darlow *et al.*, 2012).

However, in recent years, HVAs have been facing a decrease in public funding as well as rapidly emerging competitors from diverse areas with clearly defined commercial objectives (Leighton, 2007). Thus, the competitive, diverse and over-supplied marketplace in which heritage management operates, and when combined with a decline in funding, forced management to become more open to different pricing strategies, retail and catering services, on and off site events, and entertainment activities (Leask, 2008, Leighton, 2007; Leask & Fyall *et al.*, 2013). Due to the above issues, the more sophisticated ways to engage visitors through diverse and new, rather than traditional, products has also become a significant aspect on the heritage management agenda (Richards & Wilson, 2006; Taheri, Jafari, & O'Gorman 2014).

Those revenue generation activities, although increasing revenue streams, may be regarded as conflicting for some HVAs (Garrod, Leask, & Fyall, 2007; Leask, 2008). In this context, visitor-oriented approaches and commercial activities for some HVAs may simply not be appropriate, or may clash with conservation and preservation strategies (Leighton, 2007). What is important to emphasise is that heritage sites differ significantly from general visitor attractions in their aim, objectives, management practices and approaches, therefore, the application of revenue generation at such sites is much more challenging (Garrod & Fyall, 2000; Leask *et al.*, 2002). Due to the complex management, some HVAs are physically incapable of operating in a commercial manner to increase revenues (Wilkes & Richards, 2008).

Furthermore, the focus on revenue generation rather than conservation, preservation or education may cause conflict between managers of heritage sites, who in some cases place greater emphasis on gaining profit, and curators, who aim to protect and conserve the site and its resources (Leask & Yeoman, 1999; Shackley, 2005). This conflict is most visible in cases where managers are not

from curatorial staff; therefore, they perceive the value of heritage in economic terms (Porter & Salazar, 2005). The conflict may also occur between stakeholders, guests, hosts, development agencies and local communities (Porter & Salazar, 2005).

Managers of HVAs may see revenue generation as a form of commodification, believing that heritage should not be put on sale and compromised with commercial activities (Garrod & Fyall, 2000; Ho & McKercher, 2004). This is especially visible at sensitive sites such as religious (Shackley, 2009) or dark tourism sites; for example, Auschwitz in Poland or Cape Coast Castle in Ghana. According to Sharpley and Stone (2009), revenue generation at sites of a sensitive nature is unethical and managers of heritage of this type should seek financial support from government institutions for site preservation and development. What is more, some religious sites have limited capacity to generate revenue from visitors (Shackley, 2009). As Austin (2002) further indicates, visitors feel that they own the past that is being exploited for profit-making purposes. Therefore, at these types of heritage sites revenue generation is not necessarily seen as a demand management tool or value indicator (Leask *et al.*, 2002).

However, recent research on revenue generation at visitor attractions in Scotland revealed that the sites, which are not necessarily of a sensitive nature, also do not take the opportunity to make use of this mechanism to improve revenue streams and overall site management (Leask & Fyall *et al.*, 2013). This failure to capitalise on the implementation of some form of revenue generation was, in some cases, related to a lack of technology or skilled staff able to employ different revenue activities (*ibid.*). Heritage sites should improve their revenue generation techniques in order to effectively target visitors, as this helps to make better use of limited resources and achieve the set management objectives (Chabra, 2009; Leask & Fyall *et al.*, 2013). It may enhance heritage sites' competitiveness, as well as helping to ease the progress of becoming more visitor oriented and more responsive to visitor needs and expectations (Leask *et al.*, 2002). Managers should still consider implementation of a pricing strategy which, when appropriately

applied, can improve heritage management and move it towards a more sustainable approach (Leask & Fyall *et al.*, 2013; Yang, Wall, & Smith 2008).

2.7 Conclusions

This chapter served as a theoretical introduction to this thesis. It has explored a variety of definitions and concepts of heritage and heritage tourism, as well as current issues, challenges, and approaches to heritage management – setting the broad theoretical context for this thesis. The first part of this chapter commenced with an introduction to the themes and approaches to the broad area of heritage studies, highlighting contradicting views among disciplines and fields. The chapter critically appraised existing definitions of heritage, criticising those definitions which regard heritage merely at a material level and as something that has been inherited. This approach, although relevant, is deemed to be too simplistic as heritage is an immense concept which is, to some extent, indefinable and elusive. Although no preferred or strict definition is chosen here, it is argued that heritage is a heterogeneous, personal and emotional concept, understood by individuals differently and in accordance with their own background and experiences. This approach resulted from the tourism and consumer view on heritage, which, at the same time, allows understanding of the individual nature of HVAs.

Thus, an explanation of the role and purpose as well as the meaning of HVAs was provided. It was argued that they are firmly interlinked with heritage and that the concept should be considered at a multidimensional level as socially constructed spaces where visitors encounter a bricolage of experience. Furthermore, this chapter revealed that heritage sites function at a non-material level, where visitors come to consume experiences, which makes heritage management particularly challenging.

This chapter has also investigated heritage tourism management issues and challenges. Indeed, the discussion revealed a number of issues that heritage management will have to address in an ever-changing contemporary society. The concerns vary from conservation, to issues increasingly related to human aspects – such as visitor expectations, experiences and interpretation. The tension between tourism and heritage objectives has also come to light during the

discussion, as these objectives are very often conflicting for managers of heritage sites. This chapter also exposed issues related to restricted access, revenue generation, visitor impact and overcrowding, as well as ethical dilemmas related to the heritage management and tourism development. Having synthesised literature on the heritage and heritage tourism management field, it has become apparent that although heritage tourism management has been widely acknowledged this was predominantly based on more traditional quantitative methodologies. The review of literature also revealed that heritage management challenges were not explored at HVAs where film-induced tourism has taken place, despite the fact that the impact of this phenomenon on destinations has been emphasised by a number of authors. The film-induced tourism field is therefore explored in the next chapter.

Chapter 3: Film-Induced Tourism – Critique, Definitions and Issues

> Media are an integral part of popular culture and, as such, are an essential element in moulding individual and social experiences of the world and in shaping the relation between people and place.
>
> (Burgess & Gold, 1985, p. 1)

3.1 Introduction

The aim of this chapter is to explore the nature of media-related tourism in general and film-induced tourism in particular, in order to provide a comprehensive overview of that tourism niche. Therefore, this chapter explores the characteristics and features of literary-, television-, and film-related tourism phenomena and provides an overview of the key concepts from existing academic research. It commences by looking at the nature of the media and provides a critique of media's influence on the audience, drawing on media and communication theorists, such as Couldry (2000); Katz and Lazarsfeld (1955); Kellner (1995); and Klapper (1960).

The discussion leads to an exploration of existing research regarding film-induced tourism, seeking the most adequate definition for the purpose of this thesis and simultaneously investigating the nature of film and its role in inducing people to visit the featured destinations. In addition, throughout the chapter, the unique elements of film are investigated and the role film plays in the creation of perceptions and expectations of a place is presented. This chapter also shows how Destination Marketing Organisations (DMOs) take advantage of film in the development of marketing-related activities, which also play a significant role in shaping visitors' expectations of a place, and which are, at the same time, an integral part of the experience of a place.

3.2 Critique of Media and its Effect on Audiences

Modern society is surrounded by images, or even, as Becker (2004, p. 147) argues, "bombarded" by them. Media such as books, films, television and increasingly various social networks are powerful tools which use images to influence and shape people's views and perceptions of the world (Couldry, 2000; Couldry & McCarthy, 2004; Kolker, 2009; Månsson, 2009). Through these images

people's daily life routine, political and social opinions are constructed (Alasuutari, 1999; Kellner, 1995). Avgerinou and Ericson (1997, p. 287) claim that "we live in an era of visual culture, in the so-called *bain d'images,* which influences enormously our attitudes, values and lifestyle". Signs, icons, symbols and myths are employed to build the narratives and stories which are told through various media and are, to some extent, considered an element of social reality (Alasuutari, 1999), helping to determine social and cultural norms (Grossberg, Wartella, & Whitney, 2006).

Media studies as a field is rooted in early-twenty-century social theory and literary criticism concerned with social issues (Dierberg & Clark, 2013). Indeed, interest in the influence media may have on individuals and society, some of which may be a cause for concern, was provoked by a number of social and political events starting from World War I, which led to research examining the phenomenon of propaganda (Wimmer & Dominick, 1987).

Propaganda practices and techniques, along with examples of its influence on mass behaviour, resulted in "magic bullet" theories (Sproule, 1989), also known as the "hypodermic needle" of media power on audiences, which was one of the main paradigms in media studies (Davis, 2006; Morley, 1992; Wicks, 1996). The theory, according to Katz and Lazarsfeld (1955), has its roots in 1930s behavioural studies. The theory argues that people passively consume media messages which are as powerful as a weapon, therefore, the audience is vulnerable to their influence (Lasswell, 1927; Lippmann, 1922). Thus, society was perceived as easy to control and manipulate by the media which was used to promote propaganda (Baya, 2013). The "hypodermic needle" notion was eventually refuted by Lazarsfeld, Berelson and Gaudet (1948) and considered to be no longer adequate or valid. The theoretical framework of Katz and Lazarsfeld (1955), on the other hand, allowed for a deeper conceptualisation of media and its effects on the audience. Their concept also undermined the theory of a passive and mindless audience, at the same time influencing further media effect research.

One of the most influential publications is that of Klapper (1960), who also confirmed that media has a relatively small impact on the audience. He argued that media is one of many factors that may influence the viewer. He claimed that mass

communication ordinarily does not serve as a necessary and sufficient cause of audience effects, but rather "functions among and through a nexus of mediating factors and influences […] [and] when mass communication does affect people, these effects tend to be minor and short-lived" (Klapper, 1960, cited in Perse, 2000, p. 25). Media, nevertheless, is deemed to be one of the main factors that alter culture and society (McLuhan, 1964). Indeed, nowadays, people, as never before, are consuming media products which are pervasive in society; this consumption is one of the characteristics of our culture and society (Kim, 2012). Media, in particular television and film, has become an increasingly conventional form of socialisation (Morgan, Shanahan, & Signorielli, 2002) and play role as a socialisation mediator (O'Guinn & Shrum, 1997).

3.3 Overarching Interdependence between Tourism and the Media

Although media and tourism may seem to be two unrelated fields of inquiry, in fact they have many common features and a number of correlations (Crouch, Jackson, & Thompson, 2005). Cohen (1986) was one of the first authors to recognise the link between media and tourism. Butler (1990), a few years later, revealed media's influence on tourism patterns. In the same year, Urry (1990) also acknowledged the link between tourism and the media in his seminal book *The Tourist Gaze*.[3] Indeed, media has become a significant trend in tourism, playing a major role in the popularisation, representation and development of destinations (Butler, 2011). In addition, "the pervasiveness of film in today's globalised society has reinforced the relationship between media and tourism" (Beeton, 2005, p. 3).

Media and tourism are two separate fields of study, which tend to follow a "shared logic inherent to people's life" (Jansson, 2002, p. 429) and have converging "historical trajectories" (Mazierska & Walton, 2006, p. 7). Extensive exposure to media messages and information creates a society which perceives the world

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[3]The analysis of tourism in the 1990s has been strongly influenced by the work of John Urry. In his seminal work *The Tourist Gaze* Urry (1990) endeavoured to bring out the fundamentally visual nature of the tourist experience and visual consumption of the tourist attractions. He argued that tourists gaze at what they encounter and that the gaze is socially constructed. According to Urry's theory, heritage sites featured in a popular film are the subject of this tourist gaze which can be romantic (more individual) or collective.

through mediated images (Baudrillard, 1994). In the same vein, Urry (2002) argues that people gaze upon places and when the gaze is influenced by media, such as film or television, it becomes mediatised and at the same time collective, where people go to gaze upon places due to their "mediated nature" (Urry, 2002, p. 151).

This means that media exposure makes the place "mediatised" (Edensor, 2001) and tourists' perceptions are "intertwined with the media gaze" (Jansson, 2002, p. 431). As Jansson (2002) explains, media spaces encompass multiple media messages conveyed through films, television, radio, photographs and books that accompany people on a daily basis. He further argues that while these media images and conveyed messages are circulated and consumed in a "sociophysical spaces, they also *represent* these other spaces, providing people with both realistic and phantasmagorical visions of the world" (Jansson, 2002, p. 432). Månsson (2011) takes the discussion further, arguing that various media intertwine through the convergence process creating "mediatised tourism" (Månsson, 2011).

Media has become a marker of tourism and, as Urry and Larsen (2011) argue, are omnipresent. They also state that tourist gaze and media gaze extensively overlap and reinforce each other "creating media cultures" (Urry & Larsen, 2011, p. 116). Therefore, it is clear that there is an "overarching and necessary interdependence between tourism and the media" (Crouch *et al.* 2005, p. 1) and that the two separate fields of inquiry are increasingly interwoven (Davin, 2005). Jensen and Waade (2009) call this relationship between media and tourism, and media's influence on peoples' behaviour, the "touristification" of popular culture (Gyimóthy, 2010, p. 492). As demonstrated, the relationship between visual media and tourism is well acknowledged; however, the amplified commercial sophistication of the integration between tourism and diverse popular media products is an emerging aspect in media and tourism studies (Månsson, 2009).

3.4 The Nature and Phenomenon of Media Related Tourism

This section provides an overview of different media such as literature, television and film, which influence tourism in general and tourism practices in particular. Although literary tourism or television tourism is not a focal point of this thesis, it is important to acknowledge these phenomena as they share similarities with film-

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induced tourism. Moreover, both RC and AC, which serve as case studies for this thesis, featured in films adapted from novels, thus such an overview is of relevance here.

3.4.1 Literary Tourism

> Words are the building blocks of image creation and projection, as well as being the means by which we convey our expectations and experiences. In tourism terms, literature can initially be seen broadly as a fundamental reservoir of words that can inform, envision, stimulate, motivate and inspire.
>
> (Robinson & Andersen, 2004, p.4)

Literature has inspired travel throughout history, starting from the fifth century BC with Herodotus and "The Histories", in which he exposed various locations to the public, such as the River Nile, through written words (Walter, 1988). Herodotus, the father of ethnography, geography and history, was also a traveller whose work induced not only the Greeks but also the Romans to travel to various places and explore aspects of the world which he described in his work (Stiebel, 2007). Travel described in literature was also apparent in the European Grand Tours of the eighteenth century, during and after which travellers painted, wrote poems and kept diaries to describe their experiences of particular destinations visited while "on tour", inspiring in other people a desire to see those places (Butler, 1990). The places portrayed through literature and other forms of art become markers for various locations, turning them into tourist destinations (Butler, 1990; Rakić & Lester, 2013). Locations in the UK, such as Haworth – connected with the novels of the Brontë sisters, the romantic landscape of the Scottish Highlands – depicted in Sir Walter Scott's *The Lady of the Lake* and William Wordsworth's poem *The Solitary Reaper*, have become objects of the tourist gaze (Aitchison *et al.*, 2000; Selby, 2004). Indeed, media products such as books, novels or poetry have influenced visitors' perceptions and inspired them to visit various destinations and heritage sites. In this regard MacCannell (2001, p. 40) argued that:

> We increasingly come across tourists exploring the world as depicted in literature, discovering real locations used in fiction and seeking to correlate fictional locations with some markers of reality.

Literary places are either associated with artists and writers, or with places that served as settings for a book (Herbert, 1995). Literary tourism is defined as visits "to places celebrated for associations with books or authors" (Squire, 1996, p. 104). In addition, literary tourism is a "dimension of cultural tourism, representative of yet another set of experiences" (Robinson & Andersen, 2002, p. 2). Moreover, literary tourism is based on "the subjective act of reading, an initially intimate and private activity where the reader engages in self making" (Robinson, 2004, p. 52). Herbert (1995) argues that some heritage sites have only survived because of the association with a writer or with a novel that features that particular place, as they have been visited due to the literary connection rather than due to the place's historic attributes (Smith, 2003). Furthermore, a number of rural locations have strengthened and revived their images by drawing attention to their historic connections in literature (Croy & Walker, 2003). Therefore, literary tourism has provided a significant contribution to the economy for many rural areas, offering the development of alternative tourism activities (Yiannakis & Davies, 2012). Literary tourism is thus employed as a branding and marketing strategy to boost the attractiveness and economic benefits of a destination (Hopped *et al.,* 2014).

A number of scholars have acknowledged the relationship between literature and tourism, demonstrating how tourism constructs, utilises and commodifies historical and contemporary literature (see for example: Fawcett & Cormack, 2001; Herbert, 2001; Smith, 2003; Squire, 1996). Indeed, as is shown in Figure 3.4.1.1, literature has been transformed by the consumption, production, re-production, commodification, communication and distribution for tourism purposes (Robinson & Andersen, 2004).

Figure 3.4.1.1 An example of the use of literature for tourism consumption

(The Scottish Literary Tour Trust Website, 2012)

As Figure 3.4.1.2 presents, a number of destinations have developed associations with authors and literature as a promotional tool to create imagery and add value and additional meaning to an area (Croy & Walker, 2003). As a further example of the relationship between literature and tourism, Allan Riach, a professor of Scottish literature, together with VisitScotland, has developed *A Traveller's Guide to Literary Scotland*, which promotes 60 places in Scotland associated with writers and stories from Shetland to Ecclefechan (see Appendix A). In addition, novels connected to writers or places may evoke strong emotions and memories related to family life, youth, or nostalgia about life in the countryside, which in turn may trigger a visit (Squire, 1994). Moreover, the landscape depicted in books can play a role as a motivating factor, as in the novel *Anne of Green Gables* in which Montgomery describes an idyllic landscape and nature (Fawcett & Cormack, 2001). What is more, some of these places are the work of the author's imagination and, although they have connections with a real location, are difficult to locate in real settings (Smith, 2003). For example, Thomas Hardy named an area of south-west England

Wessex which, although a fictional region, was embedded in a real part of England (Short, 1991).

Figure 3.4.1.2 Promotion of destinations through literature

(The World Traveler, 2013)

A number of well-known books today continue to induce people to visit the particular locations associated with them. Peter Mayle's book *A Year in Provence*, published in the 1990s, boosted tourism to that French region; visitors seek out the beauty, innocence and possibly even a sight of Mayle's country home, using the book as a travel guide (Heelan, 2004). The publication of Dan Brown's novel, TDVC, increased visits to various heritage sites in Paris, where the majority of the action takes place, but also affected the RC heritage site located in Scotland (Heelan, 2004; Tzanelli, 2010). According to Månsson (2010), visitors to RC, similar to those visiting Provence, used the book as a guide in their search for signs depicted in TDVC. Books such as TDVC have been made into films and appeared in cinemas and then on television or in the form of a DVD, computer games, blogs and other Internet forums creating convergence culture (see for

example: Jenkins, 2006; Månsson, 2009, 2011). Although, literature such as novels, other books, or poetry can influence people's perceptions and decisions to visit the featured locations, as a number of previously mentioned authors demonstrated, it is usually the association of novels with cinema that acts as the push factor for visitors (Law, Bunnell, & Ong, 2007). Nevertheless, the impact of literary tourism is still visible and cannot be underestimated; therefore, it needs to be acknowledged in order to be properly managed (Beeton, 2005).

3.4.2 Television and Tourism

> […] [television] has an intellectual and emotional importance in society because it admits ideas and individuals, whether in dramatic scenarios or in factual programming, into general social discourse of the nation.
>
> (Ellis, 1992, p. 282)

In the postmodern world, there is a visible shift from the literary to visual images (Lash, 1988), which took the place of written text (Potter, 2013). Indeed, nowadays, fewer people rely on written media to obtain information; therefore, the emphasis has shifted from the written word to visual media (Butler, 2011). This has resulted in the enormous popularity and growth of visual channels of communication, such as film and television which have become significant and omnipresent forms of entertainment and sources of knowledge and information (Beeton, 2005). TV dramas, soap operas and television series increasingly dominate the TV schedules in the UK (Kim & Long, 2012) and are watched by around 32 million British soap opera enthusiasts (Hobson, 2003). A number of British, as well as international television programmes, encouraged and stimulated tourism activities in the locations associated with them (Connell, 2005; Croy & Walker, 2003; Kim & Long, 2012). The BBC's *Pride and Prejudice* television series, for example, used the National Trust's Lyme Park in Disley, Cheshire to represent Mr Darcy's extraordinary Pemberley Hall, leading to a 178% increase in visitor numbers to 91,437 compared with 32,852 in previous years (Tooke, 1999). In addition, the BBC received a prestigious award from the British Tourist Board in 1996 for its exceptional contribution to tourism (Sargent, 1998). A more recent example of television series influencing demand to a destination is *Breaking Bad*, which

become "cult hit" drawing the viewers to the city of Albuquerque in New Mexico in search of Heisenberg's hometown (Lonely Planet, 2015).

The longer screening time of television series and soap operas (Kim & Long, 2012) allows for the creation of a unique relationship between a viewer and the story (Kincaid, 2002) and acts as a shop window for a destination that people are able to peruse at regular times from the "comfort of their armchair" (Connell, 2005, p. 764). Kim and Long (2012) explain that because of longevity, regular viewing of TV soap operas or series creates a stronger attachment and involvement in events and characters, empathy and emotional connection, as well as para-social interactions, than other media. This, in turn, encourages audiences to visit the locations associated with their favourite television series or soap operas. Regular exposure to a TV series or soap opera may also shape and construct tourism spaces and visitor experiences, which will be different from those connected to a single release film as they may create slightly different expectations of the depicted locations (Kim & Long, 2012). Moreover, TV series and dramas do not have the same worldwide effect and overnight impact as films (Evans, 2004). Historic television series, for example, provide a more exciting and at the same time nostalgic version of the past than films, creating heritage commodities for tourism (Sargent, 1998).

Indeed, a number of television programmes, such as soap operas or television series have initiated a wide range of television-themed products such as the Coronation Street experience - Granada Studio Tour (Couldry, 1998), and Brother Cadfael Car Trails in the Shropshire countryside (Shropshire Tourism, 2012). Following the showing of the popular series *Heartbeat*, the part of North Yorkshire that featured in the series was branded "Heartbeat Country". Edensor (2001) argues that television series and dramas, mapped on to the landscape in which they are set, distinguishes these places through the production of a theatrical signature by which the viewer acquires familiarity with the places.

3.4.3 Film and Tourism - The Unique Elements of Film

> Illusion in the cinema is not based as it is in the theatre on conventions tacitly accepted by the general public; rather, contrariwise, it is based on the inalienable realism of that which is shown.

(Bazin, 2009 p. 353)

Film is an art and is an integral element of our culture, or a form of culture (Urry & Larsen, 2011) and the film companies are aptly called the dream factories (Doroba, 1986) that have a power to create magic images that induce the audience and create a pull to potential destinations. Rewtrakunphaiboon (2009), on the other hand, argues that film images attract people to the scenery and landscapes of lesser known locations, while the stories, themes, events and actors in the films create a particular feeling, sentiment and viewpoint of the places visited. Busby and Klug (2001) argue that some people visit certain locations only because they have seen them on screen; however, they may not necessarily have any previous knowledge about those locations. They further indicate that some heritage sites become popular solely because these sites featured in a film and this is what distinguishes them from other historic buildings (Busby & Klug, 2001).

Pan and Ryan (2011), drawing on Faulkner's (1978) philosophy and heritage dichotomy, categorised heritage into organic and induced. They state, similarly to Busby and Klug (2001), that induced heritage develops from the media exposure which makes the sites distinctive, outstanding and memorable. This is because images and representation of places in various films, including historical films, have an important role in constructing and forming tourism spaces, raising awareness and making them emblematic attractions (Kim & O'Connor, 2011).

However, to have an inducing effect (Croy & Walker, 2003) and to become a successful medium for tourism, films need to be "memorable enough to capture awareness and sustain the interest of people who do not have the immediate ability to travel" (Riley & Van Doren, 1992, p. 267). In addition, in order to generate tourism benefits, films need to present a strong story with a positive uplifting tone where place plays a key role in the plot (Buchanan, 2007). What is more, the

location itself needs to have featured strongly enough to be attractive for the potential visitors (Croy & Heitmann, 2011).

Kim and Long (2012) further the discussion by claiming that a films' genre characteristics play an important role in influencing visitors' behaviour, such as motivation, expectations and experience. This is especially visible with historic films (Frost, 2006; Butler, 2011) which feature historical characters, such as William Wallace in *Braveheart.* Neither the William Wallace Monument nor Stirling Castle featured in *Braveheart* but, due to their associations with the period and characters in the film, they both experienced substantial and long-term increases in visitor numbers after the film was released (Croy & Walker, 2003; UK Film Council, 2007). Butler (2011) claims that it is the plot, storyline, actors and values of the film, rather than its location, that attracts viewers in the first instance. In addition, visitors are more attracted to sites which are strongly associated with the story seen in a film, rather than sites which solely serve as a backdrop to the film and have little or no connection to the story (UK Film Council, 2007). Took and Baker (1996, p. 93) explain that:

> It seems that if the film location is the true setting, the visitor visits the location; if the film location represents a fictional setting, the visitors go to the location; but if the film location represents a different actual setting, the visitors go to the pace represented.
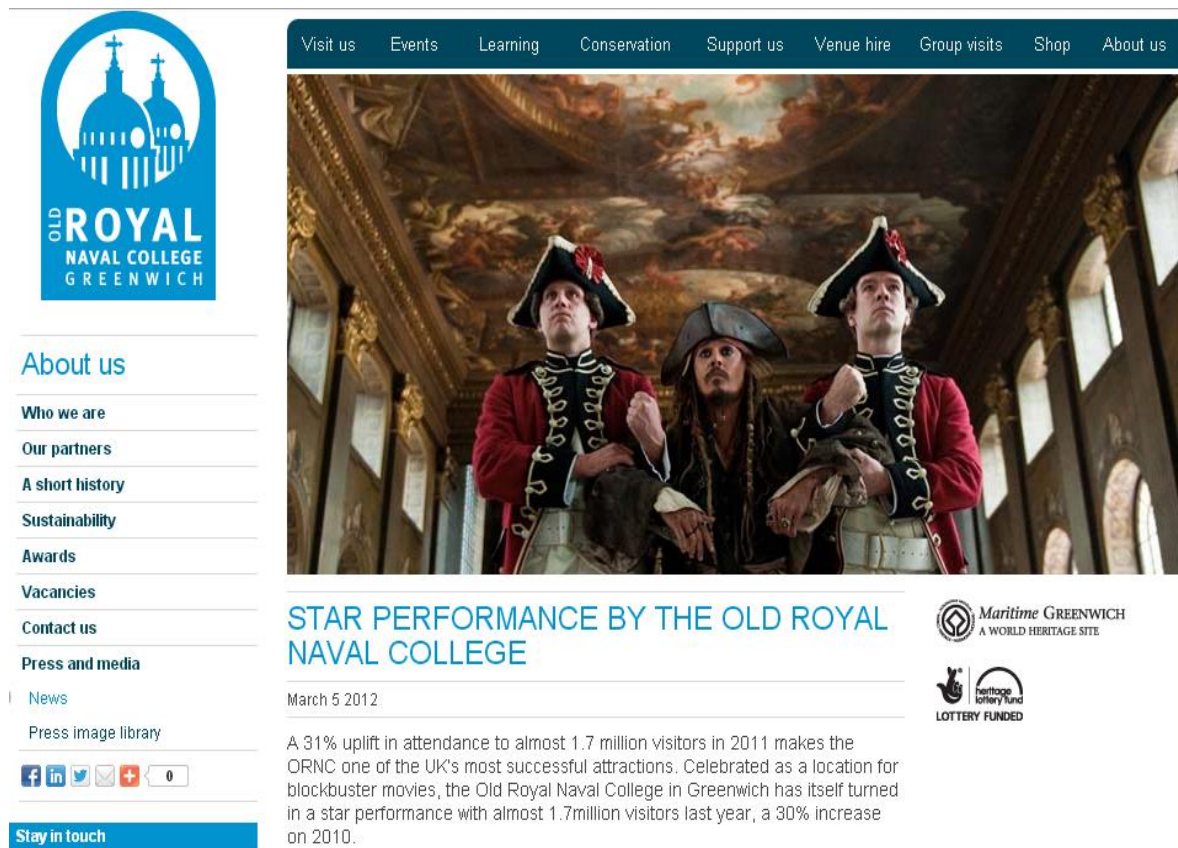
This means that visitors are drawn to the sites when the story and site in the film are closely connected, involving the viewers in the story, which creates an emotional experience, which is then also linked with the location (Took & Baker, 1996). The only exception to that pattern is the situation where the setting of the film is fictional but is depicted as having particular influence on the characters. In addition, sites which serve as a form of backdrop create a mood or atmosphere for the characters and plot and become part of the story (Robinson, 2004). This automatically makes the backdrop part of the story itself, creating specific emotional links with the audience who become eager to visit those locations (Bolan, Crossan, & O'Connor, 2007; Croy & Walker, 2003).

3.5 Film-Induced Tourism Definitions and Examples

Due to the above described impact of various media products on the audience, travelling to locations featured in films, television or cinema has become a global phenomenon creating a tourism niche known as film-induced tourism (see for example: Beeton, 2005; Macionis & Sparks, 2009; O'Connor, Flanagan, & Gilbert, 2008). Film-induced tourism was already discernible before the Second World War with the release of an early feature film in 1939 entitled *The Mutiny on the Bounty* (Bee, 1999, cited in Roesch, 2009) which influenced visits to Tahiti, turning it into one of the most visited tourist destinations almost overnight. Films, such as *The Third Man* (1949), *Niagara* (1953), *Bridge on the River Kwai* (1958) and *Close Encounters of the Third Kind* (1977), have also created images in peoples' minds strong enough to pull them to the destinations depicted.

However, Grihault (2003) argues that film tourism did not develop significantly until the release of the Hollywood blockbuster *Jaws* (1975), which reached a global screen audience. In recent times, films such as *A Knight's Tale*, TDVC, the HP series, *Alice in Wonderland, Pirates of the Caribbean* and *Brave* have increased visits to various HVAs in the UK, such as the William Wallace Monument, RC, Alnwick Castle, the Old Royal Naval College and Antony House as well as Dunnottar Castle (The Scottish Tourism Alliance, 2013). The Old Royal Naval College heritage site, for example, only became a significant visitor attraction after it featured in the latest *Pirates of the Caribbean* adventure (ORNC, 2012). As Figure 3.5.1 shows, after the film's release, the site saw a 31% increase in visitor numbers, to almost 1.7 million in 2011, which made the Old Royal Naval College one of the most successful visitor attractions in the UK in that year (ORNC, 2012).

Figure 3.5.1 The Old Royal Naval College hits the big screen

Film-induced tourism, which can be seen as a sub-category of pop culture tourism (Gyimóthy, Lundberg, Lindström Lexhagen, & Larson, forthcoming in 2015; Larson, Lundberg, & Lexhagen, 2013), is simply defined as tourist visits to a destination featured on television, video or the cinema screen (Evans, 1997). The phenomenon is similarly described from the business point of view, which defines it as the business of attracting visitors through the portrayal of a place or a place's storylines in film, video and television (Scottish Tourist Board, 1997, cited in Grihault, 2003). Busby and Klug (2001, p. 316) expand the definition further, defining it as "tourism which involves visits to places celebrated for associations with books, authors, television programmes and films", however, they also use the term "movie-induced tourism", similarly to authors such as Riley, Baker and van Doren (1998). In their seminal work, Riley and van Doren (1992) attempt to conceptualise film-induced tourism, associating it with the notion of hallmark

events.[4] Although film-induced tourism shares some similarities with hallmark events there is an inconsistency with their argument as it fails to take into account that, unlike hallmark events, film producers do not have promotion or enhancement of tourism as their core objective (Beeton, 2005).

Beeton (2005) argues that the definition of the term film-induced tourism is complex because it is multi-dimensional, involving multiple media formats and outlets. She explains this by indicating that film-induced tourism has many forms ranging from on-location visits, off-location visits, one-off events, to virtual visits from an armchair and organised tours to filming locations. Furthermore, in her research-based book *Film-Induced Tourism*, Beeton (2005) deems the term to be a broad brush, as it also includes movies, TV programmes, tours to production studios, theme parks related to film, and all tourist activities influenced by the film industry. She has contributed to the existing understanding of film-induced tourism by including, for example, the cult of celebrities – which has been further explored by Ricci (2011), who identified celebrity-spotting as a new dynamic of tourism, and Lee, Scott, and Kim (2008) who have also commented on celebrity fan involvement, expanding the definition of the phenomenon.

Pilgrimages to the sites of films identified by Beeton (2005) were earlier examined by Couldry (1998) who associated film tourism with pilgrimage to sites seen in film or television terming the visitors "media pilgrims". Aden (1999, p. 10) took this definition further, connecting it with the interaction of story and individual imagination, and defining it as "symbolic pilgrimages". However, in a number of her publications on that topic (see for example: Tzanelli, 2010; 2008; 2004) – including her most recent one, concerning the concept of heritage in the era of fluid media space – Tzanelli (2013) employs the term "cinematic tourism", stating that Beeton's (2005) definition, although valid, is too broad for the purposes of studies that are concerned with Hollywood films and their cultural, rather than economic, impact. Cinematic tourism and the cinematic tourist, according to Tzanelli (2008, p. 2), "are

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[4] "Major one-time or recurring events of limited duration developed primarily to enhance the awareness, appeal, and profitability of a destination in the short and/or long term. These events rely for their success on uniqueness, status, or timely significance to create interest and attract attention" (J.R. Brent Ritchie, cited in Riley and Van Doren, 1992 p. 268).

not uniform conceptual tools, but theoretical models internally differentiated by the moves and motions of travel through and after film as well as the cinematic production of travel and tourism". Cinematic tourism means the move from film watching to visiting the actual places featured in those films. Therefore, cinematic tourists are touring through cinematic images of Hollywood myths and the cinema constructs the audience experience based on the power of imagination which is used to explore locations seen on screen (Tzanelli, 2008).

Film-induced tourism is also defined as "screen tourism" (Connell & Meyer, 2009; Kim, 2010). In her recent article, Connell (2012, p. 1009) argues that the term "screen tourism" is more practical as it includes both film and television, and therefore "reduces the cumbersome use of the dual terms and minimises the possible misinterpretation of the wider phenomenon". Indeed, the prevalent use of the term "film tourism" downplays the impact of the previously mentioned literature and television on tourism (Kim & Long, 2012). This is confirmed by Reijnders (2011) who applies the term "media tourism" arguing that the terms "film tourism" or "cinematic tourism" do not encompass the literary influence on the phenomenon and, as already demonstrated, novels or fictional books have also influenced this form of tourism. However, as demonstrated earlier in this chapter, some authors treat the influence of literature on tourism as a separate phenomenon defining it as literary tourism.

Croy and Heitmann (2011, p.189) state that the examination and various studies of film tourism furthered the definition, creating the term "fictional media tourism". However, Connell (2012) suggests that ultimately the effect and the concept are more significant than the form and terms. Although Connell (2012, p. 1012) agrees that film-induced tourism can be expressed by various forms and activities, she argues that the term film-induced tourism understood solely as a "tangential visual stimulus" which encourages visits induced or influenced by seeing the location in film, is rather a narrow understanding of the phenomenon. Connell (2012) proposes the scope of film tourism as set out in Figure 3.5.2.

Figure 3.5.2 The scope of film tourism

Central node: FILM TOURISM, connected to:
- visit to portrayed location (real/substitute)
- tour of studio set
- film premieres and award ceremonies
- film festivals
- film-themed attraction
- celebrity spotting (celebrity homes/haunts)
- watching filming taking place
- organised tour of portrayed location
- visit to place marketed through film connection
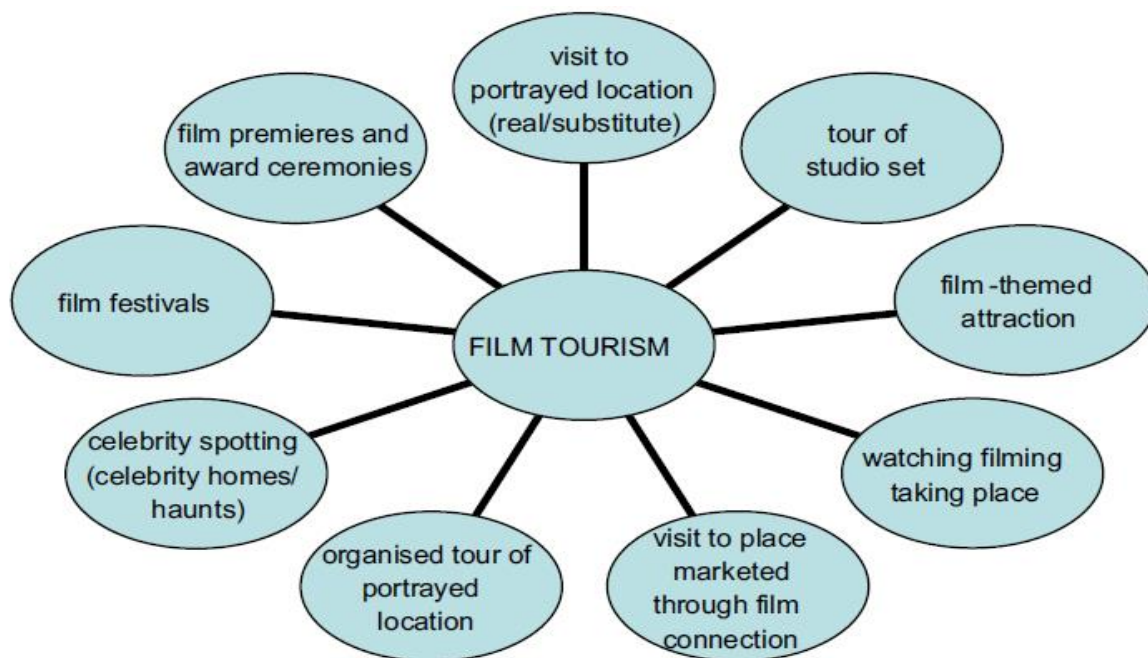
(Connell, 2012, p. 1010)

However, the term used to describe visits to featured locations is not as important as the wide range of processes and interactions that are involved; making conceptualisation of the phenomenon significantly more complex (Connell, 2012).

Nonetheless, film-induced tourism is undoubtedly a form of heritage tourism (Hoppen *et al.,* 2014; Martin-Jones, 2014; Rewtrakunphaiboon, 2009) and exemplifies the postmodern experience of place (Shofield, 1996; Leotta, 2011) as people not only desire to see the locations but also to experience them (Kim, 2012; Tooke & Baker, 1996). Therefore, Macionis (2004) defines film-induced tourism as a postmodern trend of experiencing sites and locations featured in popular media products. Indeed, Leotta (2011) argues that postmodernism, in which the boundaries between various cultural aspects are blurred, should be the theoretical approach for the relationship between media and tourism. Due to many similarities between literature, film and television in creating new tourism places and their influence on visitors' expectations behaviour and choice of destinations, the term media tourism seems to be the most suitable to the general understanding and contribution of those media products in representing tourism locations. As this

study looks at media products in general, and the impact of film in particular, for the purpose of this thesis the term film-induced tourism is employed, which is also the term most commonly used in literature regarding the phenomenon, and includes in its definition various activities and media products including, television film, video and DVDs.

3.5.1 Film-Induced Tourism and Focus of Previous Research

The early academic studies exploring film-induced tourism, although speculative and descriptive in nature, motivated scholars to seek to confirm the anecdotal claims. Cohen (1986) was the first to recognise film's effect on the visitors' mind and its power as a marketing tool, stating that film can communicate a striking image and when appropriately chosen can result in a positive visitor attitude. Riley and Van Doren (1992), on the other hand, were some of the first academics to present empirical proof of the impact of the film *Crocodile Dundee* on visitor numbers at Australia's tourist attractions. Riley *et al.* (1998) conducted research at twelve US locations providing further data supporting the earlier anecdotal theory of this phenomenon.

Indeed, the early film-induced tourism related research projects focused on the economic aspects of this phenomenon and were primarily concerned with visitor numbers (Riley & Van Doren, 1992; Tooke & Baker, 1996; Riley *et al.*, 1998). These particular studies were important as they provided empirical evidence of the phenomenon, as well as confirming film-induced tourism's significance as an emerging field of study. Consequently, tourists' motivation as a complex issue within tourism studies became of interest to a number of scholars who, through both qualitative and quantitative approaches, have attempted to identify motives for travelling to the featured locations (see for example: Macionis, 2004; Beeton, 2005; Chan, 2007).

The research regarding the role of film in creating a strong perception of destination image also plays a significant role in the overall research agenda concerning image formation. Scholars who contributed to a better understanding of the complex issues relating to visuals in media and their powerful impact on image

formation include Bolan and Williams (2008); O'Connor, Flanagan, and Gilbert (2010); and Kim and Richardson (2003). A number of researchers were concerned with destination marketing practices associated with film and its consequences for various locations (see for example: Bolan & Williams, 2008; Cohen 1986; Hudson & Ritchie 2006; Connell 2005; Riley &Van Doren, 1992; Vagionis & Loumioti, 2011). The impact of film on destination has also become the core of the research on film-induced tourism (see for example: Beeton 2001; 2004; Busby & Klug, 2001; Croy & Buchmann 2009; Croy & Walker 2003; Cohen, 2005). This includes the research stream which explores the positive and negative impacts of film tourism on local communities (Beeton, 2007; 2008; Connell, 2005), as well as the advantages and disadvantages of film tourism for the featured locations.

On the other hand, research regarding site management was concerned with issues such as the viability of film-induced tourism with regard to tourism planning and its sustainability with regard to tourism development through the use of the stakeholder perspective (see for example: Heitmann, 2010). Another stream of management research was similarly concerned with planning for film-induced tourism but focused on how to develop an image strategy to obtain the most sustainable benefits from films, as well as to reinforce or enhance the destination's positive attributes (see for example: Croy, 2010).

In recent years, the studies have shifted both in terms of themes and methodology to explore the intricacies of visitors' expectations, experiences, interactions and construction of place, drawing on disciplines and fields of studies out with tourism studies, such as sociology, anthropology, human and cultural geography, film, as well as language studies (see for example: Carl, Kindon & Smith, 2007; Couldry & McCarthy, 2004; Fairweather & Swaffield, 2001; Hao & Ryan, 2013; Kim, 2010, Martin Jones, 2014). Indeed, the focus on quantity has dominated the academic development of film-induced tourism research and it can be argued that a more qualitative approach should be applied, in order to successfully contribute to the further development of a theoretical and conceptual framework within the tourism studies field (Connell, 2012). The notion of film as a promotional tool or contributor to increased visitor numbers based on quantitative approaches was deemed to be

overly simplistic; therefore, research expanded into the postmodern epistemologies based on qualitative methods and multiple voices. The more qualitative approach to film-induced tourism has allowed the emergence of themes such as authenticity, simulacra, myth, fantasy and convergence (see for example: Beeton, 2010, Couldry, 1998, Buchman *et al.*, 2010, Månsson, 2011). Figure 3.5.1.1 is provided in order to show how knowledge regarding film-induced tourism has developed over time.

Figure 3.5.1.1 Model of film-induced tourism knowledge development
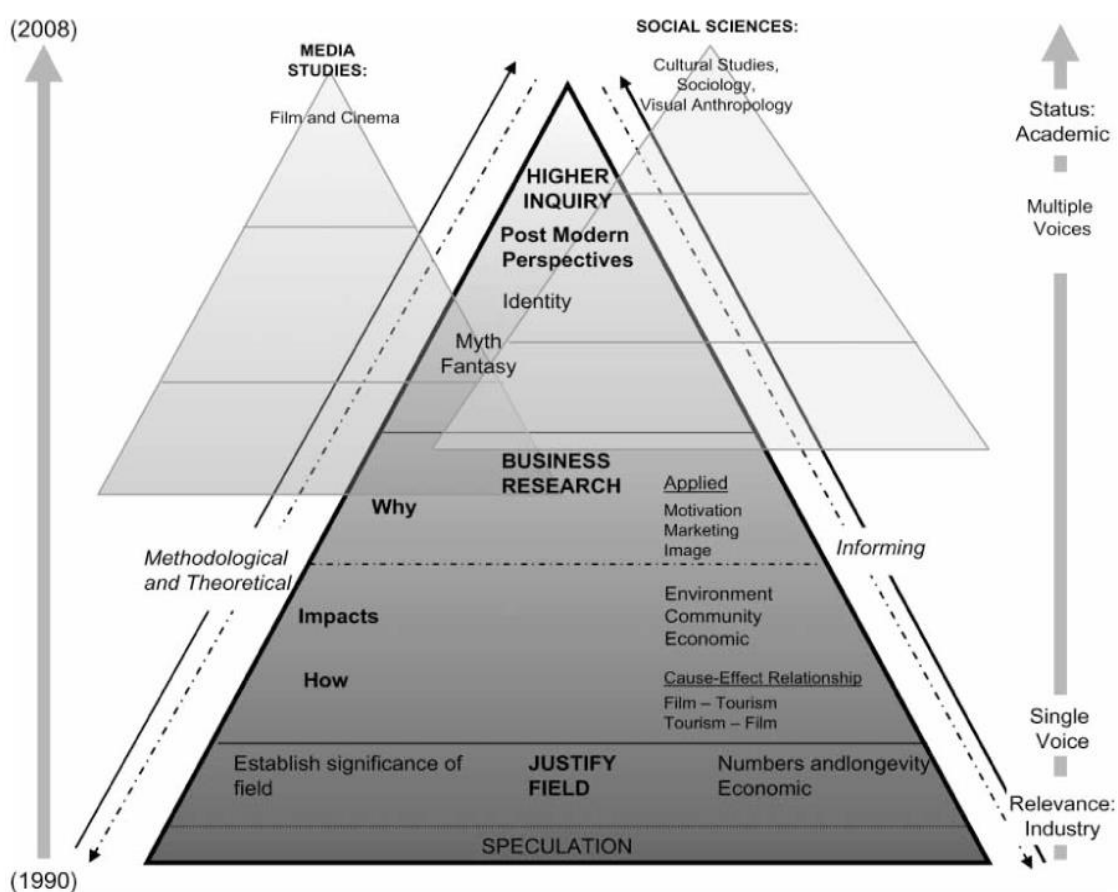
(Beeton, 2010, p. 4)

In addition, there have been only a handful of film-induced tourism studies which focused on heritage tourism. These include Schofield (1996) and his research regarding alternative heritage tourism in Manchester, UK and its cinematographic images as well as Frost (2006) who examined the historic film *Ned Kelly* and its

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impact on heritage tourism in north-eastern Victoria, Australia. Pan and Ryan (2011) conducted research in Hong Kong on Wing Lee Street, the setting of an award-winning film *Echoes of the Rainbow*, in an attempt to gain a better understanding of how media shape the agenda in terms of conservation as well as the process by which the film created a heightened awareness of the heritage values of this location in Hong Kong. More recently, Tzanelli (2013) published a book *Heritage in the Digital Era: Cinematic Tourism and the Activist Cause* which dealt with a range of representations, constructions and consumptions of heritage in media products, particularly cinematic interventions, that are reshaping national and global heritage across Europe, Asia, the Americas and Australasia.

3.6 Film-Induced Tourism Impacts on Locations

Film-induced tourism activities, like tourism in general, may create positive, negative or a mixture of impacts for site management. The positive impact is related to the economic benefits, as film-induced tourism may result in long-term increased visitation (Riley *et al.*, 1998), especially when the link between location and film is made more apparent (Hudson & Ritchie, 2006). In some cases, the visitor numbers remain relatively high at the destination even if the site was featured in media a long time ago (Grihault, 2003). Locations where film-induced tourism has occurred are thus argued to be all-weather and all-year attractions (Beeton, 2001; Connell, 2005).

In their research on the impact of this phenomenon, Busby and Klug (2001) provided the framework set out in Figure 3.6.1, based on researched and documented types of film-induced tourism and their potential impact. The framework highlights the potential positive impact on various factors, for example, visitor influx, economy and preservation of sites, and the potential negative impact on factors such as the environment, infrastructure and culture.

Figure 3.6.1 Disadvantages and advantages of film-induced tourism

Economy	Multiplier effect
Environment	Property values
Preservation of sites	Visitor influx
Destination Image	Infrastructure

Potential positive impacts on:

ADVANTAGES

As part of the romantic gaze

For reasons of pilgrimage

To places represented

Travel programmes

Icons to gaze upon

MOVIE INDUCED TOURISM

+   −

Packages created by the industry

Out of special interest

Attraction in its own right

As part of main holiday

DISADVANTAGES

Potential negative impacts on:

Environment	Host community
Infrastructure	Visitor experience
Traffic	Economy
Property values	Culture
Heritage	Privacy

(Busby & Klug, 2001, p. 319)

Other well documented impacts resulting from a site's representation in films were related to limited carrying capacities, traffic caused by an increased number of cars, buses and coaches, pedestrian congestion caused by a large number of tourists, lack of parking space, overcrowding, lack of adequate infrastructure and services to accommodate activities resulted from film-induced tourism at the destination (see for example: Klug & Busby, 2001; Tooke & Baker, 1996; Riley *et al.*, 1998). This type of impact has though been considered as typical for any destination with increased visitation (Beeton, 2001, Riley *et al.*, 1998). The more peculiar impacts resulting from film-induced tourism activities at a place are related to the commodification of a place through its film imagery, over-reliance on the film-

induced tourism theme, problems about how to maintain tourism demand over longer periods of time, and loss of place authenticity due to commercial activities (Beeton, 2001, 2005; Riley *et al.*, 1998; Connell, 2005, 2012 Connell and Meyer, 2009; Kim, 2012). Moreover, destination featured in media products may encourage mainly film-induced tourism visitors to a site to the detriment of the more traditional type, and this switch may not necessarily be socially acceptable at sites of historic value (Beeton, 2001; Connell, 2005, 2012). Another concern related to film-induced tourism relates to expectations about the screened locations derived from media products, which is further explored in the next section.

3.6.1 Film-Induced Tourism and Issues with Visitors' Expectations of Place

> The act of expecting, or state of being expected, incorporates a range of meanings and understandings that range from eager anticipation of an event, situation or person through to the prospects and gains one might hold or lose, and the belief that one should behave in a particular way.
>
> (Skinner & Theodossopoulos, 2011, p. 2-3)

Expectations are an integral part of tourism as they motivate travel and economic practices, movement and performance in a space as well as social and cultural changes (Skinner & Theodossopoulos, 2011). The representation of a specific location or place through the visual lens creates perceptions of an individual's understanding of that place which further influences the expectations and imaginings of what can be experienced at the place during a visit (Beeton, 2005; Connell, 2012; Kim, 2012). A wide range of sources and different media products create imagery of locations and destinations, creating preconceptions, and deliver an enormous amount of information on which people build their expectations about a place prior to their visit (Young, 1999b). Urry (1990) highlights that it is crucial that managers of potential visitor destinations take into account that visitors' expectations of places will be high, and this may be due to external forces such as media.

However, as Jansson (2006) argues, mediatisation of place may change people's view of particular locations, destinations or heritage sites, their authenticity, or other preconceptions and expectations that shape touristic practices. As films

employ various techniques and special effects, for example subliminal effects, to attract their viewers, they have been criticised for detaching and isolating places, monuments and artefacts from their intended meaning, which, in turn, may trivialise their significance (Boorstin, 1985; Mazierska & Walton, 2006). Films simulate representations of places to such an extent that the audience identifies the featured destinations and sites with either the film's director or plot rather than with the historical importance of the place (*ibid.*). As a result, visitors are very likely to perceive the places as they are remembered from the media exposure (Beeton, 2005). In that context, film-induced tourism creates a new form of cultural landscape (Jewell & McKinnon, 2008). Zimmermann and Reeves (2009) further explain that a film which depicts a heritage site automatically creates new narratives of the site, which may go beyond the site's historical significance.

After the release of the film *Dracula*, Transylvania for many people has become synonymous with an unreal location where "vampires and all sorts of other evil creatures have their home" (Light, 2009, p. 244). This issue of media influence on visitors expectations of place is further demonstrated in the study conducted by Mercille (2005) regarding Tibet and its representation in various media. For example, the film *Seven Years in Tibet* depicted Tibet in a romanticised way, omitting significant aspects of the high level of development in Tibet and the presence of Chinese people which, on arrival, caused visitors' puzzlement and surprise, as the real Tibet differed significantly from the film version (Mercille, 2005). What is more, people who are exposed to films in which places are depicted and then consequently visit them may still refer to the film's stories in describing the visited location (Månsson, 2011).

In addition, Urry (2002) and Beeton (2005) both argue that places featured in a film and consequently visited do not usually live up to tourists' expectations. This demonstrates that a strong perception of a location gained from media exposure may create unrealistic visitors' expectations to such an extent that tourists may feel disappointed when the site does not live up to the expectations derived from media exposure (Beeton, 2005). This may occur when visitors' expectations are based on false knowledge, which creates fabricated expectations contributing to the creation

of distorted, false perceptions of the destination which in turn will affect the experience (Beeton, 2001; O'Connor, 2010). There are, however, situations where visitors' expectations are either fulfilled or exceeded as in the case of *Lord of the Rings* tour to the *Home of Middle Earth* in New Zealand (Carl, Kindon, & Smith, 2007).

Buchmann, Moore and Fisher (2010) also revealed that visitors to New Zealand carried with them a multitude of expectations, many of which were indeed influenced by images from the film they had been previously exposed to. Many visitors expected to see sites from the film and New Zealand as Middle Earth as they had seen on screen (Buchmann *et al.*, 2010). As with the above mentioned study, some visitors' expectations were exceeded as they were impressed and satisfied with what they discovered at the locations (Buchmann *et al.*, 2010). These findings are solely based on film tourists who chose to visit the sites in New Zealand only because of the *Lord of the Rings* films (Macionis, 2004), omitting locals and day or regular visitors. Connell and Meyer (2009) revealed that visitors who came only to see film locations had greater expectations and were dissatisfied when the site did not live up to those expectations. However, day visitors, who just happen to visit a destination depicted in a film were more likely to be satisfied. In addition, day visitors were not as pleased with the marketing activities related to film as the specific film visitors were (Busby & O Neill, 2006; Connell & Meyer, 2009).

These issues look different from a local community perspective. If the image of the portrayed location is positive then the local community is more likely to feel proud and welcome the tourists and activities related to the film (Beeton, 2005). However, in the case of negative depictions, the local community will have to deal with the image that has been portrayed in the film as well as its consequences (Heitmann, 2010). The attitudes and expectations of regular visitors are far more complex as they "have a strong sense of ownership and vested interest" (Beeton, 2004, p. 10). As this type of visitors have been coming to the area on a regular basis over a longer period of time they know it very well, and are therefore more likely to notice the changes that have occurred due to the location's appearance in a film. If they

are regular visitors to small towns or locations for the quiet town atmosphere, they may be disappointed by the way featuring in a film changes the mood and character of the place from quiet and isolated to full of people with the associated noise, lack of parking, and privacy (Beeton, 2004). However, the visitors' expectations and their further consequences on heritage sites are a result not only of film itself, but also of the marketing activities which use films as promotional material and this is further discussed in the next section.

3.6.2 Film-Induced Tourism and Related Marketing Activities

Film-induced tourism as a marketing tool has been explored by a number of authors (Bolan & Williams, 2008; Cohen 1986; Hudson & Ritchie 2006; Connell 2005; Riley & Van Doren, 1992; Vagionis & Loumioti, 2011) and has started to be practiced by the tourism industry. There is a wide range of activities which the marketing companies practice, including dvd inserts, websites, press coverage, individual location promotion as well as movie maps and factsheets (see Appendix B). Indeed, media unrelated to marketing activities present images and information that has a prominent influence on individuals' holidays decision patterns (Beeton, Bowen & Santos, 2006). They are considered as much more reliable or authentic sources of information than advertising or promotional material (Beeton, 2005; Butler, 1990; Bolan & William, 2008; Hudson & Ritchie, 2006). If the film is successful and widely viewed, DMOs can engage in a variety of marketing activities before, during, and after the release of a film in order to influence film tourism (Hudson & Ritchie, 2006).

Many destinations supplement their current destination portfolio using imaginary from the films, as it helps to create an emotional link between visitors and the site (Connell, 2012). As shown in Figure 3.6.2.1, in response to the release of the film *Brave*, a fantasy fairytale set in a medieval Scotland and featuring Dunnottar Castle as the family home of Princess Merida (the film's lead character), VisitScotland launched its biggest ever global tourism marketing campaign hoping to boost tourism to Scotland by £140 million (BBC, 2012).

Figure 3.6.2.1 VisitScotland campaign to boost tourism in Scotland

(BBC, 2012; VisitScotland, 2012)

VisitScotland transformed the main themes of *Brave* into tourism products, such as Myths and Legends, Ancient Scotland or Castles and Royalty (VisitScotland, 2012). Connell (2012) states that employment of symbols of nationhood, identity and place serve to build a portfolio of associated marketing materials to induce visitors to various locations, aiming in particular for international tourists. The film *Brave* and the previously mentioned *Braveheart* are good examples of DMO's sophisticated practices that aim to create emotional responses, and mass-market appeal, which hopefully, in turn, generates income and box office success (*ibid.*). Similar marketing activities based on that animated film were also employed at The National Museum of Scotland, which used the images of *Brave* to promote the museum objects and exhibits (see Appendix C).

Employing marketing activities to take advantage of successful films has been practiced for a long time. For example *Braveheart* (1995) and its related marketing activities played an important role in the development of film-induced tourism in

Scotland (McArthur, 2003). The Loch Lomond, Trossachs and Stirling Tourist Board produced an advertisement which read, "Where the Highlands meet the Lowlands, step into the echoes of Rob Roy, Robert the Bruce and William Wallace – Braveheart Country". In addition, prior to the showing of *Braveheart* in UK cinemas, the Tourist Board placed an advertisement combining scenes of Stirling from the film with the slogan: "Experience the very heart of Scotland: Stirling is Braveheart Country" (Edensor, 2001).

However, *Braveheart* was predominantly filmed in Ireland, which caused a problem for the marketing campaign as it created issues with authenticity – namely the audience believed that the film took place in Scotland, where the story was set. Beeton (2005) describes this as mistaken identity – where films or television series are shot in a place that looks, or is made to look, like another, often in other countries for financial reasons. Bolan, Boy and Bell (2011, p. 105) termed this phenomenon as displacement and defined it as "the situation where a movie is shot in one place but in reality is representing somewhere else entirely". That said, *Braveheart* is a classic example of displacement of place through the substitution of one location for another.

This dissonance between film setting and film location bewilder visitors and causes confusion with authenticity (Frost, 2006; Butler, 2011). The potential for confusion with authenticity raises a question about what visitors expect to see at a site and why: the reality or the illusion? This raises a further question about authenticity and whether it actually matters to the film-induced tourist. Took and Baker (1996) argue that while not every visitor is in search of an authentic experience, some will be expecting authenticity from the places they visit.

Authenticity, in Reisinger and Steiner's (2006a) view, is dependent on the choices people make. This is because authenticity is a concept which is negotiable, thus, visitors to sites featured in media construct authentic experience from real and fictional narratives (Buchmann *et al.*, 2010; Månsson, 2010). Hence, there is a risk that "tourist consumption of simulatory landscape and cultures will overwrite specific histories of actual places and cultures" (Tzanelli, 2004, p. 38).

In addition, Bryman (2004) argues that marketing activities based on films may be controversial, creating the "Disneyization of Society", as the marketing activities often produce an unrealistic and unhelpful packaged version of the place which may clash with the reality. The extensive campaign about Disney's *Brave*, is one of the examples. Figure 3.6.2.2 shows two different versions of Dunnottar Castle, the reality, and the one used in the film, which also served for marketing purposes.

Figure 3.6.2.2 Dunnottar Castle and its representation in film *Brave*
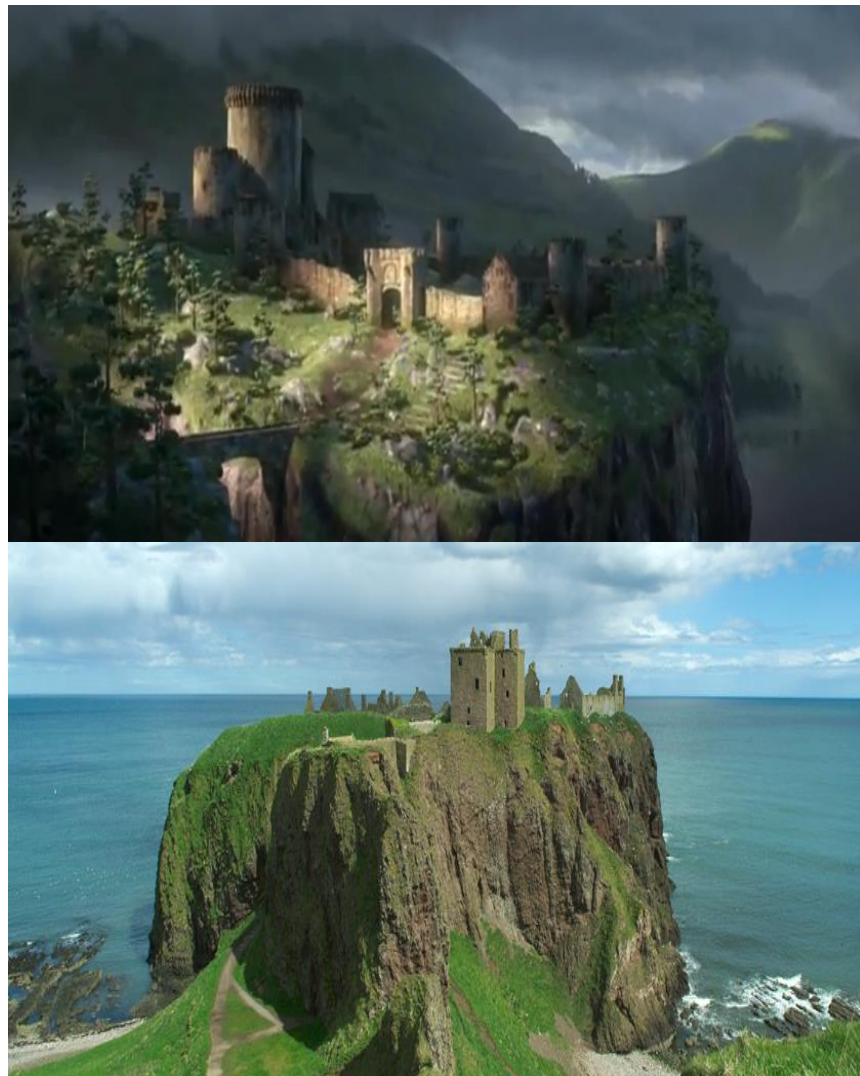
(VisitScotland, 2012)

Busby and O'Neill (2006), as well as Connell and Meyer (2009), confirm that specific issue, stating that care needs to be taken where marketing campaigns use film as the basis of the activities to promote a place, using imagery from the film to

highlight the place's features and qualities. Conflict may occur between heritage managers who rely solely on facts related to history, ignoring the contemporary meaning of the site created through media exposure, and travel agencies and DMOs who disseminate a fiction-oriented approach (Muresan & Smith, 1998).

Angkor, a World Heritage Site in Cambodia, is a perfect example of this conflict. This particular case demonstrates not only that media exposure may have a physical impact on sites but may also impact on the representation of heritage sites. The representation of Angkor in Hollywood blockbuster films, such as *Tomb Raider* and *Transformers*, resulted in a clash between the management's vision and aspiration of highlighting the site's cultural aspects and authenticity, and the media representation which is not concerned with the site's cultural and historical integrity (Winter, 2002). This is because the media representation of heritage sites is entrenched in a "superficial, reductive" mode aesthetically determined by the Hollywood cinematography paradigm; whereas, heritage sites are rooted in the notion of heritage constructed from the "modernist distinctions between high and low culture" (Winter, 2002, p. 323). In addition, the *Tomb Raider* and *Transformers* films, and related marketing activities, changed the site's meaning into a more contemporary one by creating new competing narratives (Winter, 2002).

The conflict between management and tourism marketing also demonstrates that management's concentration mainly on the conservation and archaeological aspects of sites, without highlighting their contemporary dimensions, may be a reason for the clash between the reality and the media representation which in turn affects the visitor experience (Chronis, 2008; Grimwade & Carter, 2000). Indeed, a failure to acknowledge the imaginary and multidimensional meanings of heritage sites, especially those which were exposed through media representation, may affect the visitors' encounters and engagement with sites of historical importance (Kim, 2012; Winter, 2002). There is a growing need to understand the potential threats and challenges, with the recognition that an understanding of visitor expectations may successfully resolve the issues regarding inappropriate marketing activities (Connell 2005; Rewtrakunphaiboon, 2009).

3.7 Conclusions

This chapter discussed concepts which are relevant to media-related tourism, such as literature, television and film-induced tourism, and included an overview of related fields, such as media and communication studies, with regards to their effect on audiences as well as their close relation to tourism. The review of existing literature sought a comprehensive definition of film-induced tourism that would encompass the growing phenomenon of this tourism niche. It demonstrated that, partially because of the fantasy, imagination and daydreaming it invokes, film plays a prominent role in influencing travel to various locations and has become an important resource used by people to select their holiday destinations.

This chapter also provided an insight into significant aspects of film-induced tourism, such as the nature of film and its inducing features, film and its representational role, film's role in constructing place, the importance of visitors' expectations for the actual tourism experience, and film's contribution in shaping those expectations. Through a discussion of previous empirical studies, this chapter has shown how film may have an impact on visitors' expectations or equally may have little influence on the visitors' perception, depending on an individual's background, experience and other circumstances.

What is more, this chapter has also highlighted different uses of locations in media as backdrop, or as the imagined or actual site associated with the story. Different ways in which locations are used in films may determine the potential visitors' motivation to visit, and expectations of what can be experienced at the site. The sites used solely as backdrops might not have the same influence on the visitors as the sites closely associated with the story, which create an emotional link with the visitors, unless the location used as a backdrop for a fictional place is closely related to the characters, or has an influence on the characters. This shows that there is a significant distinction between sites which serve as the backdrop for a fictional place, backdrops associated with the story, and actual sites which are closely related with the story in the film.

The review of existing film-induced tourism publications revealed that the previous studies were not concerned with built heritage sites, which are more challenging in

terms of their management and interpretation than general visitor attractions. Existing research also did not take into account different uses of sites in media and was conducted at a single destination, such as a city or natural destination.

The next chapter explores the core of this research, which is heritage interpretation and related conceptual issues and challenges, demonstrating at the same time its crucial role as a management tool and an essential part of the visitor experience.

Chapter 4: Heritage Interpretation as a Management Tool and Part of the Visitor Experience

> Interpretation is not only a description of physical facts and tangible elements: it moves into the realms of spiritual truth, emotional response, deeper meaning and understanding. Meaning lies in the observer or participant (i.e. the tourist) rather than as some objective quality inherent in the object itself.
>
> (Nuryanti, 1996, p. 253)

4.1 Introduction

As discussed in the introductory chapter to the thesis, this research aims to provide further understanding of how interpretation can address a range of heritage management challenges experienced at sites where film-induced tourism has occurred. Thus, it is important to consider the concept of heritage interpretation, its diverse roles and its significance as a heritage management tool, as well as its influence on the visitor experience, which is critical for achieving effective heritage management practices. Therefore, in this chapter a range of definitions of heritage interpretation are introduced and investigated. In addition, the chapter also provides an overview of the changing and diverse role of the interpretation from the practical use as a visitor management tool in natural environments through to the more commercial and contemporary use. It also presents a number of management issues and challenges in relation to heritage interpretation.

4.2 Definition of Heritage Interpretation

Interpretation comes from the Latin word *interpretatio,* which means explanation, and draws from the word *interpres*, which means someone between a negotiator and a translator (Bordwell, 1989). Interpretation is not a new concept, as was commonly practiced in the form of storytelling in the ancient world. Weaver (1982) traced the origins of interpretation in the ancient Middle East and Asia where stories were told by many types of people, from hunters to artisans. Interpretation was also practiced by ancient Greek and Roman philosophers, but also by *periegete* as Stewart *et al* (1998) explain. Walter (1988) describes *periegete* as persons who would take people to places of interest and provide comments on

what was shown. In other words, the *periegete* was a person who today is known as a tour guide.

Interpretation can be also compared to the term *theoria*, which originally meant seeing the sights and acquiring a view about the world through all the senses and emotions (Walter, 1988). *Theoria* was practiced in the ancient world by "tourists" who, in contrast to some of the contemporary tourists, had a great knowledge and were considered as wise people who would travel to unknown places to reveal their nature (Walter, 1988). According to Walter (1988) *theoria* was a form of telling stories, customs, traditions, which included listening to those stories and myths but also feeling, hearing, listening, smelling and seeing. Walter (1988, p.18) argued that:

> [*Theoria*] encouraged an open reception to every kind of emotional, symbolic, cognitive, imaginative and sensory experience - a holistic practice of thoughtful awareness that engaged all the senses and feelings.

The definition of heritage interpretation has developed through time and acquired a new dimension, and it is deemed to have a very complex nature. Freeman Tilden was one of the most important pioneers in the field of interpretation and built his concept on the work of Muir (1912), a Scottish naturalist and preservationist, and Mills (1920), one of the founders of interpretative profession. However, it was Tilden (1977) who, for the first time, conceptualised heritage interpretation as a profession and postulated a formal explanation of the aim and purpose of heritage interpretation in his book *Interpreting Our Heritage* (Tilden & Craig, 2007). He defines interpretation as

> an educational activity which aims to reveal meanings and relationships through the use of original objects, by firsthand experience, and by illustrative media, rather than simply to communicate factual information.

(Tilden, 1977, p. 7)

In this definition, Tilden (1977, p.8) states that interpretation is an educational activity, but perceives it as more than just a formal form of education delivered by

conveying information and giving instructions. Instead, he highlights provocation and "curiosity for the enrichment of the human mind and spirit". Heritage interpretation is a process of communication which "bring(s) meaning to people about the natural and cultural environment" (Knudson, Cable, & Beck, 2003, p. 3). It allows communicating information, stories, values and ideas to assist people in understanding their relationship with the environment (Archer & Wearing, 2002). Indeed, communication is deemed to be the most familiar approach to conceptualise interpretation which is closely linked with information flow (Puczko, 2006). Interpretation transfers messages to the receiver, as shown in Figure 4.2.1, in order to communicate value and significance of the particular site. The interpreter sends information to the receiver through the various interpretive media (Puszko, 2006). Therefore, interpretation acts as a mediator between history, culture and visitors.

Figure 4.2.1 The process of interpretation
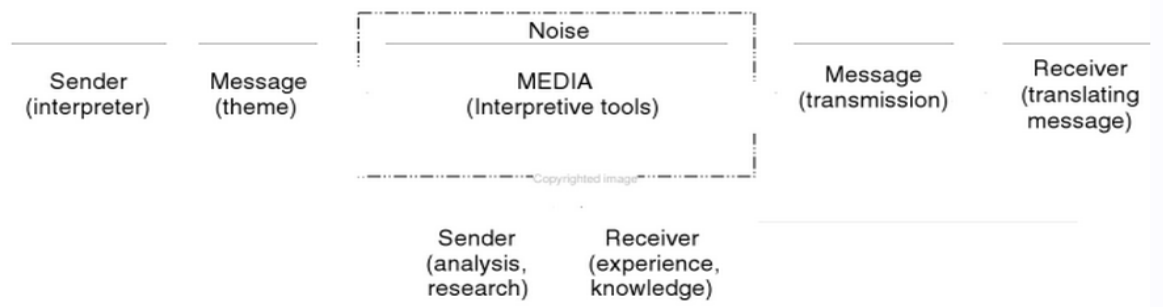
(Puszko, 2006, p. 228)

Interpretation is an approach to communication. It is separated from other forms of information transfer in that it is pleasurable, relevant, organized, and has a theme.

(Ham, 1992, p. 8)

Indeed, interpretation as merely the transmission of information is seen as a one-way stream of communication, an objectifying representation by outsiders or experts who communicate the significance of the resources to the visitors to HVAs (Silberman, 2012). An approach to interpretation as a means of transferring information in a linear, one-dimensional way – without taking into account visitors'

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multiple roles and experiences – is rather limited (Smith,1999) and, therefore, a simple linear 'sender-receiver' communication mode of interpretation is criticised (Silverman, 1997). Thus, Silverman (2012, p. 249) states that heritage interpretation should rather be defined as a performative act "of *translation*, from the past to the present and from within the group to the outside", which draws on "traditional visual motifs, places and objects to assert contemporary legitimacy". Herbert (2001), on the other hand, defines heritage interpretation as a product resulting from the interaction between promotional aspirations, management presentation, and the diverse subjective reactions of the visitors, while Stewart and Kirby (1998, p. 30) put emphasis on place, which they state is a critical theoretical dimension in the evaluation of interpretation as it "captures, in an holistic way, inter-relationship, complexities and variabilities between visitors, their experience and the site that is being interpreted". Moscardo, (1999b) employs the theory of mindfulness to provide further understanding of heritage interpretation and expand its definition, while developing a framework which serves a basis for designing effective heritage interpretation

Figure 4.2.2 Mindfulness model of effective interpretation
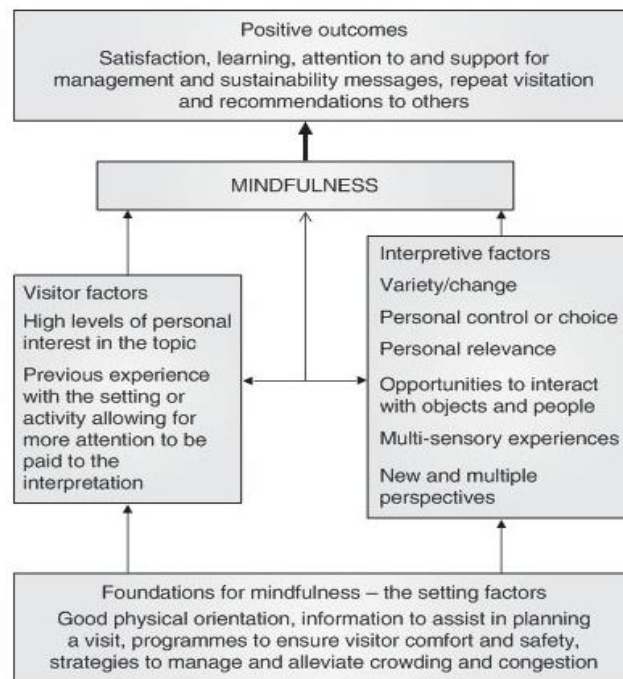
(Moscardo, 1999b, cited in Moscardo & Ballantyne, 2008, p. 245)

Kohl (2003) defines interpretation as a paradigm "a deeply embedded set of beliefs that together form a story or worldview" (Kohl, 2003, cited in Jameson, 2008, p. 437). Copeland (2004, p. 84) also defines interpretation in terms of a paradigm, specifically constructivism, and sees interpretation as "a self-regulatory process of resolving inner cognitive conflicts that often become apparent through concrete experiences, collaborative discourse and reflection". This definition puts individuals (visitors) at the centre of interpretation, highlighting that they create an understanding of the past through interaction with objects, artefacts, their own ideas and the ideas of others, as well as from presented evidence. The selection of interpretative messages by visitors is, therefore, based and determined by a set of values and previous experiences of that evidence which are constantly being constructed and reconstructed by them.

Ablett and Dyer (2009), building on the foundation of Tilden's (1977) approach to heritage interpretation, add an additional dimension to this concept in tourist settings – defining it based on the paradigm of hermeneutics (the "theory of interpretation") which captures the essence of interpretation as a "more inclusive, culturally situated, critically reflexive and dialogical practice" (Ablett & Dyer, 2009, p. 209). This approach to heritage interpretation also criticises the still dominant monological transmission of information approach drawn from cognitive psychology. The hermeneutic perspectives, which define interpretation as inclusive, critical and dialogical endeavour, may help with the planning and heritage management practices of heritage interpretation (Ablett & Dyer, 2009).

Moscardo and Ballantyne (2008) divide interpretation into two different approaches. The first one is concerned and focused on the visitor's experience and is associated with communication, understanding, significance, awareness and changes in perception. The second category is significantly focused on management and concerned with protection or education. Due to their focus on the first category, Moscardo and Ballantyne (2008, p. 239) define interpretation as a "set of information-focused communication activities, designed to facilitate a rewarding visitor experience that encourages visitors to be receptive to a management or sustainability message". The second category, however, comes

from the heritage manager's perspective and is employed to raise public awareness and understanding of heritage value and the significance of conservation (Saipradist & Staiff, 2008).

As demonstrated, there are many definitions of interpretation, although none of them have been universally accepted (Poria *et al.*, 2009). Poria *et al.* (2009, p. 2) define interpretation, also highlighting visitors' involvement within the process, stating that "interpretation is the process of the transmission of knowledge, its diffusion, and its reception and perception by the individual". Poria's *et al.* (2009) conceptualisation of interpretation highlights the nature of both heritage and visitors and the relationship between them in the process of achieving effective heritage management. They further state that interpretation is an ongoing process, which involves messages heritage site management choose to convey and goes through the visitor's perception and understanding of interpretation. This means that the process is interactive rather than one-dimensional (Biran, *et al.*, 2011), thus heritage interpretation is a social and cultural process that carries a variety of meanings and applications, whereas education – although important aspect of this phenomenon – should not be a base for its definition (Staiff, 2014).

4.3 The Changing Role of Heritage Interpretation

The early role of interpretation was to present built sites more as "repositories of curatorial expertise than as visitor attractions" (Light, 1991, p. 4). Furthermore, it was concerned more with the learning process in terms of understanding mainly the significance of conservation (Poria *et al.*, 2009; Timothy & Boyd, 2003). This conceptualisation of interpretation was very much in line with Tilden's (1977, p. 38) previously mentioned concept, which stated, "Through interpretation, understanding; through understanding, appreciation; through appreciation, protection". The growing interest in heritage contributed to the further development of the aims and philosophy of interpretation, as well as influencing the development of new interpretative media (Light, 1991). In the late 1980s, interpretation began to play a crucial role of tourism in terms of value added and as a means of visitor management (Uzzell, 1989).

The growing interest in heritage made the heritage industry much more competitive and market orientated, which resulted in interpretation gaining additional, more commercial, roles (Best & Phulgence, 2013; de Rojas & Camarero, 2008). This interest also resulted in a visible growth of HVAs, which is also evidence of a wider leisure industry which has become very competitive in terms of attracting new visitors (Leask & Fyall *et al.*, 2013; Sterry, 2005). Therefore, managers of HVAs felt that they needed to react to market requirements, determined by the visitors multidimensional experiences (Krosbacher & Ruddy, 2006). In addition, as mentioned above, a lack of funding for conservation and preservation work has forced managers to design interpretation based on entertainment, which gave birth to edutainment heritage tourists attractions (EHTAs) (Hertzman, Anderson, & Rowley, 2008). They have become a hybrid form of attractions that apply interpretation to create a balance between the educational value and the entertainment value of their heritage through the use of multimedia interpretative technologies (Hertzman *et al.*, 2008).

Moreover, with the passage of time and the associated socio-cultural changes, interpretation had been gaining popularity amongst the public. Therefore, it turned out to be an attraction in its own right (Ballantyne & Uzzell, 1999; de Rojas & Camarero, 2008). Indeed, nowadays increasingly interpretative practices are more concerned with social perspectives as well as the visitors' enjoyable experiences. Along with educational and management purposes, interpretation acquired other objectives which are more related to the content of interpretation and the relevance of the messages to visitors' own experiences and perception, as well as to what is important to them in terms of different heritage values (see for example: Kang, *et al.*, 2012; Poria *et al.*, 2009; Rahaman, Rashid, & Rahman, 2008). Therefore, the contemporary approach to interpretation privileges the visitor's perspective above that of the manager (Guthrie & Anderson, 2010) and steps away from the approach based on educational theory (Staiff, 2014). Thus, the contemporary role of heritage interpretation is to link interpretation themes and topics to something of personal relevance, or significance, to the visitor.

4.4 Themes and Approaches to Heritage Interpretation

Heritage interpretation has been acknowledged by a number of authors and studied from a number of perspectives (see for example: Best & Phulgence, 2013; Quétel-Brunner, & Griffin, 2014; Saipradist & Staiff, 2008; Sutcliffe & Kim, 2014). The variety of studies in the field of heritage interpretation draws on different academic disciplines and fields of study, such as psychology, sociology, geography, tourism and communication (see for example: Stewart *et al.*, 1998; Uzzell, 1989). In addition, research regarding interpretation has been conducted for over 30 years and expanded into perspectives and ideas based on postmodernism (Nuryanti, 1996; Walsh, 1992) constructivism and hermeneutics (Ablett & Dyer, 2009; Reisinger & Steiner, 2006b; Copeland, 2004), or meaning making (Kaltenborn & Williams, 2002; Shamsuddin & Ujang, 2008). The other research which has made a significant contribution to interpretative theory and practice used learning theory (Ham, 1992) experiential theories of place (Puren, Drewes, & Roos, 2008; Stewart *et al.*, 1998), and the relationship between motivation and interpretation (Moscardo, 1996; Poria *et al.*, 2006a; Young, 1999a). The framework, however, which was predominantly used, was based on cognitive psychology and communication theory (Beeton, Weiler & Ham, 2005; Ham, 2007; Hooper-Greenhill, 1999).

In terms of the themes and approaches the seminal work of Lee and Uzzell (1980), for example, examined the educational effectiveness of interpretation provided at three farm open days through the exploration of visitors' "mental images" or schemata prior to and after the visit. Moscardo and Pearce (1986), on the other hand, explored the relationships between interpretation and visitor enjoyment, understanding and mindfulness with regard to visitor centres and environmental interpretation. The data on 17 British visitor centres was obtained from secondary sources by the Countryside Commission, and was concerned with informal learning – namely how much information visitors could remember and how much they had learned.

Prentice, Guerin, and McGugan (1998) also studied visitor learning at HVAs. They, however, conducted their research at only one site: Discovery Point, the ship

Discovery in Dundee and the symbol of "the city's successful past and contemporary imaging". They evaluated the "attentional, affective, cognitive and compensatory processes of interpretative media" (Prentice *et al.,* p. 18). Through the use of surveys and content analysis of the advertising material produced by the attraction, they contributed to the greater understanding of heritage interpretation's significance and role. This particular study, based on mixed methods, revealed the visitor's experience as an interactive process with interpretation media, and influenced by both affective and cognitive aspects of the experience (Prentice *et al.*, 1998). Previous studies mainly took into account cognitive factors, omitting visitors' emotions and their own construction of understanding of the site's significance and features. The issues regarding the relationship between heritage interpretation and the learning process dominated the majority of research in heritage and museum studies (Staiff, 2014).

However, Beckmann (1999) focused instead on the effectiveness of interpretative services in natural areas such as Kakadu National Park in Australia. Through the use of the mixed method approach, she provided an evaluation of visitors' reactions to interpretation. Although this research was conducted almost two decades ago, it is important here as it highlighted the need to understand visitors' needs and prior expectations in order to achieve effective management of the site. However, a purely qualitative approach underpinned by interpretivist philosophy at sites other than National Parks could explore these issues even further and aid the construction of additional knowledge. Beckmann (1999) admitted that the quantitative approach was limited in gaining greater insight into the subject of investigation, whereas the qualitative method made it possible to reveal the whole story from various perspectives (Beckmann, 1999). The purely qualitative approaches underpinned by interpretivist philosophy have been increasingly gaining value and currency in heritage tourism research, as these allow a deeper knowledge of the studied phenomenon – especially regarding experiences, representation and interpretation (Pernecky & Jamal, 2010).

Stewart *et al.* (1998), using Mount Cook National Park as a case, study provided the evaluation of interpretation based on a sense of place using exclusively

qualitative methods. The purely qualitative approach allows exploring as well as portraying "in a holistic way complexities and variabilities between visitors, their experience and the site that is being interpreted" (Stewart *et al.*, p. 258). Indeed, the qualitative method may help to uncover the wide range and unpredictability of social life and the multitude of visitors' perspectives in the social world (Pernecky & Jamal, 2010). Although this study proposed a clear typology of visitors' use of interpretative media, it was conducted over two decades ago at a time when most of the research on interpretation was concerned with environmental interpretation at National Parks.

In a contrary, Chadhokar and McLoughlin (1999) evaluated educational facilities and programs at five wetland sites in the Sydney area, in order to provide an insight into regional perspectives on interpretation and their role for conservation and ecology. They conducted a survey in order to gather data with regard to facilities types, details of content, and themes covered during the guided tour. Although this study provided a wider regional perspective on interpretation and environmental education, and revealed some complex issues – aspects of which have an impact on attitudes towards conservation. It explored this solely from a management perspective, omitting the crucial role of visitors within the process.

Poria *et al.* (2006c), on the other hand, conducted a comparative study on visitors' perceptions of heritage exhibits in Israel. In order to explore visitors' preferences of interpretation, Poria *et al.* (2009) engaged various disciplines such as human geography and environmental psychology. Focusing the research on the visitors, rather than on the supply side, they provided a greater understanding of motivation and visitors' perceptions of HVAs. What is more, this research made a significant contribution to the literature regarding heritage studies, by revealing visitors' preferences for onsite interpretation – which previous studies had overlooked.

Visitors' preferences for onsite interpretation methods, albeit in relation to the visitors' motivation to visit, were also recently explored by Hughes, Bond and Ballantyne (2013). However, both studies were conducted at a religious heritage site and underpinned by a more positivist paradigm, therefore the findings may not be applicable for other non-religious-based sites and this indicates the need for

further exploration. These recent studies regarding heritage interpretation provide a new perspective on that complex concept and, unlike the previous approaches, situate visitors at the centre, highlighting their role in the achievement of successful management of heritage interpretation. They are however still based on more traditional quantitative approaches and are specific to one site which is either very religious or related to atrocity and a painful history.

4.5 Interpretation Methods at HVAs - Traditional and New Trends

There are many forms, methods and types of interpretation activities available at HVAs that visitors come across when engaging with them (Ablett & Dyer, 2009; Bauer-Krosbacher, 2013; Poria *et al*., 2009; Quétel-Brunner & Griffin, 2014). Ham and Weiler (2007), for example, divide them into non-interpretative media (such as brochures, leaflets and publications) and personal interpretative media (such as guided tours, re-enactments, costume interpretation, and face-to-face presentations). Copeland (2004), on the other hand, divides heritage interpretation methods into three categories: enactive, iconic, and symbolic – as is shown in Table 4.5.1.

Table 4.5.1 Interpretation methods at HVAs

Enactive	Iconic	Symbolic
Experimental archaeology Touching Re-enactments Walking around the site	Photography Drawings Reconstructions 3D views Models TV programmes Information panels Maps Multi-media presentations The layout of the site Directional sites	Plans Excavation report Audio tours Guided tours Guidebooks Lectures

(adapted from Copeland, 2004, p. 138)

Heritage interpretation has also been divided into personal and non-personal forms (Jacobson, 1988; McIntosh, 1999). The personal forms involve direct contact with

the visitors and include talks, living history, demonstrations or conducted activities; whereas, non personal forms include trails such as self-guided tours, the printed word, story boards, models, guidebooks, various displays and virtual forms of interpretation. The various interpretation methods are provided to give visitors an insight into the site's history at a particular point in time (Hughes *et al.*, 2013). The non-personal forms of interpretation, such as brochures, are printed promotional materials designed to provide information about a place to potential visitors (Molina & Esteban, 2006). The brochure is a widespread, regularly employed, form of interpretation (Wilson, Stimpson, Lloyd, & Boyd, 2011). The brochures and maps are usually available onsite in a printed form in several languages and are given to visitors at the entrance. However, due to increased use of the internet, the online versions are increasingly employed – as Figure 4.3.2 shows.

Figure 4.5.2 An example of an on-line brochure

(OnlineBrochure, 2013)

The other form of non-personal interpretation is signage, which gives a brief explanation of the facilities' access and toilets to help visitors move around the site. The interpretive signs serve as a basic form of interpretation to present the messages in a combination of text and images. The non-personal forms, are

usually used in conjunction with other interpretation techniques, such as exhibits, displays, audio guides and other multimedia (Ongena, Huizer, & van de Wijngaert, 2012). Exhibits and displays are often designed in an innovative, interactive way and serve to provide informal learning and entertainment (Sterry, 2005). However, this type of interpretative media needs to be carefully planned and designed to be relevant, convincing and interesting.

Heritage interpretation is increasingly supplemented through digital technology (Chane, Mansouri, Marzani, & Boochs, 2013), which, together with multimedia and high speed communication technologies, have been applied in the representation and dissemination of HVAs (Affleck & Kvan, 2005; Dueholm & Smed, 2014). One of the examples of the use of new technologies in heritage settings is interactive storytelling,[5] which uses a multimedia database. It has been developed by the Ename Centre for Public Archaeology Heritage Presentation in Belgium for Saint Laurentius Church, and addresses the major drawbacks of traditional heritage interpretation methods (Pletinckx *et al.*, 2003). Podcast tours are also a recent phenomenon used at HVAs (Kang & Gretzel, 2012). Visitors are able to download personalised information from the website prior to their visit and carry the audio device of their choice containing the information about the site. The visitors to the Culloden Battle site already have the opportunity to explore the site through the use of a podcast tour, which has built-in GPS and multi-language dialogue allowing visitors from all over the world to learn and experience the battlefield site, as shown in Figure 4.5.3.

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[5] The visitor (or a group guided by a tour leader) explores a historical monument through a series of interactive panoramas and navigation options that allow them to weave self-selected archaeological facts and historical information into larger, self-produced narratives. These narratives consist of a series of user-chosen facts connected by standard story links. As the visitor can follow a number of different trajectories (through time, space and/or by theme) through the monument, and can freely switch trajectories, hundreds of different narratives are possible (Pletinckx et al., 2003, p. 226).

Figure 4.5.3 An example of a portable guide

(The National Trust for Scotland, 2013)

A number of HVAs, such as the Memory Exhibition at the Exploratorium in San Francisco or the British Museum have developed innovative exhibitions and installations which enable visitors to add their subjective interpretation to the content of the exhibit. Indeed, exhibitions increasingly employ technologies to deliver interpretative programs – such as computer and video graphics, or interactive sounds and lights – which aim to encourage creative thinking and engagement with the site, while at the same time making the site more appealing and comprehensible to the visitors (Apostolakis & Jaffry, 2005; Environment & Heritage, 2013). The interactive exhibitions based on new technologies support the notion of visitors' active involvement, and embodies engagement with the site based on their own expectations and preconceptions, as well as developing a sense of belonging and attachment among visitors (Ciolfi *et al.*, 2008).

In addition, the language employed by managers of HVAs and curators differs from that of the visitors, and the users' content allows a move from an authoritative, one-

dimensional interpretation to including community and public interpretation (Affleck & Kvan, 2008). While new technologies are critical for redefining people's relationships and encounters with heritage, and are bringing a number of already identified benefits, technology alone is not sufficient as a form of interpretation (Giaccardi & Palen, 2008).

Although the emerging new technologies allow new ways to understand and communicate heritage, they may also lead to a tension between traditional and new media in the construction of the value of heritage places (Cunningham, 2010). In other words, new technologies may have an impact on the very sense of place, causing disruption to the understanding of a place's value and significance (Malpas, 2008). Therefore, heritage interpretation based on innovative multimedia and new technologies needs to be supported by other interpretation methods, including personal interpretation such as tour guides (Mak, Wong, & Chang, 2011; Reisinger & Steiner, 2006b), re-enactments (Carnegie & McCabe, 2008), or live interpretation (Malcolm-Davies, 2004), which are deemed to be the most effective in engaging visitors and providing satisfying experiences and an understanding of heritage and its resources.

4.6 Management Issues and Challenges of Heritage Interpretation

Heritage interpretation is complex as it aims to ensure effective conservation and appropriate reconstruction techniques (Nuryanti, 1996); to reconstruct the past in the present (Harvey, 2001); to construct meaning (Poria, Butler, & Airey, 2006c); as well as to provide satisfying visitor experiences (Moscardo & Ballantyne, 2008). Interpretation challenges also lie in the creation of mental space through the connection with the past in a form of heritage reconstruction and recreation (Nuryanti, 1996). Ballantyne and Uzzell (1998) argue that these complexities are also related to the challenge of interpreting place and time when this involves personal memories and social experiences. Heritage interpretation is often problematic at HVAs due to the conflicting views of the various stakeholders on the nature of the heritage (Ashworth & Tunbridge, 2000; Harrison 2013). Indeed, as heritage is usually under the control of autonomous administrative agents, local and national government authorities, trusts or community based organisations

(Chadhokar & McLoughlin, 1999), the aim and goals of interpretation may differ. This can result in ineffective planning and implementation, leading to ineffective management (Bell, 2012; McArthur & Hall, 1996).

Indeed, interpretation at HVAs is often criticised for representing the ideological or political interests of those who control the site (Ashworth *et al.*, 2007). There is also a danger that the dominant group will select only certain aspects of history, ignoring other significant parts, which contributes to some individuals' sense of identity (Goulding & Domic, 2009). The issues with the "ideological nature of public agency" engaging in the practice of heritage interpretation is indeed an important challenge (Stokowski, 1997, p. 50). The ideological and political nature of interpretation brings a number of sociological issues related to the sociological construction of interpretative experiences or the representation of historical and contemporary realities (Stokowski, 1997). The ideological nature of interpretation is explained by Tunbridge and Ashworth (1996, p. 28), who state that interpretation has an ideological nature as the "sets of ideas are being conveyed through the heritage product however, it can be many such possible messages that producers are often insufficiently aware of their message-delivering role" and recipients receive messages which differ from the intended version. The lack of funding and lack of resources is also an important issue which has a significant influence on how interpretation is going to be developed, in what form and manner (Jamieson, 2000; Timothy & Boyd, 2006). The public funds for heritage conservation and interpretation have been reduced during the past quarter of a century, which has had a critical impact on vital interpretation programmes (Garrod & Fyall, 2000). Therefore, this issue become one of the most critical aspects affecting heritage management and effective interpretation (Li, *et al.*, 2008).

Another challenge for heritage interpretation is to manage HVAs of multiple use and meaning (Bell, 2012; Poria *et al.*, 2009). From the cultural geography point of view, HVAs carry a multitude of meanings (Ashworth, 2009) which may influence visitors' interest in interpretation (Poria *et al.*, 2009). Managers of such sites need to balance different values as well as differing priorities and interests and at the same time fulfil the visitors' needs and meet their expectations (Bell, 2012). In

addition, management and interpretation of HVAs usually involves applying traditional management practices which mainly concentrate on one perspective of value, with a monolithic narrative based on a political agenda (Hall, 1994), which in turn may lead to a conflict between the site's different stakeholders (Bell, 2012). In the case of multiple uses of HVAs such as Hadrian's Wall, various views and values need to be taken on board in order to achieve balance, and to provide benefits for both the range of stakeholders and the site itself. The variety of meanings and prior expectations that different visitors ascribe to HVAs may also, to some extent, affect their preferences and use of interpretation methods, which can, in turn, inform management decisions on what messages they should convey (Austin, 2002; Herbert, 2001; Poria *et al.*, 2009).

This may, however, cause issues related to authenticity, which is an integral part of the social construction process of heritage places (Bobot, 2012; Dueholm & Smed, 2014) and also emphasises the genuine features of a place (Herbert, 2001). There are many different aspects which may affect the authenticity of the heritage interpretation. For example, interpretation in order to attract visitors and generate funds for conservation and preservation purposes may inevitably have to put an emphasis on entertainment, therefore, presenting an unrealistic or fantasised version of the past which bears little resemblance to the history of the place (Stokowski, 1997). This may result in visitors' confusion and problems of authenticity (Andriotis, 2011).

4.6.1 Commodification of Heritage Interpretation

This particular concern is also related to the representation of heritage in media products, which, together with the postmodern lifestyle and the growth in use of the internet and social networking, make the past and heritage omnipresent and widely accessible for people's consumption (Butler, 2011; Månsson, 2011). Media has increasingly determined the way heritage interpretation is reproduced, marketed and sold where only selective messages are being conveyed (Caton & Santos, 2007). According to Dann (1994), the visual images that are employed to advertise, represent and construct heritage experiences are related to cultural symbols, used to promote the uncomplicated past, which is more related to entertainment and

leisure than to the past of that particular heritage. In this regard, Schofield (1996, p. 333) argues that:

> The postmodern heritage tourism market has matured and the contemporary preoccupation with an increasing number of topics from the past has resulted in the emergence of different criteria for defining and interpreting heritage in terms of popular images of preferred histories.

Lowenthal (1985), however, argues that the past is adjusted to suit the current requirements of society. A selective approach to the past and preferences for particular interpretations are practiced in order to make heritage more attractive for contemporary consumption (Lowenthal, 1985). As Schofield (1996) argues, the postmodern approach to heritage tourism is open for various types of past yet not necessary concerned with an accurate reproduction of it.

Voase, (2010, p.111) states that the past featured in television, cinema and films is portrayed as a "greatest hits" version of reality. However, it may be that representations of the past in a form other than the one found in academic history text books is much more appealing to the postmodern audience as it may ease the consumption process (Fox, 2008).

Representation of heritage in media products have become a concern for heritage interpretation management as they create commodification, which "involves commodity production and exchange, the mass manipulation of commodity signs, standardisation of products, tastes, and experiences" (Watson & Kopechevsky, 1994, p. 643). In most cases, it is seen as destructive and harmful – "a denigrator of cultural assets" (McKercher & du Cros, 2002, p. 115), "changing, damaging, and ultimately annihilating precisely those cultural traits that attracted tourists in the first place" (Fox, 2008, p. 140). This commodification may cause a number of implications such as: ethical problems in selling the past (Hubbard & Lilley, 2000); a limited version of history (Wight & Lennon, 2007); as well as the manipulation of the heritage past (Goulding & Domic, 2009).

Conversely, heritage interpretation of places is not based on a fixed prescription but rather on a negotiation between a variety of actors (Chronis, 2008; Waitt,

2000). Therefore, interpretation provided by each involved stakeholder gives a place's past a "pluriform nature" (Waitt, 2000, p. 848). Thus, commodification may bring a number of benefits as it minimises the strangeness of the cultural products, so making them more accessible and understandable for visitors (Fox, 2008). What is more, Smith (1999) suggests the learning process, with better understanding of the meaning of the heritage spaces, may, in fact, be much more effectively achieved when related to popular culture. She explains that history and imagination have often been related in contemporary cinema, which suggests "the legitimacy of imagination in construction of the past" (Smith, 1999, p. 140). Indeed, Halewood and Hannam (2001), for example, argue that promotion of HVAs through popular culture could be employed to enhance cultural identity as well as awareness of the importance of heritage.

This view has also been confirmed by Mattsson and Praesto (2005), who state that linking popular culture and media to heritage tourism could provide a better understanding of visitors' needs and expectations, and, at the same time, enrich their experience at visited HVAs. Similarly, Carlsen *et al.* (2008) suggest that commercial activities should be related to heritage tourism which would in turn help effectively manage HVAs and simultaneously bring benefits for tourism. In addition, the commodification of cultural assets through representation in various media makes them more familiar for visitors, which may, in turn, create the feeling of security, greater interest, and comfort (Fox, 2008). Furthermore, the product which is able to conform to visitors' expectations creates an enriched and harmonious experience, as well as bringing the opportunity to develop new products (*ibid.*). Nevertheless, heritage management will have to address ethical concerns and choose whether to provide visitors with a range of narratives and interpretation messages, or to keep the interpretation rooted in the history of the place (Poria, *et al.*, 2009).

4.6.2 Construction and Consumption of Interpretative Experience

Another challenge is related to the heritage consumption process, which is complex as it involves performance and performativity which are key social practices at HVAs (Bagnall, 2003). Indeed, heritage consumption, including

engagement with interpretation media, is a complex, diverse and fluid process reflecting visitors' abilities, and is based on social practices and the relationship between visitors' emotional, imaginative and cognitive mode and the place (*ibid.*). Another complexity is that the messages conveyed through interpretation may not be understood in the intended way and, as a result, may be misinterpreted by visitors. This, in turn, may cause a lack of understanding of sites' historical significance and value (Herbert, 2001). Figure 4.6.2.1 presents a framework proposed by Herbert (2001) that explains the relationship between interpreter and reader as a process of decoding the messages presented by interpreters.

Figure 4.6.2.1 Construction and consumption of messages at HVAs
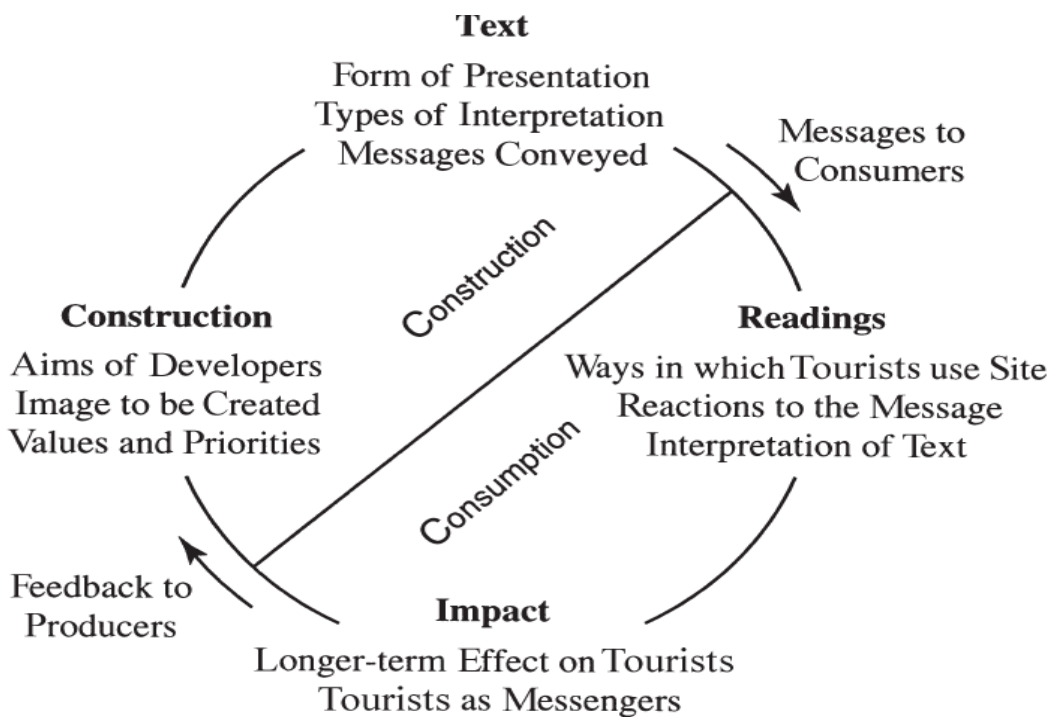
(Herbert, 2001, p. 31)

In the construction part of the framework, managers present the site in a specific way. This may depend on available resources, funding, the form of presentation, type of interpretation, set objectives they choose and the messages they aim to convey. In the consumption section, on the other hand, the visitors read the messages in a diverse way and create their own perceptions – becoming the messengers whose feedback may further influence what values and priorities for

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particular sites the managers want to deliver. The narratives are constructed through the interaction of the storyteller (various forms of interpretation provided at the site) and listeners (visitors who engage with interpretation to understand the site better), however, this is influenced by diverse agents and coloured, enriched and contested by the visitors themselves (Chronis, 2008). Indeed, visitors are actively engaged in interpretation (Benton, 2008), therefore their needs and perceptions should be sensitively considered by managers (Herbert, 2001) who, at the same time, try to achieve the balance between management objectives, conservation and an enjoyable visit.

Chronis (2008) argues that visitors at some HVAs may struggle to fill the gaps in interpretation provided onsite, trying to connect the variety of uncompleted episodes, factual and fictional information, symbolic objects and physical settings to make sense and create stories. Thus, narrative experience may hardly match with interpretation provided at HVAs, as the visitors make sense of interpretative media and situations through the use of familiar images, personal experiences, and contemporary understanding (Hughes *et al.*, 2013). This is because the messages, stories and narratives provided through onsite interpretation are being influenced by mass-mediated images, videos, books, magazines, films, television programmes creating mediatised space. This mediatisation provides the signs in terms of which "tourism experiences are understood and interpreted, contributing to the anticipated consumptions and to the construction of the actual experience" (Chronis, 2008, p. 22). Therefore, individuals visiting HVAs may be interested in different interpretative content as they seek multidimensional experiences (Poria *et al.*, 2009) that differ from one individual to another (Howard, 2003; Hughes *et al.*, 2013).

It is, therefore, important to point out that visitors are no longer passive receivers or merely observers, but rather active creators of the experience (Biran *et al.*, 2011; Neuhofer, Buhalis, & Ladkin, 2012). That said, through the various interpretation techniques, interpretation connects "visitors' prior experiences and new information being presented" which helps to "bridge a gap between what tourists already know and what they want to know" (Hughes *et al.*, 2013, p. 211). This is because visitors

at various locations and HVAs are "actively engaged by using their prior background, negotiating, filling gaps, and imagining" (Chronis, 2005, p. 400). In this regard, visitors' personal thoughts, perspectives, emotions, imaginations and reactions are a critical concern for the heritage management of onsite interpretation (Uriely, 2005), as they are deemed to be a crucial factor in achieving a symbiotic and sustainable relationship between visitors and HVAs resources (Chan, 2009).

The problem, however, is that interpretation at some HVAs is still strongly attached to the past and the focus is put on preservation and educational objectives (Staiff, 2014). Therefore, what visitors bring with them to the site, and thus the contemporary use of interpretation, is sometimes excluded (Hughes *et al.*, 2013; Grimwade & Carter, 2000; Poria *et al.*, 2009). Indeed, what management sometimes does not take into account is that visitors themselves construct their own interpretation of their experience (Chronis, 2008) in accordance with their motives, beliefs and preferences (Hughes *et al.*, 2013). Heritage management instead relies on the expert interpretation of material artefacts and is concerned with the type of presented information, without considering how the various audiences react to the interpretation and how the pre-visit communication influences their preferences towards the interpretive media and its messages (Hughes *et al.*, 2013). This, in turn, makes interpretation one-dimensional and merely related to the expert's knowledge and narratives (Riley & Harvey, 2005).

4.7 The Influence of Heritage Interpretation on Visitors' Experiences

As visitors are increasingly interested in visiting natural and cultural HVAs (Cameron & Gatewood, 2003; Lourenco-Gomes, Pinto, & Rebelo, 2013), interpretation is playing a significant part in their experience by allowing for deeper engagement with the sites (Calver & Page, 2013; Weiler & Walker, 2014). Indeed, interpretation is an essential part and key to the quality of the visitors' experience (Hughes *et al.*, 2013; Moscardo & Ballantyne, 2008). Visitors' experiences, on the other hand, play a significant role in heritage management practices (Daengbuppha, Hemmington, & Wilkes, 2006; Poria *et al.*, 2009; Chen & Chen, 2010). In addition, experience in heritage tourism is a significant element of the

visitors consumption of tourism products and the main motivator for engagement with heritage attractions (Pine & Gilmore, 2011). Experience can be defined as: "the subjective mental state felt by the participant" (Otto & Ritchie, 1996, p. 166), or as a memorable event that is "co-created as it happens inside the individual person in reaction to what is staged outside that person" (Pine & Gilmore, 2011, p. xx) and "evokes positive emotion or affective responses" in that person (Moscardo & Ballantyne, 2008, p. 239). The experience has a multiplicity of dimensions such as, multisensory nature, level of personal meaningfulness, the way the experience is shared, and prior life experiences of visitors (Pine & Gilmore, 2011).

Visitors' experiences have a complex nature as it is not a snapshot (Andereck, Bricker, Kerstetter, & Nickerson, 2006) but a fluid process (Moscardo & Ballantyne, 2008) in constant change and flux (Jennings & Weiler, 2006) which forms visitors' feelings and attitudes towards their visit and encompasses aspects of their perception and subjective view (Chan, 2009). The experiences involve a steady flow of fantasies, feelings, fun, daydreams and emotional responses (Holbrook & Hirschman, 1982) and consist of a number of elements including cognitive, affective, and emotive factors (Chan, 2009). The experiences range from feelings of fun and enjoyment, escape from routine, sharing valued time with family and friends or learning (McIntosh, 1999).

Satisfying visitor experiences depends on various elements, such as the quality of service, facilities, interpretative media, other visitors and their number, as well as visitors' expectations – which are diverse (Coccossis, 2012). In addition, these experiences are influenced by a mixture of personal, socio-cultural and physical contexts where the physical one affects the actual experience while on site in a form of interpretation which is available onsite (Falk & Dierking, 2000). Indeed, the major factors which influence visitors' onsite experiences include interpretative media along with physical environment, personnel, and the presence of other tourists (Mossberg, 2007). According to Poria (2010), experiences at HVAs are based on the relationship between a site's attributes and visitors' perception of the heritage and its interpretation. Larsen and Mossberg (2007) state that experience is created under the influence of subjective, personal and flexible multiple

perspectives. Indeed, the visitor experience consists of a multiplicity of visitors' subjective opinions, influenced by socio-cultural and personal aspects, together with their physical interaction with the environment and its interpretative media which are a "form of theatre in which visitors actively participate" (Sheng & Chen, 2012, p. 54).

Through a range of activities and media, interpretation influences experience by providing visitors with stimulating and rewarding learning (Ballantyne & Uzzell, 1999); mental and physical access to a site (Moscardo & Ballantyne, 2008); stories and narratives of the place's significance and value (Rickly-Boyd, 2009); a way to find meaning (Gross & Zimmerman, 2002); and a route to gain an understanding of what they are experiencing (Poria *et al.*, 2009). As interpretation touches personal memories, it will create an experience which goes beyond cognitive aspects into more emotional areas (Moscardo & Ballantyne, 2008). The inclusion of the emotions in interpretation helps to more effectively convey meaning and take account of the importance of the heritage, so creating a more emotional experience (Bagnall, 2003; Ballantyne & Uzzell, 1998). Interpretation based on affective, cognitive and emotional aspects positively influences visitors' experience, and satisfaction (de Rojas & Camarero, 2008). Indeed, interpretation which is able to engage visitors on an emotional and imaginary level is more likely to enhance the visitor experience and provoke mindfulness and more active engagement (Bagnall, 2003; Moscardo, 2008). In order to create such a meaningful and satisfying experience, interpretative messages should be based around themes that visitors are likely to be familiar with, use the human dimension, and organise messages around universal themes related to family life, food, danger or discovery (Moscardo & Ballantyne, 2008, Staiff, 2014).

In addition, heritage interpretation has an ability to enhance imagination, cultural value and identity, as well as helping visitors escape in time and experience knowledge (Chronis, 2005). The various interpretation available onsite help to sustain or, if necessary, change the preconceptions visitors held prior to their visit. What type of experience interpretation will provide for the visitor depends on options and alternatives of information, signage that ensures visitors feel safe and

comfortable, and on the content that allows for the personal connection for visitors (Moscardo, 1998). The relevant content, educational factors and the opportunity for social interactions in the provision of interpretation play significant roles in creating a positive and relevant onsite experience for visitors (Goulding, 1999; Hughes *et al.*, 2013).

An ever greater number of technologies and the nature of postmodern society has generated the "Creative Class", which seeks distinctive experiences (Gretzel & Jamal, 2009). What is more, the digital revolution has altered the way that people interact with HVAs (Staiff, 2014). Indeed, these contemporary visitors increasingly look for ways to take part in co-creating these unique experiences (Ritzer & Jurgenson, 2010). This trend forced heritage site managers to employ a new approach to interpretation based on new technologies, which allows individuals to create the value, which is a key to create competitive advantage (Binkhorst & Den Dekker, 2009; Prahalad & Ramaswamy, 2004). Thus, interpretation based on new technologies (explained in section 4.5 of this chapter) is increasingly employed in order to provide personalised and meaningful experiences (Neuhofer *et al.*, 2012). Moreover, the new technologies, through the incorporation of touchscreens, sound or kinaesthetic, provide multi-sensory as well as different active physical experiences (Moscardo & Ballantyne, 2008).

Heritage interpretation based on new technologies at HVAs allow visitors' active participation in shaping or creating the content of the site interpretation, which allows stepping back from the one way delivery of information (Ciolfi, Bannon, & Fernstrom, 2008). In addition, digital technology allows the blending of entertainment with educational learning as well as offering a higher degree of interaction and allowing for personalisation, providing, at the same time, a rich insight into the site for the visitor and new forms of meaning (Cunningham, 2010; Giaccardi & Palen, 2008).

4.7.1 Visitors' Experiences of Heritage Interpretation

In order to improve visitors' experiences and understanding of HVAs through onsite interpretation, it is important to explore how visitors engage with heritage settings,

and what their own preconceptions and expectations are of the HVAs, which, through exposure in the media, could have acquired more symbolic meaning. In this case, visitors' engagement with interpretation, as well as their preferences for onsite interpretation, are of crucial significance in order to uncover the visitors expected experience (Poria, 2010.) It is also an essential element in the management of HVAs (Hughes *et al.*, 2013).

Visitors use interpretation to learn about a site's past and history (Light, 1995), enhance the sense of place (Stewart *et al.*, 1998), experience nostalgia (Goulding, 2001) achieve emotional experiences in relation to their own heritage (Poria *et al.*, 2009), and enrich educational knowledge (Biran *et al.*, 2011).

Poria *et al.* (2006c, p. 53) argue that in order to gain an understanding of visitors' engagement and interactions with, and experience of, HVAs, it is important to examine not only the site's attributes but also individuals involved in the interpretation. Examining solely site's attributes is "equivalent to examining a social phenomenon without discussing individuals involved in activities". Hughes *et al.* (2013) argue that the lack of consideration of visitors' thoughts and prior expectations about the interpretation media and its messages is a critical omission since the experience is shaped by the pre-visit influences.

Stewart *et al.* (1998), focused on the content of the interpretation and how visitors avoided it or used it to enhance their experience and sense of place. Although conducted almost two decades ago, this study is important as it demonstrates the change in approach to the examination of heritage interpretation. Stewart *et al.* (1998) revealed that the visitors to the site were deemed to be heterogonous and therefore divided into four categories in relation to their use of interpretation: "seekers", "stumblers" "shadowers" and "shunners". Seekers, for example, were actively looking for information to learn more about the visited site so they appreciated various forms of interpretation which highlighted different aspects of the place. The shunners, on the other hand, did not want to engage in any form of interpretation so they either tried to avoid it or were passive and ignored it. Hughes *et al.* (2013) revealed that a majority of visitors to built HVAs were "experience seekers", who visited because the site was famous, thus they considered it as an

important destination to visit where having been there and done that was already a satisfying experience. There are, however, other types of visitors such as "explorers", "facilitators", "hobbyists" and "rechargers" (Hughes *et al.*, 2013, p. 212). Poria *et al.* (2009) argue that visitors who perceived a site as their own heritage would be more likely to engage with the activities and interpretation available at the site in a more mindful way and would be keen on visiting the site more than once, whereas visitors who did not feel that the site was part of their heritage would not engage with the onsite interpretation at the same level (Poria *et al.*, 2006c).

Visitors to HVAs are not necessarily looking for firm scientific proof, and an interest in history might not be a primary reason for their visit (Poria, 2010; Schouten, 1995). Visitors may, instead, be seeking a new symbolic experience of the site's features and its past (Sheng & Chen, 2012). They might also not be seeking factual information about history but instead their experiences are varied and related to personal learning, social benefits and aesthetic aspects such as enjoyment of nature (Masberg & Silverman,1996). Some visitors desired to experience the social and industrial aspects of the site's history, whereas others visited to relax and enjoy a day out (Beeho & Prentice, 1997). Easiness and fun, cultural entertainment, personal identifications, historical reminiscence and escapism are increasingly sought at HVAs (Sheng & Chen, 2012).

The Coronation Street set is, for many people, considered as a heritage site, despite the fact that it failed to be listed by English Heritage as the site was not deemed historic enough to be eligible (Wainwright, 2012). The Granada Studio set is "a truly iconic place that millions have grown up with, and a lot of historic TV moments have happened there" (English Heritage source, cited in Daniels, 2012). Coronation Street set may be considered as an important heritage site not because of its historical significance or value but because of its symbolic features. This indicates that visitors at HVAs may, therefore, be looking for interpretation not necessarily related to history or antiquity but those that are more emotional or imaginary.

Heritage managers should provide diverse interpretational perspectives as visitors seek different meaning and experiences at the same HVAs (Biran *et al.*, 2011; Chronis, 2008; Ung & Vong, 2010), as their engagement and preferences for heritage interpretation will be determined by the particular experience they seek to gain from their visit (Hughes *et al.*, 2013). As a result, managers of HVAs should take into account visitors' motivations, perceptions and expectations before deciding on the implementation of interpretative programmes, in order to enrich their experiences and ensure a satisfying visit. Thus, there is a need for "mass customisation" of visitors' experience of HVAs rather than providing solely "monolithic experiences" (Poria *et al.*, 2009, p. 1). Fawcett and Cormack (2001), however, argue that although visitors, as agents of multiple interpretations at HVAs, should be taken into account by management, interpretation should direct and influence the visitors' narratives of the sites, as these are sometimes contradictory in nature. Therefore, interpretation should include both scientifically authenticated and correct information and personal, ironic or symbolic material (Riley & Harvey, 2005).

4.8 Heritage Interpretation as a Management Tool

Heritage interpretation can be an effective management tool which serves not only to communicate about heritage resources, and to transfer value and knowledge of the site to the people (Howard, 2003; Hughes *et al.*, 2013), but also plays a vital role in the management of the site (Imon, DiStefano, & Lee 2011; Saipradist & Staiff, 2008). Indeed, heritage interpretation is used at HVAs to help meet management learning, behavioural and emotional objectives (Veverka, 2013). Heritage interpretation as a management tool can raise the awareness and understanding of heritage values and the need for protection (Beckmann, 1999; Saipradist & Staiff, 2008), thus reducing litter and vandalism problems or becoming the cornerstone in regional heritage tourism programs (Veverka, 2013).

Interpretation can also serve as a tool to deal with management issues such as orientation, visitor flow and safety concerns (Aplin, 2002). Managers use interpretation to help visitors find their way around the site easily so they can organise their visit, feel comfortable and, at the same time, enjoy the interpretive

experience (Moscardo & Ballantyne, 2008). Interpretation, therefore, helps with orientation on congestion issues but also serves as a tool that engages visitors with the site, so they are willing to absorb information and contemplate the environment and the resources, which, in turn, will enrich their experience of their heritage visit (Sutcliffe & Kim, 2014). Through the employment of interpretation as a management tool, managers can add value to heritage tourism products, encourage visitors to stay longer at the attraction, and help promote "sustainable visitor behaviour on and off the site" (Pearce, Morrison, & Rutledge, 1998, p. 266). Indeed, interpretation as a management tool is used to promote sustainable management messages among visitors (Moscardo, & Ballantyne, 2008), as well as to encourage them to support management sustainability practices (Lee & Moscardo, 2005).

Moscardo (1996) suggests that heritage interpretation can reduce pressure on HVAs through the development of self-guiding walks, whereas McArthur and Hall (1996) state that heritage interpretation may resolve issues related to access by allowing admission to some HVAs only with a guided tour. Shackley (1998) similarly advises that the use of interpretative signs may also prevent visitors from accessing restricted areas. Goulding (2000b) suggests that interpretation as a management tool can minimise overcrowding issues through information and fostering appreciation of the site, which, in turn, may create public support for conservation through positive visitors' attitudes (Moscardo, 1996). This is confirmed by Olsen (2006) who similarly states that use of appropriate interpretative media may encourage proper behavior, while at the same time, contributing to a minimised human impact. Indeed, it is common practice to employ various forms of interpretation which explain the way visitors should behave, or what objects should not be touched or photographed and why (Moscardo & Ballantyne, 2008).

Heritage interpretation can explain situations of disappointment due to visitors' prior knowledge and expectations (Beckmann, 1999). Indeed, managers use interpretation as a tool to manage visitors' expectations which, in turn, improves the quality of service and visitor satisfaction (Archer & Wearing, 2002). Recent

research shows that interpretation based on new technologies helps in exceeding visitors' needs and expectations (Leask & Barron *et al.*, 2013). Indeed, interpretation based on digital media increasingly plays a significant role in heritage management practices (Affleck & Kvan, 2008) and managers of HVAs are aware of the significance of employing new innovative technologies in managing visitors' needs, expectation and experiences in addition to the traditional means of heritage interpretation (Dueholm & Smed, 2014; Leask & Barron *et al.*, 2013).

4.9 Conclusions

This chapter explored the complex nature of heritage interpretation, its issues and challenges, together with its influence on the visitor experience. It aimed to emphasise the significance of heritage interpretation for the management of HVAs, while at the same time demonstrating the importance of the discussion for this thesis. The existing literature revealed that interpretation is an integral part of heritage management and it plays a crucial role in enriching visitors' experiences at HVAs. In addition, it has become apparent that heritage interpretation acquired an additional role and purpose as it expanded from being strictly concerned with the conservation of the environment of the sites to embrace concerns related to social perspective, visitors' views and involvement in the process, as well as promoting enjoyable experiences for visitors. Heritage interpretation is therefore a constantly changing and ongoing process (Biran *et al.*, 2011; Howard, 2003; Poria *et al.*, 2009), which is an interactive and multidimensional construct (Bagnall, 2003; Smith, 1999) understood through the visitor's cognitive, affective and emotional evaluations of what is being interpreted.

This chapter demonstrated that while heritage interpretation has been widely acknowledged and studied from various standpoints and perspectives, it has not been explored in the context of film-induced tourism and as a valuable tool which can address a range of heritage management challenges experienced at sites where film-induced tourism has occurred. What is more, visitors' experiences of heritage interpretation at this type of heritage site have not previously been explored. Thus, there is a need for further exploration of heritage interpretation as

a management tool and an essential part of visitors' experience at HVAs featured in popular media products.

This part of this thesis provided a theoretical insight into the concepts that shaped and influenced this study. The third part of this thesis follows, which provides a discussion of the methodology and methods which were employed to tackle the aim and objectives of this research. The next part also provides explanation and justification of the chosen approach.

III - METHODOLOGY AND METHODS

> There are no methods without theory.
>
> (Uzzell, 2009, p. 329)

The third part of this thesis provides an overview of the adopted philosophical position, constructivism, which both underpinned the whole research project and enabled a deeper understanding of the heritage interpretation challenges and management issue at HVAs where film-induced tourism has occurred. This part of the thesis also explains the utilisation and significance of the methods that helped to achieve the overall aim. Chapter five, in particular, discusses the paradigms applied in tourism research in general and the constructivist paradigm in particular, which was deemed to be the most appropriate for this research. It also discusses the need for subjectivity and reflexivity, as well as the challenges of the chosen paradigm. Chapter six explains in more detail the methods used, such as a number in depth interviews with managers, guides and visitors, as well as observation sessions at RC and AC. It also demonstrates the way the qualitative data was analysed and presented.

Chapter 5: Methodology

> The philosophical stance of worldwide that underlines and informs a style of research.
>
> (Sapsford, 2006 p. 175)

5.1 Introduction

This chapter presents a discussion of the philosophical perspectives and the methodological approach that has been adopted in this research project. It commences with a debate concerning the nature of qualitative inquiry, demonstrating its increasing role in tourism studies. Moreover, this chapter also introduces the philosophical standpoints and paradigms, as well as their epistemology, ontology and methodology employed in tourism studies. Furthermore, it presents the constructivist paradigm as the chosen approach along with its role and significance within this particular research, and its influence on the interpretative and reflexive nature of this thesis. Finally, it provides a critique and challenge to the constructivist paradigm.

5.2 The Nature of Qualitative Inquiry

Although tourism studies has for a long time adhered to a positivist or post-positivist tradition (Pritchard & Morgan, 2007; Ryan, 2002), scholars have increasingly been experiencing a dilemma concerning methodological issues (Echtner & Jamal, 1997) with a critical turn (Ateljevic, Pritchard, & Morgan, 2007) towards the forbidden zone of the qualitative inquiry (Jamal & Hollinshead, 2001). The rapidly changing landscape of tourism faced "intradisciplinary methodological prejudices and interdisciplinary theoretical challenges" (Jamal & Kim, 2005, p. 56). Indeed, there has been a visible conflict within the tourism study area between qualitative and quantitative methodologies (Echtner & Jamal, 1997; Riley & Love, 2000). The qualitative approach is based on phenomenology and hermeneutics, as well as ethnography, and shares three fundamental characteristics: a holistic view, a philosophy of naturalistic inquiry, and an inductive approach, whereas the quantitative approach is characterised by hypothetical deductive logic based on quantitative experimental design (Patton, 2002). The logical deductive approach has long been favoured, as it allows the creation of clear research objectives to

sustain a clear focus and to "compare and analyse empirical data within explicit constructs" (Connell & Lowe, 1997, p. 165). However, as tourism is a dynamic, spatial socio-political phenomenon (Jamal & Hollinshead, 2001; Rojek & Urry, 1997), which comprises people, places and the past (Urry, 1990; Urry & Larsen, 2011), as well as lived experiences, meaning and interpretation (Phillimore & Goodson, 2004), purely quantitative scientific methods may not adequately deal with their complexity and fluidity, or their multiple realities of social interactions and lived experiences (Pernecky & Jamal, 2010; Phillimore & Goodson, 2004; Rakić, 2008; Rakić & Chambers, 2012). As Scarles (2010, p. 906) claims:

> Tourism becomes a series of rhythms, flows and fluxes, in-between points and stages through which tourists move in and around place as both imagined and experientially encountered.

In addition, according to Walle (1997, p. 525), the tourism field has suffered because of the use of "shallow counterproductive typologies" and, therefore, has become ''stale, tired, repetitive and lifeless" (Franklin & Crang, 2001, p. 5). Therefore, although quantitative research has dominated tourism studies, qualitative approaches have increasingly gained currency (Phillimore & Goodson, 2004; Riley & Love, 2000). A growing number of scholars whose research is concerned with socially constructed reality (Berger & Luckmann, 1966) have realised the limitations of the fixed set of rules in quantitative methodology, and have shifted towards the greater scope for innovative approaches available through purely qualitative research. The opportunity to "pursue formal knowledge as a form of human action embedded in the social, temporal and spatial realms of being" has been enhanced (Jamal & Hollinshead, 2001, p. 70). This turn in tourism research (Tribe, 2005) has been reflected by a number of authors who challenged quantitative methodologies based on positivist and post-positivist approaches by adopting more qualitative approach (for example: Curtin & Wilkes, 2007; Daengbuppha *et al.*, 2006; Phillimore & Goodson, 2004; Rakić & Chambers, 2009).

The nature of qualitative research is complex as it aims to show and understand the different perspectives and various meanings of the phenomenon being studied, while, at the same time, challenging the commonly used traditional positivist

paradigm, with the result that researchers are bringing "a new dimension to the body of knowledge in their respective fields" (Riley & Love, 2000, p. 165). Its complexity and naturalistic interpretative characteristics are described by Denzin and Lincoln (1994, p. 2) as:

> multi-method in focus, involving an interpretive, naturalistic approach to its subject matter. This means that qualitative researchers study things in their natural setting, attempting to make sense of, or interpret phenomena in terms of the meanings people bring to them. Qualitative research involves the studied use and collection of a variety of empirical materials - case study, personal experience, introspective, life history, interview, observational, historical, interactional, and visual texts - that describe routine and problematic moments and meanings in individuals' life.

Qualitative research is an "umbrella term" (Atkinson, Coffey, & Delamont, 2001, p.7) for a set of interpretative activities (Denzin & Lincoln, 2011), which has put emphasis on the significance of perceiving economic activities as an array of "lived practices, assumptions and codes of behaviour" (Crang, 2002 p. 650). Qualitative inquiry varies from the long established traditional and favoured quantitative approaches, as its aim is to understand people's subjective perception and society's perspectives on certain phenomenon (Flick, 1998). Thus, Burgess, Limb, and Harrison (1988, p. 310) argued that:

> In qualitative research one explores the realities of everyday lives as they are experienced and explained by the people who live them. Such research as this yields rich and complex linguistic data in which subjective experience and social action are 'grounded' in the contexts of both time, and place.

Qualitative approaches are also increasingly useful and required when research deals with complex visitors experiences (Ryan, 2000) or heritage tourism management issues where the strategy is multi- and inter-disciplinary, and, therefore, a holistic approach may be relevant (Connell & Lowe, 1997).

5.3 Paradigms–Discussion on Philosophical Perspectives

Both quantitative and qualitative research projects are underpinned by philosophical assumptions regarding reality, "a loose collection of logically held

together assumptions, concepts and propositions that orientates thinking and research" (Bogdan & Biklen, 2003, p. 30). These philosophical assumptions are also known as paradigms – "a set of basic beliefs that represents a worldview that defines for its holder the nature of the "world", the individual's place in it and the range of possible relationships to that world and its parts, as, for example, cosmologies and theologies do" (Guba & Lincoln, 1994, p. 107). A paradigm is theoretical starting point (*termini a quo*)*,* rather than endpoint (*termini ad quem*) and can also be defined as:

> A multi- theoretical open-ended conceptual framework, which goes beyond sensate reality to the realm of connoted meaning, in order to provide a partial interpretative understanding of that reality.
>
> (Dann, 2011, p. 23-24)

Paradigms dictate ontology and epistemology, which influence both methodology and methods (Pernecky & Jamal, 2010). Epistemology is the philosophy of knowledge and is closely, or even intimately, linked to ontology, which is the philosophy of the nature of reality. Methodology, on the other hand, identifies specific practices utilised to obtain knowledge (Krauss, 2005) – it is therefore deemed to be a "theory of the method" (Jamal & Hollinshead, 2001, p. 67), which should be used as "a set of thinking tools" in order to be able to reveal new ways of knowing (Phillimore & Goodson, 2004, p. 5). Research methods consisting of concrete tools of inquiry (Fierke, 2004) should therefore be associated with the researcher's style of reasoning (ontology and epistemology) (Denzin & Lincoln, 2011; Hall, 2003). The paradigms, which determine and define the research inquiry are based on three fundamental questions which are presented below:

1) The ontological question therefore should ask: *What is the nature of reality and, therefore, what is there that can be known about it?*
2) The epistemological question should ask: *What is the nature of the relationship between the knower or would-be knower and what can be known?*

3) The methodological question should ask: *How can the inquirer (would-be knower) go about finding out whatever he or she believes can be known?*

<div align="right">(Guba & Lincoln, 1994, p. 108)</div>

The paradigms employed in tourism studies are either deductive or inductive interpretive paradigms. Figure 5.3.1 is provided in order to outline the key paradigms applied in tourism research studies and the key differences between them.

Figure 5.3.1 Inquiry Paradigms in tourism studies

Alternative paradigms	Ontology	Epistemology	Methodology
Positivism	Realism: truth exists and can be identified or discovered	Objectivism: unbiased observer	Hypothesis testing, falsification, quantification, controlled conditions
Post-positivism	Critical realism: truth exists but can only be partially comprehended	Objectivism is ideal but can only be approximated	Modified quantification, field studies, some qualitative methods
Critical theory	Value-laden realism: truth shaped by social processes (e.g. feminist, ethnic, neo-Marxist)	Subjectivism: values influence inquiry	Interactive process that seeks to challenge commonly-held notions
Constructivism	Relativism: knowledge is socially constructed, local, and specific	Subjectivism: knowledge created and coproduced by researcher and subject	Process of reconstructing multiple realities through informed consensus

<div align="right">(Riley & Love, 2000, p. 172)</div>

Positivism, which means "scientific" and represents the "received view", has dominated the social sciences for over 400 years (Guba & Lincoln, 1994, p. 108). Indeed, the positivist paradigm has a long history dating back to the writing of Bacon (1561- 1650) and Descartes (1596-1650). Positivism aims to explain and

predict truth that can be generalised across disciplines (Schnelker, 2006). It claims that phenomena are subject to "immutable natural laws and mechanisms" (Guba & Lincoln, 1994, p.109) that are discovered in a logical manner through empirical testing and the employment of the inductive hypotheses obtain from scientific theory (Tribe, 2001). Positivism is a "naturalistic notion" under which scholars aim to conduct studies in an objective way (Delanty, 1997, p. 11). Positivism subscribes to realist ontology and objective epistemology (Riley & Love, 2000)

Post-positivism is a "modified version" of positivism (Pernecky, 2007, p. 216), which subscribes to the same ontology. Furthermore, the epistemological position of both positivism and post-positivism is dualist and objectivist and also both rigorously follow prescribed procedures (Guba & Lincoln, 1994; Delanty, 1997). Post positivists believe that the subject matter exists independently of individuals, which means that the researcher aims to be detached from the research process. What, however, differentiates these two paradigms from each other is that for positivists their findings are perceived as absolute truth, whereas for post-positivists the findings of their research are perceived as only probably true, which means that they believe that reality cannot be entirely understood or uncovered (Guba & Lincoln, 1994; Pernecky, 2007).

Qualitative researchers, however, subscribe to different philosophical assumptions about how knowledge is constructed. Critical theorists, for example, believe in apprehensive social realities (Perry, Riege, & Brown, 1999) and assume that knowledge consists of historical insights that will be transformed through time (Guba & Lincoln, 1994). Critical theorists also aim to critique and transform social, political, economic, cultural, ethical and gender structures that cause the exploitation of humankind.

The constructivist paradigm, on the other hand, relies on relativist rather than realist ontology and subjective, rather than objective, epistemology. It falls under an umbrella of interpretative research philosophy which endeavours to understand human realities (Brannick *et al.,* 1997). Given that this research project is underpinned by a constructivist paradigm, this paradigm and its implications in the

context of academic research projects are discussed in greater length in the following subsections.

5.4 The Constructivist Paradigm as a Philosophical Position

As mentioned earlier, this thesis steps back from traditional methodology that is grounded in positivism, instead employing the constructivist paradigm. Therefore, it relies solely on qualitative methods and reflexive styles, acknowledging the socio-cultural background and personal involvement of the researcher. This research is concerned with heritage management challenges at HVAs featured in popular media products, with a specific focus on heritage interpretation as a tool to address those challenges. It is also focused on the complexities of visitors' experiences in relation to their preferences of heritage interpretation at such sites. Thus, this study provides a deeper understanding of all the different aspects and various perspectives that influence visitors' expectations of what can be experienced at HVAs where film-induced tourism has occurred.

This research is concerned with the different meanings, subjective interpretation and beliefs visitors bring to the site, as well as expectations of lived experiences. To provide a greater understanding of heritage management field, and a rich insight into visitors' experiences of heritage interpretation, requires the adoption of the interpretivist approach. Therefore, due to the complex nature of this study and particularly the research aim and objectives, this research applies the constructivist paradigm as shown in Figure 5.4.1. The aim of this paradigm, and subsequently this research, is not to predict, control or construct objective knowledge about the social world, but to reconstruct the world through the subjective mind of the individuals involved (Guba, 1990b).

Figure 5.4.1 Methodological approach

Philosophical assumption
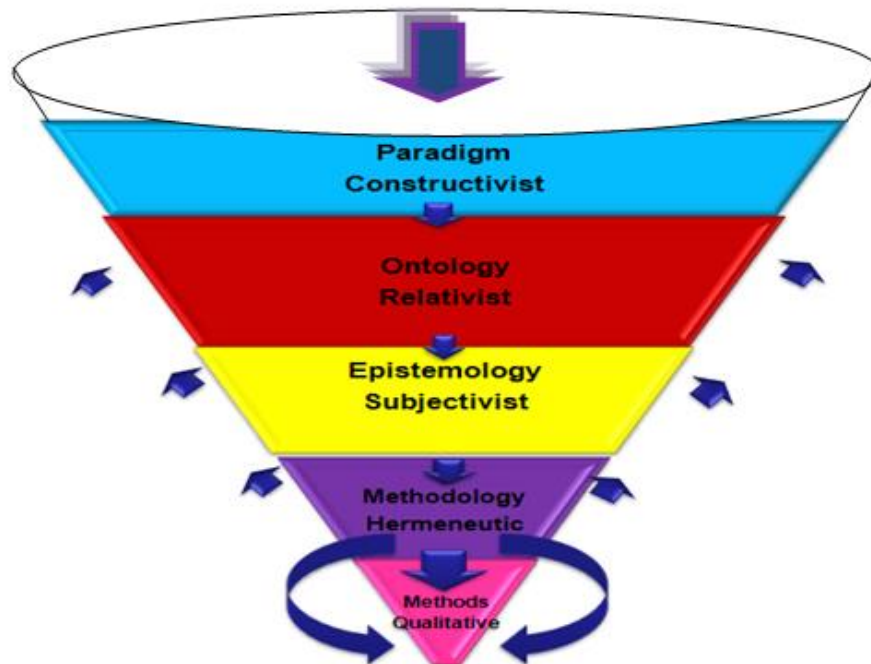
(adapted from Pernecky, 2007, p. 222)

The constructivist paradigm has its roots within the phenomenological and hermeneutic traditions (Blaikie, 2007). Hermeneutics as a methodological concept has its origins in the seventeenth century and developed from German philosophy in the context of biblical interpretation (Delanty, 1997). As shown in the above framework (Figure, 5.4.1) this research is underpinned by hermeneutic methodology which is based on relativist ontology, subjectivist epistemology and employs qualitative research methods to achieve the aim and objectives.

The constructivist paradigm holds that knowledge is a social construct which is drawn from social interactions (Berger & Luckmann, 1966). The knowledge, therefore, is "a construction shaped by its context" (Delanty, 1997, p. 129) and social reality is constructed, rather than "exogenously given" (Pouliot, 2007, p. 362). Bergman and Luckmann (1996, 1966, p.13) remark that:

> Reality can be viewed as a quality appertaining to phenomena that we recognise as having a being independent of our own volition – yet too each individual has a separate reality, thereby implying that knowledge of reality is a social construct.

In addition, Pernecky and Jamal (2010) point out that the interpretative philosophy, on which the constructivist paradigm is based, tries not only to understand the meaning that a person ascribes to a particular object, but also to gain an understanding of the wide range of relations and interactions that play a crucial role in the process of ascribing that meaning. Jamal and Hollinshead (2001, p. 77) explain that:

> Interpretative practice is not a matter of fixed meaning but rather one that is constantly having to be "won", "re-won" or justified in the face-to-face encounters at the local level in the interestices and in-between third spaces of diasporic human existences.

In addition, reality is a mental construct (Guba & Lincoln, 1994), therefore, it "cannot exist independent of perceptions, feelings, motives, values, or experiences of it" (Schnelker, 2006, p. 45). Thus, there cannot be a single, fixed and universal reality as positivist thinking suggests. As the constructivist paradigm developed from the intellectual tradition of hermeneutics, it is in strong opposition to positivism and its realist ontology. Objective epistemology and constructivists do not, therefore, believe in one single objective truth that can be discovered and rationalised. Instead, constructivists claim that:

> Human beings do not find or discover knowledge so much as we construct or make it. [Rather] we invent concepts, models, and schemes to make sense of experience, and we continually test and modify these constructions in the light of new experience […] We do not construct our interpretations in isolation but against a backdrop of shared understandings, practices, language, and so forth.

> (Schwandt, 2000, p.197)

Constructivists assume that reality is the outcome of interpretations and constructions, therefore it is also pluralistic and plastic (Wang, 1999). Knowledge is "created not discovered by mind" (Schwandt, 1994, p. 125). Therefore, knowledge is socially constructed (Berger & Luckmann, 1966) and reveals the variety of

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worlds created by individuals who construct the multiple realities in accordance with their own subjective understanding of the world (Crotty, 2003). In addition, relativist ontology denies the belief that "competent observers can objectively report their own observations of the social world" (Feighery, 2006, p. 269). Instead, it presumes that there is no absolute truth and that the term "true" is ambivalent and ambiguous and has as many meanings as there are diverse producers and diverse references and justifications (Rorty, 1991). Relativist ontology claims that "realities are apprehendable in the form of multiple, intangible mental constructions, socially and experimentally based, local and specific in nature and dependent for their form and content on the individual person or groups holding the constructions" (Guba & Lincoln, 1994, p.110).

The inquiry informed by a constructivist philosophy aims to gain a deeper understanding and reconstruction through the individual subjective interactions coalescing around consensus where quality criteria are based on trustworthiness and authenticity (Guba & Lincoln, 1994). Indeed, given the focus of interpretative research which is concerned with experience and meaning, the quality of inquiry in the constructivist paradigm is judged differently than in the positivist and post-positivist approaches, which are more concerned with validity and reliability. Since, as demonstrated earlier, the qualitative research is fundamentally different from the quantitative approach and deals with different issues, it requires alternative terminology (Freshwater, Cahill, Walsh, & Muncey, 2010; Koch & Harrington, 1998; Seale, 1999).

Using reliability as a criterion in qualitative research is inappropriate and confusing, resulting in bias, since this is related to a measurement which is not relevant in qualitative research (Stenbacka, 2001).Therefore, qualitative studies should not be concerned with truth or value as in positivism, but rather, as already mentioned, with trustworthiness (Sandelowski, 1993). Lincoln and Guba (1985), who provided a strong critique of positivism, put forward their own criteria of trustworthiness for judging qualitative research conducted in the "naturalistic" paradigm. Against the conventional trustworthiness criteria of internal and external validity, reliability and objectivity, they substituted the criteria of credibility, transferability, dependability,

and confirmability to ensure the notion of trustworthiness. The authenticity criterion is concerned with: fairness; the development of personal constructions (ontological authenticity); a greater understanding of the constructions of others, (educative authenticity); and stimulation and empowerment to action (catalytic and tactical authenticity) (Guba & Lincoln, 1994).

5.5 Critique of and Challenges to the Constructivist Paradigm

Constructivism, the "mosaic of research effort" (Holstein & Gubrium, 2011, p. 341), has been the most controversial and, at the same time, the most influential trend in the development of social problem theory (Holstein, 1993). It has become a focus of a number of "heated debates", "under fire on several fronts" (Holstein & Gubrium, 2008, p. 3) mostly from positivist standpoint, which come from the more conservative or realist belief that there is an objective reality. Constructivism, as explained earlier, persistently denies and goes in the opposite direction and it "has been called radical and conservative; liberating, managerial and oppressive; relativist, revisionist, and neo-objectivist; cancerous, pernicious and pandemic; protean, faddish, trendy, and dull" (Holstein & Gubrium, 2008, p. 3). In his recent article, Pernecky (2012) critically examines the application, pitfalls and methodological concerns of constructivism in tourism studies, arguing that the understanding of constructivism is unclear and partial. He emphasises the inconsistency in terminology, which makes conceptualisation, and application of constructivism, particularly problematic. In addition, the inconsistency, as he argues, is also evident in some aspects of the ontological positions of various constructivists who claim to subscribe to constructivism without acting in a way consistent with its relativist ontology. Some researchers erroneously state that they employ constructivism without adopting its subjectivist epistemological position, relativist ontology and reflexivity (Rakić, 2008), which are key characteristics of constructivism. In addition, Pernecky (2012) suggests that, in order to avoid ambiguities and misapplication, the researcher needs to explain what it means and how it is applied in the research, as constructivism is not self-explanatory. Some researchers who claim to have underpinned their studies with the constructivist paradigm, in practice, hardly differentiate it from positivism or post-positivism and do not provide an explanation of the role it played in the research process.

The constructivist paradigm in this research has influenced the entire research process – the way the literature review and key concepts were read, employed, structured and written, the way in which the methodology was approached and how the methods were chosen and designed. It has also influenced the approach for the analysis and the way the findings were constructed and written. In addition, the ontological position situated the researcher as an interpreter who is "a part of the crowd that experiences the event" (Ryan & Gu, 2010, p. 167).

Burr (1998) states that constructivism, which takes a relativist stance, is being rejected by some researchers (mainly those who subscribe to positivist and post-positivist philosophy) as is perceived as implying illusion or falsehood. In the book *Fear of Knowledge: Against Relativism and Constructivism*, Boghossian (2007) puts up a number of arguments against constructivism and its relativist ontology demonstrating, at the same time, the difficulties in accepting and understanding subjective position in constructing socially constructed realities. He is concerned with the problematic nature of backward causation, asking:

> How can we bring it about that dinosaurs roamed the Earth or that Pluto was or was not a planet? After all, didn't Pluto exist and the dinosaurs exist long before humans came onto the scene?
>
> (Boghossian, 2007, p. 38)

Constructivism, however, does not claim or reject the existence of the material world – such as dinosaurs, or Pluto and its astrophysical properties – but instead criticises the deductive and objective understanding of reality as an absolute truth. Gergen (2009) explains that:

> Constructionism makes no denials concerning pollution, poverty, or death. Constructionists don't say, "death is not real", for example; nor do they make any affirmations…constructionism doesn't try to rule on what is or is not fundamentally real. Whatever is, simply is.
>
> (Gergen, 2009, p. 161)

Pernecky (2012) argues that, although constructivists reject objectivism, it is the false contrast between constructivism and realism that causes the confusion. Indeed, positivists criticise constructivism for dismissing or rejecting materiality which is not true since constructivists do not claim the lack of materiality. In fact,

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both a realist and relativist will acknowledge the existence of planets, sun or turbulence on a plane.

Burr (1998, p. 23) explains that "the idea that the world is a fragment of our imaginations and has no materiality, was never constructionism's claim". What constructivism actually challenges are the mechanics, the impersonal, and the false order of positivism, and argues that "if social science was to capture the fleeting and subjective it needed to embrace other aspects of human experience: the heart, the spiritual, the deeply personal and dynamic chaos of the social condition" (Botterill & Platenkamp, 2012, p. 30). These challenges to positivist and post-positivist views brought the social sciences closer to the methods of the humanities which value reflection, subject voice, multiple standpoints and representational creativity (Gergen, 2004). In addition, constructivism provides a new understanding of how something becomes "of tourism", as tourism is constructivism in action (Pernecky, 2012, p. 1132). Constructivism, although it has a number of earlier mentioned limitations and methodological conundrums, still provides a valuable dimension to tourism research by allowing a new understanding of issues and new constructions to emerge, at the same time challenging prevailing understanding (*ibid.*).

5.6 Subjectivity and Reflexivity

Research which is interpretative in nature, influenced by the constructivist paradigm, should be consistent with the epistemology and ontology which distinguishes this philosophical approach (Webb, 1992). The subjective transactional epistemology of the constructivist paradigm implies that knowledge is created by both the researcher and the co-constructors (visitors, managers and guides in this case, as is explained in the next chapter), which are interactively connected in order to produce findings which are "literally created as the investigation proceeds" (Guba & Lincoln, 1994, p.111). This subjectivity is the equilibrium between flexibility and mutual responsibility, since both researcher and participants reveal their personal standpoint towards the research (Scarles, 2009).

It needs, however, to be acknowledged that the researcher and co-constructors have "different tuned sensors, way of seeing, standards and interpretations for the

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stimuli issuing from the other and themselves" (Breuer & Roth, 2003, paragraph 16). Therefore, the application of the constructivist paradigm requires understanding the researcher as "an equally subjective system, a member of the social world whose constructions are mediated by individual and social characteristics" (Breuer & Roth, 2003, paragraph 11). The personal subjectivity and self-consciousness of researchers' experiences, and cultural and interpersonal relationships are vital to the choice of the research direction, the lines of research that researchers will follow, and the type of research they will engage in (Hall, 2004). This self-awareness demonstrates the reflexive nature of the research process (Phillimore & Goodson, 2004), that is "the reflexive relationship between the social construction of knowledge and the construction of social reality" (Guzzini, 2005, p. 499).

Thus, reflexivity refers to the "act of making oneself the object of one's own observation, in an attempt to bring to the fore the assumptions embedded in our perspectives and descriptions of the world" (Feighery, 2006, p. 270-271), which obliges the researcher to take into account and question their own culture, background and identity. It is, therefore, important to be able to create interactions with others in order to gain an insight and deeper understanding of themselves (Phillimore & Goodson, 2004). Reflexivity embraces and recognises that researchers differ from one to another, as they are "coloured" by their own ontologies, therefore, as "directors of research", they cannot leave behind their identities, perceptions or beliefs (Feighery, 2006).

Denzin and Lincoln (2000, p. 3) suggest that researcher is as *bricoleur* who understands that "research is an interactive process shaped by his or her personal history, biography, gender, social class, race and ethnicity, and those of the people in the setting" (Denzin & Lincoln, 2000, p.3). Therefore, researchers who subscribed to interpretative philosophies, such as constructivists understand that reflexivity is a significant way of understanding the research process. Reflexivity, therefore, assumes that "text constitutes a dynamic tension between the topic which engages the researcher and the researcher's own position, interest and role in the re-telling of the participant's narratives" (Jamal & Hollinshead, 2001, p. 73).

In this regards, the researcher is not a passive disinterested observer (Jamal & Hollinshead, 2001) waiting for the truth to be recorded, but instead the constructor of the stories and they have an interest in involvement with the phenomenon under investigation (Denzin, 1997).

5.7 Conclusions

This chapter provided a debate concerning the importance of the philosophical standpoint in a research project and the nature of the qualitative methodology which has been applied in this study. In particular, it discussed constructivism – its ontology, epistemology and methodology – as the paradigm which has underpinned this research, emphasising its distinction from positivism and its realist ontology. It also explained the role and significance of constructivism as a philosophical perspective for this research. It further critically appraised constructivism, discussing its challenging and complex nature and the disadvantages it may hold as a philosophical position. Although admitting a number of limitations of constructivism, this chapter demonstrated the valuable role of constructivism in developing new knowledge and a greater understanding of heritage tourism issues.

Consequently, in accordance with this definition of methodology, the next chapter introduces the various methods, which, guided by the constructivist paradigm, were relied on in order to fulfil the aim and objectives of this research.

Chapter 6: Methods

6.1 Introduction

The aim of this chapter is to provide an overview and justification of the methods chosen to achieve the aim set for this study. This chapter gives an overview of the chosen methods, explains the purpose and role of semi-structured interviews with managers, guides and visitors, and the choice of case studies. In addition, it also explains the approach to the analysis of qualitative data, as well as demonstrating how quality criteria were achieved through the research process.

Given the complexities of this research, and the inductive and interpretative nature of the constructivist paradigm, this research employed a number of qualitative semi-structured interviews with managers and guides, interviews with visitors, and an observatory phase, where the researcher was gathering information regarding the interpretation methods available at RC and AC, two HVAs which served as case studies for this research.

This study involved a number of stages to achieve the overall aim. First, secondary research on existing literature was conducted on relevant theories to heritage, heritage tourism and its management issues; the concepts of heritage interpretation as an effective management tool and an integral part of visitors experience; the impact of popular media such as film on visitors' expectations; and HVAs management. The identification and review of existing literature was undertaken to gain an academic perspective of the phenomena since it is recognised that without verifying existing research, the contribution of new research to increased knowledge would be impracticable (Randolph, 2009). The literature review allowed for suitable methodology and methods to be determined, as well as helping with the choice of the appropriate case studies. Through this first phase of the literature review, the research aim and objectives were also developed. In addition, the existing literature on heritage management, film-induced tourism and heritage interpretation partially inspired some of the initial themes for the primary data collections.

That said, various sources of secondary data were critically appraised such as journal articles, textbooks, conference papers, and past PhD theses. Other published materials included newspapers articles, reports, documents and websites, including the Historic UK website of heritage accommodation, the Report to the UK Film Council (2007), the Scottish Screen and Creative Scotland websites, the Britmoviestours website, English Heritage's website, the VisitBritain and VisitScotland websites, Scotland the Movie location maps and The Worldwide Guide to Movie Locations website. In addition, the review of existing literature has been used to set out existing findings from the literature, which provides a basis for adding new findings from the work undertaken for this thesis, informed the main discussion, and served as a basis for the primary research design. Primary research was the second stage and it involved the examination of heritage management challenges at RC and AC – two HVAs where film-induced tourism has taken place. It explored the film influence on visitors' interactions with HVAs, focusing on their prior expectations and experiences related to the preferences of heritage interpretation. Finally, the analysis of gathered material and writing up of results was undertaken as a last stage of the research process.

6.2 Case Studies

As mentioned, this research is explored in the context of two HVAs: RC and AC. What made these sites suitable for this research was the fact that they were used in media products in two different ways. RC was an actual place named in TDVC book and then film and it was also closely associated with TDVC story, whereas AC served solely as a backdrop for the two first HP films and played a fictional role as Hogwarts School. The choice of two different sites allowed exploration of various issues and challenges related to management and heritage interpretation. The two sites chosen are examples of built heritage which, at the same time, served as established HVAs which had become even more popular because of the media exposure. Therefore, these two sites seemed to be appropriate as case studies for research that is concerned with heritage management at HVAs featured in popular media products. It was believed that the use of two different sites provided more opportunities to explore and reveal management issues, interpretation challenges, and multiple versions of visitors' experiences with

heritage interpretation. Using multiple sites was also more likely to reveal various perspectives, issues and relationships which may not have been otherwise uncovered. In addition, the previous studies on film-induced tourism were rather highly site specific and conducted at the destinations which were not HVAs. Therefore, it was deemed that the use of two different sites may provide a wide perspective of the heritage management sector and reveal more information regarding the interpretation issues. Once the choice of the case study had been made and permission for fieldwork was confirmed by the managers of the chosen sites, the previously developed interview themes were revisited and adapted specifically to the chosen case studies.

6.3 Sample Techniques and Size

In order to validate the "truth claims" and to prove that the research is thorough, rigorous, systematic and convincing, the researcher should make sure that their research is "theoretically sampled, saturated and adequate" (Crang & Cook, 2007, p. 14). In this case, it is suggested that the researcher should make decisions about who should be selected to participate in the interview process, thus applying theoretical sampling (*ibid.*). This sampling technique does not aim to achieve generalisability or representativeness, but rather to focus more on adequacy and the quality of the information (Bowen, 2008; Higginbottom, 2004). In addition, theoretical sampling makes sampling open and flexible and aims to discover relevant concepts and their dimensions instead of verifying or testing hypotheses (Corbin & Strauss, 2008). Application of theoretical sampling requires researchers to go to "the places, persons, and situations that will provide information about the concepts they want to learn more about" (Corbin & Strauss, 2008, p. 144). For the purpose of this study, the researcher gained access to the selected sites and decided to interview people who were concerned with the research problem and also were experienced experts in their fields (managers and guides). The visitors to RC and AC were chosen as they were believed to provide information on the research under investigation from their own and various perspectives on their experiences, expectations and engagement with heritage interpretation. The researcher aimed to delve more deeply into studied individuals and settings in

order to generate a subjective understanding of visitors' perceptions, interpretations and interactions with those settings.

Precisely, in terms of interviews with managers at both RC and AC, the selection was based on non-probability and was purposive, which meant that the researcher intentionally selected the informants due to their knowledge, experience, or other qualities that they possessed (Tongco, 2007). The selected research participants had exceptional knowledge about the site, heritage management and interpretation issues, and long experience in managing HVAs. However, the selection of the key research participants for the interviews with visitors was based on convenience sampling, which meant that the researcher interviewed visitors to RC and AC who had finished their visit and were keen on participating in the research, which could be conducted in spoken English or Polish.

Qualitative researchers study many fewer people, but some quantitative researchers fail to appreciate the value of studying small samples, claiming that only generalisability constitutes good research (Marshal, 1996). This is true in the case of quantitative research that aims to test a hypothesis and intends to generalise the results, therefore must rely on a large sample size. However, in qualitative inquiry "validity, meaningfulness and insight have more to do with the information richness of the cases selected and the observational/analytical capabilities of the researcher than with sample size" (Patton, 2002, p. 245). Indeed, the sample in qualitative research tend to be much smaller (Mason, 2010) as the study is more concerned with making meaning and seeking to "penetrate the social life beyond appearance" (Crouch & McKenzie, 2006, p. 484). As theoretical sample are unpredictable and the researcher is uncertain what "twist and turns" the research may take (Corbin & Strauss, 2008, p. 146) it was difficult for the researcher to set a target sample size in advance. Instead the researcher conducted interviews with visitors until the theoretical saturation point was reached (Crang and Cook, 2007; Glaser & Strauss, 2012). However, Corbin and Strauss (2008, p.148) note that:

[…] saturation is more than a matter of no new categories or themes emerging. It also denotes a development of categories in terms of their properties and dimensions, including variation, and possible relationships to other concepts.

When researchers immerse themselves into data, familiarise themselves, and analyse their data they will find potential themes emerging. Therefore, the challenge is to realise that some new emerging themes may not be relevant to the problem under investigation. The role of research is to decide that the concepts are sufficiently developed for the purpose of the research and acknowledge what has not been covered as a limitation (Corbin & Strauss, 2008). The researcher should continue gathering information until the collection of new data does not shed any new light on the phenomenon under investigation (Mason, 2010). In other words, the researcher gathered data until she had reached the point where new data did not add anything significant to the investigated issues and they felt confident that they had acquired sufficient knowledge about the researched problem. As suggested by Corbin and Strauss (2008), before the researcher claimed that the research had reached the level of saturation, each category and theme was explored in some depth and various dimensions and properties were identified under different conditions. The concepts and themes that were not covered were acknowledged by the researcher as limitations, which create, at the same time, space for further exploration of the issues and challenges at HVAs featured in popular media products.

6.4 Semi-Structured Qualitative Interviews

The qualitative face to face interview is an interpretative tool (Denzin, 2001) and is shaped by the qualitative methodology and the chosen paradigm that underpins the study which also determines the way the interviews are conducted. Mason (2002, p. 62) suggests that the use of qualitative interviews under the umbrella of the constructivist paradigm indicates that:

> your ontological position suggests that people's knowledge, views, understanding, interpretations, experiences and interactions are

meaningful properties of the social reality which your research questions are designed to explore.

An interview is a conversation with the purpose of gathering information (Berg, 2001), which helps us to understand the world in which people live on a daily basis (Jennings, 2005). However, interviews should not be perceived solely as an information-gathering tool, but rather as a means for reflexive engagement in performative ethnography about the society (Denzin, 2001). Kvale (1996, p. 14) therefore argues that:

> The qualitative research interview is a construction site for knowledge. An interview is literally an *inter view*, an inter change of views between two persons conversing about a theme of mutual interest.

Personal interviews allow exploration of the dynamics of social interactions, and an understanding of personal experiences in much more depth, as well as obtaining rich insights into managerial issues from the perspective of people closely involved with those issues (Smith, 2010). There are a number of different forms and types of interviews, as set out in Figure 6.4.1.

Figure 6.4.1 Types and comparison of interviews

Descriptor	Structured	Semi-structured interview	In-depth interview, unstructured interview
Style	Specific protocol of question and answer	Conversation-like	Conversation
Design	Structured	Semi-emergent	Emergent
Researcher stance	Objective	Subjective	Subjective
Researcher perspective	Outsider (etic)	Insider (emic)	Insider (emic)
Consequence of researcher stance and perspective	Limited reflexivity	Reflexivity	Reflexivity
Exchange issues during the research process	Limited reciprocity	Reciprocity	Reciprocity
Language used	Subject/respondent	Informant, participant co-researcher	Informant, participant co-researcher
	Data Representation	Empirical materials Slice of life	Empirical materials Slice of life
Material/Data collection	Checklist	Field notes	Field notes
	Some open-ended questions	Transcription and recording	Transcription and recording
Basis of analysis	Mathematical and statistical analysis	Textual analysis	Textual analysis
'Findings' expressed as	Numeric representation	Depthful and thick descriptions	Depthful and thick descriptions
Writing style for reporting research	Scientific report	Narrative	Narrative

(Jennings, 2005, p. 101)

Unlike structured interviews, which aim to capture precise data of measurable and codable nature in order to explain the subject through the pre-established categories, qualitative face-to-face interviews allow an understanding of the complex behaviour without imposing any prior categorisation that may limit the field of inquiry (Fontana & Frey, 1994). Semi-structured interviews are more conversational and tend to have a flexible agenda and list of themes rather than a list of set questions which are strictly followed with each participant (Jennings, 2005). In addition, interviews "rely on verbal accounts of social realities" (Fox, Edwards, & Wilkes, 2010, p. 76) thus the researcher has minimal control and use the themes which serve as a guide rather than a set order of questions Semi-structured interviews helped to recognise multiple perspectives with regard to the above mentioned research focus.

All interviews were conducted personally, were flexible and reflexive in nature, and unfixed. This conversational style created a relaxed interaction, encouraging the interviewees to go into greater detail about the factors that influenced their working life, their managerial experiences, and their role within the heritage management at the site. This, in turn, allowed a better understanding, of managers' practices and managerial experiences and of the issues that heritage management faces in relation to the site exposure in media products. In addition, in-depth semi-structured interviews, although pre-planned, had a more conversational nature, as the questions flowed from previous responses when possible.

6.4.1 Interviews with Managers and Guides

The aim of this research was to explore heritage management challenges at HVAs involved in film-induced tourism, with a focus on heritage interpretation. Thus, semi-structured interviews with managers and guides who possessed exceptional knowledge of the studied issues of heritage management and interpretation were conducted as one of the initial steps towards fulfilling the research aim. The face-to-face semi-structured interviews were conducted with managers who were the experts with regard to heritage management role, issues and challenges that heritage managers are facing today along with investigation issues that arise from the impact of the film-induced tourism on HVAs.

Based on theoretical sampling, the researcher interviewed a Director, two managers of RC (the Interpretation Manager and the Visitor Services Manager), and four different guides who deliver tours at the site. The interviews at AC were conducted with the Director, three managers (the Marketing Manager, the Interpretation Manager, the Visitor Services Manager), and three guides who provide various guided tours. After gaining the permission for the research at both RC and AC, the researcher arranged the first meeting with Fiona Rogan,[6] Interpretation Manager who supervised the fieldwork. The researcher also spoke with Kate Woolmore, Marketing Manager of AC, who helped co-ordinate the researcher there to discuss in detail the process and the nature of the research at the sites. The primary data collection at RC began in the second week of July 2013 and lasted for over three weeks, whereas at AC the research started in the second week of August 2013 and lasted until the beginning of September.

Prior to the interviews, managers and guides were given information regarding the purpose of the study, how the information would be used, and what was requested of them. Once both the managers and guides had been approached, and had agreed to participate, the date, time and place of the interviews were arranged and information about the approximate length of the interview and a clear agenda of issues likely to be covered were provided to participants. They were also asked to read and sign an informed consent form (see Appendix D).

The main themes of the interviews with managers and guides aimed to reveal:

- general management issues and challenges experienced at the sites,
- key management issues encountered at the site which are linked to the phenomenon of film-induced tourism,
- the role, aim and contribution of heritage interpretation at the site,
- development of commercial activities, guided tours, displays, interpretation methods related to the film
- changes in visitors' profile and behaviour as a result of media exposure
- visitors' expectations of the site

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[6] Permission was given to use managers real names at both sites.

6.4.2 Interviews with Visitors at Rosslyn Chapel and Alnwick Castle

In order to unpack the complexities of visitors' expectations and engagement with heritage interpretation at RC and AC, semi-structured interviews with visitors were conducted. The interviews were flexible in nature, open to change, and personally conducted to create a relaxed atmosphere where conversation flowed naturally and encouraged visitors to "take the lead and shape their own narratives" (Ritchie & Lewis, 2003, p. 110). The questions were informed by the aim and objectives of the study, and the literature review of key concepts, and then adjusted to the context of each site.

Interviews with visitors to RC and AC were carefully designed and structured. Thus, a pilot study was designed and completed in order to assess the appropriateness of the initial questions and to enhance the quality and efficiency of the subsequent study by highlighting improvements that should be made (Lancaster *et al.,* 2004).The pilot study showed that most of the questions were suitable and at an appropriate level, as well as being clear and easy to follow for visitors. Some small changes, however, were made – for example, a few questions were reworded to give visitors freedom to answer the questions using their own words and to expound on the topic, rather than just answering "yes" or "no". This also allowed interviews to have a more conversational form than would have been possible within a formal and rigid structure. It was also felt that general introductory and concluding questions were missing, thus an introductory warm up question was added which also aimed to reveal how visitors found out about RC and AC. The question also revealed whether the source of information was in fact TDVC or HP. In addition, the concluding question was also added to allow visitors to express their final thoughts and opinions on their lived experiences at the site in relation to heritage interpretation.

The interviews with visitors were used as a way to gather experiential materials in order to provide a richer and deeper understanding of visitors' experiences (Van Manen, 1990), and to reveal the experiential part of the visit and the multiple realities of visitors, such as:

- comprehensive understanding about visitors' reasons for visiting and prior expectations,
- experiences of heritage interpretation, in particular preferences in respect of interpretation methods.

The main themes of the interviews with visitors aimed to reveal:

- what was the pull factor (motivation) for the visitors to visit this site?
- to what extent did media in which the site was featured (film or TV series) influence visitors' expectations of the site?
- does prior expectation or knowledge resulting from media depiction of the site determine visitors' preferences for different interpretation?

The initial interviews were conducted over a three-week period, three to four days a week. The interviews with visitors to RC took place in July 2013 and at AC in August, 2013. The interviews were carried out during the day in the grounds of RC and AC. The interviews were conducted at different times of the day in order to gain the broadest range of data by interviewing different types of visitors. The researcher aimed to interview visitors towards the end of their visit, after they had fully experienced the site and had an opportunity to engage with the heritage interpretation, thus, visitors who said that they had only just arrived at the site were not interviewed.

Due to the nature of the visit to HVAs, where visitors are on a tight schedule rushing from one attraction to the other, the interviews were no longer than approximately 10-25 minutes with some exceptions lasting 30 minutes. However, as they had a more conversational nature and were always tape recorded and enriched by notes, it was deemed that the length was appropriate for the purpose of this research. For the same reason, visitors could not have been expected to read and sign a traditional informed consent form, which managers and guides did sign. Instead, the elements of the informed consent were presented orally to the visitors. Thus, visitors who agreed to be involved in research were given a brief explanation of the purpose of the study, were asked for permission for the interview

to be tape recorded, and were informed that the interview was entirely voluntary, anonymous, and that they could withdraw at any point.

Altogether, twenty-three short interviews with visitors were conducted at RC and thirty at AC. The interviewed visitors were both UK and international visitors from Europe and beyond. This allowed a better understanding of visitors' experience with heritage interpretation from multiple perspectives. The data from interviews with visitors played an important role in gaining insight into visitors' experiences in relation to their preferences for heritage interpretation. As explained in section 6.3 of this chapter, data was collected until the researcher was no longer uncovering new information on the research topic and a theoretical saturation point was reached (Crang & Cook, 2007).

6.4.3 Sessions of Observation with Photo Recording

The qualitative semi-structured interviews were enriched through sessions of textually- and visually-recorded observation. The sessions of observations focused on the documentation of the various heritage interpretation methods at both sites, TDVC and HP potential related interpretation, interpretative events and products as well as on the visitors and their participation and engagement with the different heritage interpretation available at the site. The sessions of observations, thus, included joining guided tours, taking notes, and observing visitor activities and their engagement with interpretation available on site. Specifically, sessions of observation with photo recording were used to gain additional insight into visitors' experiences, engagement with the site and interpretation methods. Photographs taken by the researcher provided further insight into the data and also provided an additional visual dimension, since the study is partially rooted in visual culture.

6.5 Data Analysis –Making Sense of Qualitative Material

Making sense of qualitative material is a time consuming process (Schiellerup, 2008), which involves phenomenological reflection and interpretation (Van Manen, 1990; Hayllar & Griffin, 2005). Crang and Cook (2007, p. 133) encapsulate the analysis of qualitative material perfectly, stating that:

It is a process that involves doing nitty-gritty things with paper, pens, scissors, computers and software. It's about chopping up (re)ordering, (re)contextualising and (re)assembling the data we have so diligently constructed.

The strategy of interpretation aims to expand the analysis to comprise a broader choice of considerations, which help the researcher to gain a holistic interpretation (Thompson, 1997). Deeper interpretation and insight is acquired through the relationship and interaction between researcher, who is an interpreter, and data, the text which is being interpreted (Corbin & Strauss, 2008; Thompson, 1997). Precisely, insiders and outsiders are combined and these two different perspectives create "a third dimension that rounds off the ethnographic picture, which is a theoretical explanation of the phenomena under study" (Goulding, 2005, p. 300). This engagement and interaction with messy text can, however, be cumbersome (Jamal & Hollinshead, 2001) because of the multidimensional and complex reality which the researcher is trying to construct and understand through the analysis. Indeed, Crang and Cook (1995, p. 92) state that cultures comprise multiple competing versions rather singular accounts, so "analysis is not [a] matter of developing a definitive account, but of trying to find a means to understand the inter-relations of multiple versions of reality". The process of analysis should not be perceived as a separate stage of research, but rather as a reflexive activity which begins with the early stages of the research design, goes through data collection, and ends with the last chapter on the conclusions (Coffey & Atkinson, 1996).

In this case, in order to make sense of the pages and pages of cluttered qualitative material, the researcher adopted thematic (inductive) interpretative analysis. The inductive approach to the thematic analysis rooted in constructivist paradigm meant that the identified themes were driven from data rather than theory. When coding the data, the researcher did not try to fit it into the pre-existing coding frame. This, in turn, allowed for a richer insight and understanding of the studied issues and underlying phenomenon. The researcher also played an active role in identifying patterns and themes, so they were actively identified rather than passively emerged. The researcher looked for patterns, themes and categories – constantly moving back and forward between the entire data set. This was

supported by writing the ideas and coding schemes (memos when using grounded theory analysis) created right at the beginning of the process and continued right to the end (Braune & Clarke, 2006).

The data was collected by the researcher through interactive means; therefore, some prior knowledge of the data was already acquired. Nonetheless, it was still crucial that the researcher immersed themselves in the data to get familiar with the depth of the content (Braune & Clarke, 2006). The researcher first listened to the recordings of interviews and then rigorously transcribed the gathered primary materials. The process of transcription allowed not only for greater familiarisation with the data, but also for an active creation of meanings. The process of transcription was not mechanical, but served as an interpretative act (Lapadat & Lindsay, 1999), as it informed the early stages of analysis and allowed for the development of thorough understanding of the data.

Then the process of multiple reading of fieldwork notes and transcribed interviews (entire data set) took place. The repeated reading of data was done in an active way, annotating interesting and significant views and perspectives of respondents searching for patterns meanings and themes. The process of rereading the material as suggested by Crang and Cook (2007) also helps the researcher to remember the contexts in which the material was constructed and the thoughts they had noted on the gathered material at various times. The close familiarisation with the transcripts plays an important role, as each reading reveals new insights (Smith & Osborn, 2008).

Going through the transcripts the researcher was making notes on participants' use of language and on similarities and differences, amplifications and contradictions, in participants' responses. In addition, through the process of familiarisation, the researcher started creating codes and noting down the identified categories. It made it possible to gain emic knowledge of participants' points of view, while at the same time creating further etic cultural meaning. The next step involved the search for patterns and ideas and the documentation of emerging themes. The conversion of preliminary notes into themes was carried out through the entire transcript. Once the themes were identified, the researcher started seeking the connections

between themes and tried to make sense of these links. The process of searching for themes also involved reflection on the essential themes to grasp, make explicit, and elicit the essential characteristics of the experiential aspects that constitute the experience in multiple realities (Hayllar & Griffin, 2005). The final stages involved interpreting data, discovering relationships, creating patterns, and writing and re-writing. Writing, based on interpretation of data, is a coactive task which emphasises the relationship between reflection, writing and the lifeworld, and involves contextualisation for clarifying themes through the writing process (Denzin 1989, cited in Hayllar & Griffin, 2005, p. 519).

All transcriptions were imported to the Nvivo 9 for the process of coding. Each transcription was coded by creating preliminary nodes, known as a free nodes, in Nvivo software. Free nodes were created based on the expressions terms, words and phrases used by research participantss during the interviews. These nodes consisted not only of the labels or names, but also represented concepts and ideas within the data set. A series of free nodes were not associated with each other, therefore the next step was to create tree nodes to link together and group related ideas and concepts. The coding process played an essecial role in the analysis stage, as it allowed the reseracher to identify thoughts, concerns and issues of each manager, guide and visitor involved in the interviewing process in relation to the both RC and AC as HVAs featured in films. Relying on research participants own words, perceptions and descriptions of their experiences was consistent with the constructivist approach deployed for this research.

Using Nvivo 9 for qualitative data analysis enabled the researcher to reflect, add insight and ideas to the analysis, and "translate a messy process to a neat product" (Crang & Cook, 2007, p. 133). Nvivo 9 proved to be a suitable tool to manage pages of rich qualitative data and was used for recording, sorting, coding, matching, discovering patterns, and creating themes which helped to structure the findings in a coherent manner. One of the greatest advantages was to manage data, organise and keep track of files (such as different interviews), and store rough notes. Nvivo 9 also helped to manage ideas by providing access to already created codes and themes generated in the process of analysis.

Another positive outcome of using the software was being able to retain ready access to the context from which data was derived. Nvivo 9 was also used for the last stages of the analysis, where the researcher identified the various relationships between studied phenomena and interpreted meaning to create a rich insight. The shape, as well as representation of the findings, however, took place throughout the writing up process, during which an interpretation was provided to enrich the discussion and provide a better understanding of management challenges at RC and AC and rich insight into visitors' experiences with heritage interpretation.

6.6 Quality Criteria

Validity and reliability are the two main aspects to take into account while designing, analysing and questioning the quality of research (Patton 2002). However, as paradigm is a worldview (Gobi & Lincoln, 1994), the research quality should be judged by its own paradigm's terms. Thus, Stenbacka (2001) argues that using reliability as a criterion in qualitative research is inappropriate, and even confusing, resulting in bias, since reliability relates to measurement which is not relevant in qualitative research. Therefore, for the purpose of this research, credibility, transferability, dependability and confirmability are used to ensure research quality instead (Crang & Cook, 2007 p. 147).

In order to achieve credibility, the researcher should include an "authenticated representation of what actually occurred" (Crag & Cook, 2007, p. 146). In order to increase credibility the researcher should be familiar and well engaged with the researched settings and participants. Subsequently, the analysis and interpretation of the gathered material should be introduced to the participants so they can read and provide comments on the proposed interpretation. Any potential participant disagreements should then be reintroduced to the analytical process (Decrop, 2004). In addition, thick description of data and extensive notes of the fieldwork, supported by visual aids created during fieldwork, might also enhance credibility. The researcher should, therefore, provide thick description of the data, the participants, and the context of the study in the form of an introductory section in the thesis. Moreover, the researcher should also make the material from data gathering intelligible to the potential audience, which in turn enhances the

transferability of that material (Crang & Cook, 2007). Transferability might also be improved through the employment of an appropriate sample, which should be as varied as possible in order to provide the broadest range of information (Decrop, 2004).

Guided by these understandings of the qualitative research quality criteria, in this thesis a comprehensible writing style, logical flow and clear presentation were relied on in order to increase transferability. The researcher also included interview quotations to support the theory generation process and to allow reader's own interpretation of the data which was also ensured during the process of analysis. Furthermore, as dependability requires the interpretation of the gathered data and its meanings to be dependable, as recommended by (Crang & Cook, 2007) the interpretation of data was presented in a logical manner. Furthermore, dependability can also be increased by having a well-designed research plan, which is designed to be flexible and easily adapted to unexpected circumstances (Decrop, 2004), which once again was ensured in this project by carefully planning and conducting primary research. The engagement in a thorough and logical analysis of the gathered data can also enhance dependability. As described in section 6.5 of this chapter the researcher was engaged in thorough analysis of the data, which was interpreted in a coherent manner. Confirmability is the last criterion of trustworthiness. This means that the whole research needs to be confirmable through "the ability to audit the process that made it through personal reflection, audit processes or opportunity for informants to reply" (Crang & Cook, 2007, p. 146). Thus, an audit of the work, in the form of review and feedback of supervisors on the interviews, analysis and analytical procedures have been relied on to assist in confirming the adherence to sound qualitative research practices.

6.7 Ethical Consideration

> It is unethical to conduct research that is badly planned or poorly executed.
>
> (Declaration of Helsinki, 1975)

This research conforms to Edinburgh Napier University's Codes of Practice on Research Integrity (2013) and, thus, every endeavour has been taken to promote

high standards of ethical research practice. While conducting primary research, the researcher made sure that the participants involved would not be physically, socially or psychologically distressed. Thus, any cultural, religious, political, social, gender or other differences in the research population were handled in a sensitive and appropriate way. The interviews were carefully planned so that questions which might be harmful to the respondents, or considered inappropriate, were excluded.

Data gathering, during the visitor interview stage, was anonymous and a clear statement of this was made to the respondents. An identification badge was obtained from management and worn at all times when visiting sites. The identity of the researcher and purpose of the research was made clear and never hidden. The participants were also informed about the features of the designed research and how the data would be utilised. Participation in the research was voluntary and the participants were informed that they had the right to withdraw at any time. All activities prior to data collection were discussed and approved by management and fully informed consent was obtained. The research methods were designed to be honest and without harm to the participant and, thus, were unbiased, where possible. The research methods were designed appropriately and with respect towards the University's regulations.

6.8 Conclusions

This chapter has presented the range of qualitative methods which have been employed in order to achieve the aim and objectives of this study. The qualitative methods utilised in this thesis have allowed new issues to emerge, as well as unpacking the visitors' intricate multiple experiences and engagement with HVAs featured in popular media products. Moreover, the qualitative methods have provided a rich insight and deeper understanding of film-induced tourism in the context of heritage tourism management.

Semi-structured interviews with managers and guides, who were the experts of heritage management and interpretation, played a significant part as they provided a deeper understanding of the heritage management challenges at RC and AC. The interviews with visitors, on the other hand, helped to unpack the complexities

of visitors' experiences of heritage interpretation. The qualitative approach allowed for a deeper understanding of various management challenges, as well as visitors' experiences of heritage interpretation thus contributed to achieving the aim and objectives of this research. Thus, in an attempt to fulfil the aim of this research, the next part of this thesis presents findings and discussion on heritage management challenges that managers face at RC and AC HVAs, where film-induced tourism has occurred. Such knowledge is crucial in order to provide more effective management at the HVAs represented in the popular media products.

IV - FINDINGS AND DISCUSSION

Divided into two separate chapters, one focusing on RC and the other on AC, this part of the thesis discusses the findings based on semi-structured interviews with managers, guides and visitors and supplementary sessions of observations at two HVAs where film-induced tourism has occurred. RC and AC have been chosen as they were two relatively unknown but significant heritage sites, which have become world-renowned HVAs through their representation in popular media products. In addition, they have been selected due to their different nature and use in media products: AC was selected as it served as a backdrop for the first two HP films where it played a fictional role as Hogwarts; while RC was named within the TDVC book and film and closely associated with a story, as the place where the Holy Grail was potentially hidden.

The aim of this part is to address the second and third objectives of this study, which were related to primary research:

- Investigate the heritage management challenges experienced at Alnwick Castle and Rosslyn Chapel, heritage visitor attractions involved in film-induced tourism;
- Explore the influence of film-induced tourism on the visitors' experiences in relation to preferences for heritage interpretation at Alnwick Castle and Rosslyn Chapel;

Managers and guides' own perspective and first-hand knowledge of the studied issues of heritage management and interpretation were used as a means of revealing various heritage management challenges. Hence, in-depth semi-structured interviews with visitors were used as a means for gathering experiential materials to provide a richer and deeper understanding of visitors' experiences of the heritage interpretation provided at the site. The methods were also supplemented by the author's sessions of observation, which aimed to gather information about heritage methods available on site. Thus, the findings are enriched by visual material such as the author's photographs taken onsite, as well as brochures and leaflets from both sites.

Chapter 7: A Case Study of Rosslyn Chapel and The Da Vinci Code

7.1 Introduction

This chapter provides a greater understanding of how interpretation can address a range of heritage management challenges experienced at sites where film-induced tourism has occurred. It presents a discussion of the findings on heritage management challenges that resulted from the film-induced tourism at RC. The aim of this chapter is to address the objectives regarding the heritage management challenges at RC heritage site featured in TDVC. This chapter also provides an insight into the impact of film-induced tourism on visitors' experience of interpretation at RC, exploring visitors' prior expectations in relation to their preferences for the heritage interpretation. It also discusses the role and use of heritage interpretation at this particular site.

The findings discussed in this chapter reveal a number of heritage management challenges, both general and related to RC's exposure in TDVC, with the key ones relating to an increase in visitor numbers; seasonality issues; changes in visitor profile; conservation, access and visitor experience; the complex relationship between heritage management and tourism; and revenue generation concerns. The chapter also discusses challenges related to TDVC and heritage interpretation, namely those related to TDVC and issues with visitors' expectations; TDVC and the changes to heritage interpretation; as well as TDVC and the commodification of interpretation.

Interestingly, the findings also point to TDVC's influence on visitors' engagement with heritage interpretation, in particular related to TDVC mediatising some of the visitors' preferences for the heritage interpretation available at RC with a number of visitors seeking to engage with the narratives, symbols and imagery related to the book or film. That said, there were visitors for whom the association with TDVC was important in constituting their experience, thus they wanted heritage interpretation to be also based on information related to TDVC film or book.

However, the overall feeling expressed by visitors was a preference for interpretation based on the historical aspects of the Chapel; therefore, most visitors did not expect to see any signs or information related to TDVC. The typical comments made by visitors highlighted the importance of the Chapel as a working church, a significant heritage site with a rich history, and a place of extraordinary architecture. Thus, for a significant number of visitors the history of the Chapel played an important role in their engagement with different interpretation methods. These findings suggest that the connection between the story and the site influenced the feelings and subsequent preferences for interpretation among some visitors, however, for majority the nature of RC as a church, and its historical significance played more important role. Nevertheless, what is important to highlight here is that visitors to RC had different preferences for heritage interpretation, and, through their engagement with the site, the use of different interpretation methods and their prior expectations were actively creating their own distinct experiences.

7.2 Heritage Management Challenges at Rosslyn Chapel

The heritage management challenges and issues at HVAs were explored in chapter two in section 2.6, where the literature review of existing academic research revealed a number of the key challenges that heritage management may face today. The key heritage management challenges identified at RC, to some extent, mirror those explored in the literature review and were related to an increase in visitor numbers; seasonality issues; changes in visitor profile; conservation, access, visitors' experiences; the complex relationship between heritage management and tourism practices; and revenue generation concerns. In order to gain a better understanding of these challenges each of them are discussed in the following subsections.

7.2.1 An Increase in Visitor Numbers

According to existing literature on this particular challenge, an increase of visitor numbers may result from many different factors (Gunduz & Erdem, 2010), though, such a phenomenon has been noted at locations featured in popular media products (Connell, 2012; Took & Baker, 1996). Such an increase was also

revealed at RC which before its inclusion in TDVC was a relatively unknown heritage site with approximately 30,000 visitors a year (Rosslyn Chapel, 2014). After TDVC book was published, visitor numbers increased to 140,000 and then to 176,000 after the film was released, which made RC a popular heritage visitor attraction not only on a regional, but also on an international basis. However, this increase in visitor numbers resulted in a number of management challenges.

The conversation with managers and guides revealed that immediately after the film was released, in July and August 2006, it was necessary for visitors to queue for long hours to enter the Chapel, as it was so busy at peak times. In addition, the car park experienced overcrowding with several coaches and group tours arriving at once, as well as individual visitors, so that issues with coaches and car parking became a serious problem. RC's carrying capacities are limited as it is a very small place and, as the Interpretation Manager commented:

> [RC] was not built for tourism purposes and did not have the carrying capacity to appropriately accommodate over 1,000 visitors coming through the door on a daily basis.
>
> (Interpretation Manager, July, 2013)

Issues with exceeded carrying capacity are highlighted in both the literature on film-induced tourism impacts (Took & Baker, 1996) and in the literature on the impact of heritage tourism on HVAs (Garrod, 2008). Apart from exceeded carrying capacity, at that time in July and August 2006, RC did not have adequate facilities and services to help deal with increased visitor numbers. The Chapel did not have an adequate numbers of toilets, while the visitor centre was very small without a café or gift shop and it proved inadequate for such a vast number of visitors. Also, there were no formal tour guides to take visitors around and interpretation methods were limited. Additionally, a lack of staff and lack of techniques to manage visitor impacts and flow was evident.

Furthermore, managers had not expected the Chapel to become as popular, as it did not heavily feature in TDVC. Therefore they did not expect that visitor numbers would rise so dramatically in such a short period of time. The managers also did not realise the power of the site's exposure in a successful film and the resulting

consequences of film-induced tourism. As a result, they did not predict the impact of TDVC and they were rather unprepared for the impact of film-induced tourism. This lack of knowledge about film-induced tourism phenomenon partially contributed to a range of negative impacts at RC. Managers, unaware of the impacts that might result from the Chapel's exposure in TDVC, did not have an appropriate management plan or framework, which would have made it possible to minimise, or even fully avoid, the negative impacts. This finding is consistent with Rewtrakunphaiboon (2009), who stated that there is still a lack of understanding among tourism managers and marketers of the power of popular media in promoting a particular location.

An increase in visitor numbers, as highlighted by the managers and guides interviewed, led to overcrowding which put pressure on the infrastructure and fragile resources of RC, creating environmental issues. Overcrowding was noted in the literature review as having a substantial impact on the built heritage through vandalism, graffiti, accidental damage, pilfering and general wear and tear (Cochrane & Tapper, 2008; Timothy & Boyd, 2006). Wear and tear and damage related to exceeded carrying capacity was visible at RC.

 One of the guides commented:

> I mean Dan Brown has been fabulous, he has managed to get people coming in so we could get work done. But the more people you have, the more damage gets done to the Chapel, and then it is too busy and people complain it is too busy, so you can't win, it really is a never ending battle.

> (Maria, guide at RC, July, 2013)

Overcrowding, as highlighted by Maria a guide at RC and noted in the literature, may affect the heritage value and the visitor experience (du Cros, 2008). Thus, dealing with a sudden influx of visitors and accommodating everyone in a small Chapel was one of the biggest problems RC faced immediately after the film was released. According to the Visitor Services Manager, although they do not have such a huge visitor bottleneck as they used to have shortly after the film was released, as the visitor numbers have slightly dropped in recent years, summer is still a challenging period for the managers. Interpretation Manager stated:

> I think in the summer is a little bit firefighting all the time because there are groups arriving at the same time, one is booked the other one is not booked, buses are coming at the same time and everybody just goes downstairs [to the crypt] so we are trying to deal with it. I think yeah it's managing visitor flow in the busy times that is the biggest challenge.

> (Interpretation Manager, July, 2013)

The Visitor Services Manager admitted that there were times in the year, particularly August, when "it still gets mad really and some days are a little bit crazy". This suggests that RC experiences seasonality issues which are explored in the next section.

7.2.2 Seasonality Issues

The literature review exposed seasonality as one of the most problematic aspects for the attraction sector (Connell *et al.,* 2015; Cuccia & Rizzo, 2011). Seasonality, as a challenge to overcome, was also revealed at RC. Indeed, RC is a highly seasonal HVA – which means that during the summer season visitor numbers exceeds carrying capacity, causing overcrowding and other undesirable consequences. In contrast, in the winter the Chapel is almost empty. This is another challenge to overcome.

> Well, I think that the statistic is that 75% of our visitors come in 25% of the year – so we have June, July, August, September, there are these four busy months. When we describe it to people they don't believe us, but it really is like a light switch, you know, October the first nobody is here. So you know, day before is madness and the next morning no one is here.

> (Visitor Services Manager, July, 2013)

One of the biggest challenges in the summer is dealing with visitor numbers, controlling the flow, and ensuring that everyone gets a comfortable and safe visit; whereas in the winter, as the Interpretation Manager put it, the challenge is "not looking like a ghost". As emphasised in the literature review, seasonality issues are inherent at HVAs (Connell *et al.,* 2015; Cuccia & Rizzo, 2011), though it has been argued that film-induced tourism practices can make the site an all-year attraction

(Beeton, 2005; Connell, 2005). However, although RC became much more attractive to a wider audience, it still experiences issues related to seasonality.

7.2.3 Changes in Visitor Profile

Another interesting finding was related to changes in visitor profile. According to the managers at RC after the site's appearance in TDVC there was a very visible change in the visitor profile from older visitors, mostly UK based and interested mainly in the historical side of the Chapel, to visitors from all over the world across all age groups. The depiction of RC in TDVC encouraged various types of visitors who would not otherwise have been interested in visiting attractions of heritage genre. It encouraged young visitors who are an important market for heritage sites, but very hard to engage. Although the change in visitor profile was seen as positive, it has also become a challenge difficult to deal with as the Chapel is not only and important heritage site but also a working church.

According to the Interpretation Manager, the challenge in managing a heritage visitor attraction that has become a film location is related to the change in visitor profile as new visitors may have no respect for the Chapel as a heritage site because for them it is just about the film. Therefore, new visitors who are influenced by the film may behave and respond to the site differently from those who have chosen to come because of the site's importance as a historic place. This issue was particularly visible directly after the film's release. As the Interpretation Manager commented:

> I think that immediately after the film's release you are going to get a lot of people like jet-setters and groupies who want to be photographed in front of the site.
>
> (Interpretation Manager, July, 2013)

As suggested by the managers, some visitors wanted to take pictures inside the Chapel because they wanted to take a picture of the film set. However the problem is that the Chapel is not a film set, it is a working church which should be respected, as indicated by the managers.

I think it's just trying to remind people that it's not a film set, yeah, film location that's the biggest thing I think. Certainly, that is now getting easier but just after the film it was madness really and people who were in here, they were taking pictures all the time, they were videoing, they were walking in, you know, with baseball caps on and, you know, it is a working church and you need to remember that, so, you know, really it didn't feel the same as a place. It was like a lot of people weren't here for the right reason, if you know what I mean, it lost something and you felt it. So I think that's probably the main thing, trying to remind visitors that it's a working church.

(Visitor Services Manager, July 2013)

When a heritage site is featured in a film which is successful, and the site itself has a strong features it may automatically become a film location which people influenced by the film want to visit. However, they may not, necessarily, take into account or consider the fact that they are visiting a valuable site with fragile irreplaceable resources and thus behave in an inappropriate way. Since RC became very popular through TDVC, some visitors, especially those under the influence of the book or the film, or those who wanted simply to visit a film location, did not realise that the Chapel was also a working church which should be respected. The Chapel differs from an ordinary visitor attraction as it is a heritage site with a unique nature. Directly after the film's release, the visitors influenced by TDVC simply wanted to see the film location that they saw on a silver screen. This created a problem as some visitors who were inspired to visit the site as a result of reading the book or seeing the film would behave in an inappropriate way, as the visitor services manager explained. The earlier mentioned overcrowding and new type of visitors has, according to managers, also affected the atmosphere of the Chapel, changing it from a peaceful place into another crowded visitor attraction.

7.2.4 The Complex Relationship between Heritage Management and Tourism

Another heritage management challenge identified in the literature review was related to the close relationship with tourism, which is often seen as a factor that contributes to a range of issues, such as inappropriate utilisation and exploitation, rather than to the preservation and conservation of HVAs (Ahmad, 2013; Garrod & Fyall, 2000; Ho & McKercher, 2004; Wang & Bramwell, 2012; Zhang *et al.,* 2015). The conflict is usually created between differing stakeholders' views and relates to

issues of access, conservation and tourism development (Imran *et al.,* 2014; Wilkes & Richards, 2008). RC is under the influence of many different stakeholders. It is owned by the St Clair family, looked after by a Trust, managed by an individual management team, and needs to serve the needs of the church congregation. All of these aspects make heritage management particularly difficult, especially when different stakeholders have different aims and different views on the management, access and overall development of the site (Porter & Salazar, 2005).

Although most decisions are made by the Director and the management at the site, on certain aspects they still need to take into account the family's view, the Trust's opinion and the views of the Church Minister, who is not always pleased with the more commercial side of the Chapel related to tourism activities, and those related to TDVC in particular. This complex relationship between tourism and HVAs was also revealed in the literature regarding heritage management issues, where a number of authors highlighted the clash between tourism aims and heritage management purposes (Nuryanti, 1996; Nyaupane, 2009).

It is argued that many heritage managers do not take into account the need to operate as a tourism business (Croft, 1994; Darlow *et al.*, 2012) in order to survive and have funds for conservation work, which is ongoing at sites of historical significance. In order to avoid conflicts and achieve a balance, the relationship between tourism and heritage management should be based on communication, maturity, knowledge and a willingness to support heritage resources (McKercher *et al.*, 2005). The current Director of RC, who, unlike the previous Director, has a heritage tourism background, thus started closely collaborating with tourism organisations in Scotland and, as a result, RC has been included in an overall strategy which is focused on improving the visitors' experience at HVAs. As shown in Figure 7.2.3.1, the Midlothian Tourism Action Plan 2013-2015 features Rosslyn on the cover.

So it's important that we are aware of the national tourism strategy and that translates to the Midlothian strategy as well. It gives us a chance to link in with what is going on. What I like in many ways about tourism is that we do not operate in isolation, we rely on hotels and accommodation to keep people, we rely on tour guides and operators to bring people, but actually they depend on us as well. We are all in it together and I think having a plan like that sort of joins up all the pieces.

(Director of RC, July, 2013)

Figure 7.2.3.1 Midlothian Tourism Action Plan 2013-2015

(Author's own photograph, July, 2013, Rosslyn Chapel)

7.2.5 The Conservation, Access and Visitor Experience

As noted in the literature review, some managers at HVAs consider themselves as the guardians of heritage rather than as providers of access to heritage, which means that "public access is not a prominent part of management consideration" (Garrod & Fyall, 2000, p. 684). As stated by one of the RC managers, the previous Director mainly focused on the completion of the conservation project, ignoring the visitors in general and their experience in particular. Indeed, the review of existing literature on heritage management revealed that managers of heritage properties are often focused on administrative aspects related firmly to the conservation and maintenance of the site (Baxter, 2009; De la Torre, 2005), consequently allowing

access for the public is not taken into account. The previous Director focused solely on preservation without taking into account the site's contemporary purpose, or changing visitors' expectations and demographics – a tendency which has also been highlighted in the literature (Grimwade & Carter, 2000; Smith, 1999; Leask & Barron *et al.*, 2013; Timothy & Boyd, 2006). The literature on heritage management emphasises the importance of visitors and their expectations, as they are constructors of heritage (Graham, 2000; Massara & Severino, 2013; Sheng & Chen, 2012). Thus heritage management can only be effective if all aspects of the site are included in the overall aims and objectives, including visitors and their experiences. Despite this, the new Director perceived the conservation of the Chapel as one of the most important challenges of the site's management, though he seems to understand that this can only be achieved by allowing access for visitors with a focus on their experience. The Director of RC commented:

> Well, to me it's the circle of what we are trying to do. Ultimately what we trying to do is to conserve the Chapel which has been here since 1446 and I think what we are trying to do is make sure it's still here for the next 500 hundred years and beyond […] The way we do that is by opening to visitors, we need to make sure we have enough visitors coming, we need to make sure that we don't have too many visitors […] So ultimately what we are trying to do is to make sure that people enjoy their visit so we are trying to give people a good experience when they are here. I think that visitors' experience is really crucial so whether you are here for whatever reason and wherever you are from we want people to go away thinking we are really glad we came.

(Director of RC, July, 2013)

For the Director of RC, conservation of the Chapel and the visitors' experience depend one on another. According to the Director, if visitors perceive the Chapel as well looked after and they enjoy their visit, seeing it as a good value for money, they will be willing to contribute to the long-term upkeep of the site. Visitor access, as the Director of RC suggested, is linked to a high-quality visitor experience, which, in turn, helps achieving aims related to conservation and further maintenance – leading to the achievement of sustainable management. He further suggested:

> The conservation of the Chapel is crucial because if we don't have the Chapel well looked after or well-presented then that has an impact on the experience. If we don't generate enough money from our visitors we are not able to look after the Chapel so the experience suffers […] so the whole things sort of fits together under this idea of people, people don't buy the product of RC they are buying the experience of visiting.

<div align="right">(Director of RC, July, 2013)</div>

Indeed, as highlighted in the existing literature, HVAs are challenging in terms of their management as visitors to those places come to "buy" an experience, instead of physical products (Morgan, Lugosi, & Ritchie, 2010; Shackley, 1999). In addition, such an approach based on acknowledging visitors' experience for heritage management is also in line with findings put forward by Garrod, *et al.* (2007) as well as Leask *et al.* (2002) who suggested that, due to reduced funding and financial support, there is a need to recognise visitors' expectations and provide a high quality experience. Although the literature review highlighted access as one of the important challenges at HVAs it was also found to criticise practices related to restricted access which provides only a temporary solution to the problem and requires ongoing funding (Carter & Grimwade,1997; Negi, 2012).

7.2.6 Revenue Generation Concerns

Although revenue management is identified as a significant and effective tool to deal with some of the concerns HVAs face today (Leask & Fyall *et al.*, 2013) the adoption of this particular method is, at the same time, a challenge due to the HVAs' specific and individual nature and management which more challenging than for general attractions (Leask *et al.*, 2002). As identified in the existing literature, management at some HVAs focuses on education or conservation objectives rather than revenue generation (Leask & Yeoman, 1999; Leask & Fyall *et al.*, 2013) as they perceive it as an unethical commercial activity which may diminish the heritage value and authenticity (Garrod & Fyall, 2000).

Before RC had featured in TDVC there was a lack of public interest in visiting the Chapel, and, as a result, the site was struggling with revenue generation and funding for a very expensive conservation project which was required because the

Chapel was in great danger of collapsing. As has become apparent from conversations with managers, the lack of funding and lack of focus on revenue generation influenced to some extent a decision to be involved in TDVC filming productions.

> I think that at that time there was a desire to raise money for the preservation. I think yes there was an imperative to raise the money for the building.

(Interpretation Manager, July, 2013)

Visitor Services Manager added:

> I wasn't involved in the process of being agreed. The first I knew about anything really was when I was asked to stay behind and do the private tour for somebody and then it turned out to be Tom Hanks and Ron Howard and the main crew but I wasn't told beforehand. So that was when I first time heard about anything. I suspect at the time it was something to do with money because you know the conservation work was going on and it was probably seen as a good way to attract, boost the income. So I suspect that's what it was […] I can't think of anything else I mean you know we are now about five years ahead of where we would have been in terms of fund raising if we hadn't had the film or the book so I think that's probably why they said yes to it because perhaps they've seen that the popularity would've increased the income and get the job done.

(Visitor Services Manager, July, 2013)

According to the Visitor Services Manager, RC has benefited enormously from its involvement in TDVC film production and they have "a lot to thank Dan Brown for".

> I think before the film, before we become famous I guess it was more difficult to get funding. So now we are seen by Midlothian Council as the draw for Midlothian and they recognise that, and they use us in a lot of advertisement of the city and stuff like that, so we are much more of a big deal, we are more important and because of that people want to be associated with us, which is nice. The book and the film and general popularity is increasing the great revenue streams as well and obviously now the shop is much busier than it has ever been as well. So we are lucky.

(Visitor Services Manager, July, 2013)

Further conversation with the Visitor Services Manager revealed that, thanks to TDVC, they were able to finish the conservation project much quicker than

expected. This conservation work might have still been ongoing if not for TDVC. According to the Visitor Services Manager, when the Trust was formed almost every application for financial support was turned down because few people came to visit Rosslyn, but he commented that "it was a different story when the film came out and more people came to see the Chapel".

> Before the film, I mean, now people are keener to get involved with that now, the board which we have inside shows you how many people just now are giving us money, big companies and societies and things like that so from that sense you've got to say it's a good thing.
>
> (Visitor Services Manager, July, 2013)

In addition, due to the sudden increase in visitor numbers that resulted from the site's representation in TDVC, RC management made a strategic decision to increase admission prices in order to reduce the number of visitors at the site but, more importantly, to generate money for ongoing conservation work. One of the managers commented that while the higher admission price (Adults £9, Concessions £7) helps to generate money needed for the conservation purposes, it might not be seen in a positive light by visitors who come to visit the Chapel. A similar situation was found in the literature by Austin (2002), who discovered that visitors at sensitive or religious sites might be emotionally linked with the site, thus they do not think that they should be obliged to pay admission fees.

> I worry about the entry fee because I think the entry fee is quite high but we need that money so it's whether we can bring money in other ways. I worry how much more money we can get from people.
>
> (Interpretation Manager, July, 2013)

Despite that concern, the Director of RC believes that, because the Chapel is a charity not funded by government or other institutions, revenue generation plays a crucial role in keeping the place well maintained. Indeed, the application of revenue generation helps to address a number of challenges which HVAs may face (Leask & Fyall *et al.*, 2013).

There is lot of things that the shop is doing, better quality product, we're bringing in more expensive product to bring up profit. Simon [Visitor Services Manager] has been working with consultants to look at the shop and how to improve it so they've got a lot of ideas. There are other areas Ian [Director] is looking at about evening events. We are quite small and out of town so I don't know how viable that is. We had one or two private tours, we are going to run a couple of things.

(Interpretation Manager, July, 2013)

Some revenue generation practices are clearly seen at RC despite the fact that some may perceive them as unethical or inappropriate at a site with religious significance. This again demonstrates the previously mentioned conflict between different stakeholders' objectives regarding access, conservation and commercial activities to increase revenue streams. What is more, after exposure in TDVC, RC has become a much more commercial site, with a visible shift of management approach from a traditional and rigidly hierarchical management structure to a more flexible and more contemporary approach, with a focus on revenue generation and visitors' experience.

7.3 Management Challenges of Heritage Interpretation

Apart from the challenges identified above, the findings have also revealed other challenges related to TDVC and heritage interpretation. As identified in the existing literature, heritage interpretation at HVAs faces a number of different issues and challenges such as: conflicting views of the various stakeholders on the nature of the heritage (Ashworth & Tunbridge, 2000; Harrison 2013); effective conservation and appropriate reconstruction techniques (Nuryanti, 1996); reconstruction of the past in the present (Harvey, 2001); construction of meaning (Poria *et al.*, 2006c); provision of a satisfying visitor experience (Moscardo & Ballantyne, 2008); selection of only certain aspects of history (Goulding & Domic, 2009); consumption and commodification of heritage (Salazar, 2007; Wight & Lennon, 2007); the need to balance different values as well as differing priorities and interests and at the same time fulfil the visitors' needs and meet their expectations (Bell, 2012); and issues with authenticity (Andriotis, 2011; Bobot, 2012; Herbert, 2001; Stokowski, 1997).

RC experienced some of these issues and faced some of these challenges on a larger or smaller scale as demonstrated in the following subsections. However, the most prominent challenge for management was related to visitors' expectations, which were derived from TDVC book or film or a mixture of both. Before this section proceeds, it is useful to provide a brief overview of the heritage interpretation methods available at the site. Table 7.3.1 identifies all means of heritage interpretation available at RC. This table has been developed based on the supplementary sessions of observation of heritage interpretation available at RC, as well as interviews with guides and the Interpretation Manager. As presented in Table 7.3.1, RC employs a variety of interpretation methods to communicate with visitors, from non personal forms such as displays, exhibitions, audio tours and various multimedia to personal forms such as guided tours delivered by different guides. The multimedia interactive interpretation is available in the visitor centre, which is linked with the gift shop where visitors can buy various historical books, guidebooks and gifts related to RC or Scottish culture and tradition. In terms of heritage interpretaion informed by TDVC in the visitor centre, there is TDVC book available for visitors to buy and guided tour which mentions the relation of the Chapel with TDVC.

Table 7.3.1 Heritage interpretation at RC

Heritage interpretation methods informed by the history and architecture	Heritage interpretation methods informed by TDVC
Visitor centre with multimedia interactive interpretation such as: Interactive pods, 3D touch screens, Interactive exhibitions, Interactive boards Directional signs No Photography and Video signs Photographs Models Laminated cards Lectern Panels Information boards Audio Tours Guided tours Historical Books Guidebooks Brochures Sculptures	TDVC book in a visitor centre Guided tour with elements of TDVC

7.3.1 The Da Vinci Code and Issues with Visitors' Expectations

In order to identify whether TDVC had an impact on heritage interpretation, the data obtained from managers, guides, as well as visitors themselves was analysed, revealing that TDVC's impact on heritage interpretation is related to visitors' expectations. The Director of RC, as well as guides and managers, all admitted that visitors' expectations became a significant issue as a result of the Chapel's representation in TDVC. The director of RC commented:

> I think part of it [the Chapel's representation in TDVC] I would say is expectation, which may not be right. Partially in terms of the story is a book of fiction, is a story, and some people don't see it necessarily as a story.

(Director of RC, July, 2013)

During the time when TDVC was filmed at RC, a fifty ton steel canopy of scaffolding, looking like a huge umbrella, covered the whole building, so the crew built a big prototype of the Chapel which was put in front of the site. Before the canopy was removed in August 2010, visitors who watched the film and remembered the Chapel from the screen and then visited RC were shocked to discover that the site was covered in scaffolding. According to guides, some visitors, especially those who had seen the film, could not understand what happened to the huge steel canopy, and some of them were disappointed as they imagined RC differently, as they had seen it uncovered on screen. For example, in the film, the characters Robert Langdon and Sophie go down the stairs into the crypt and step into an underground chamber. In reality, the underground chamber, which in TDVC contained the library with all the secrets that had been stored for centuries, was actually a movie set at Pinewood Studios in London. There is no equivalent accessible chamber that visitors can go into at the site itself. The Director of RC commented:

> At the end of the film they go down to the crypt and enter some sort of mysterious room which doesn't exist, so I think in some ways the expectations [...], if I saw the film I thought oh that room looks fascinating I would come especially to see that and I might be really disappointed.

(Director of RC, July, 2013)

The Interpretation Manager stated that visitors are very often surprised when the guides say that the Chapel in the film was a model and a studio was used for scenes in the crypt. Visitors who are not aware of that quickly go to the crypt and come back disappointed, as the crypt does not look like its cinematic representation. Kate, one of the guides, has also highlighted expectations as a problematic issue for the Chapel, saying:

> People come with expectations which aren't necessarily true. You know, you get people doing rituals in the crypt most of which is harmless, but you kind of think it is a church and is that appropriate for being a church? Even though it is a huge visitor attraction for lots of people you have to worry that maybe some of the things that are happening may be inappropriate for its other purpose.

(Kate, guide at RC, July, 2013)

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One of the guides commented that some visitors do not accept it when they explain that TDVC is a story created by Dan Brown and Hollywood. In some cases it was a challenge to persuade them that RC was not exactly as depicted in TDVC.

> […] you can hear the gasps when you tell them we don't have the six-pointed star and we don't have the library and all the secret chambers […] some people get so annoyed and I'm like "Oh, I'm sorry, but this was a Hollywood movie".
>
> (Marie, guide at RC, July, 2013)

Some visitors simply did not want to take into account that TDVC was fictional, thus cinematic representation of RC bears little resemblance to both the plot and its visual representation in the film. This finding is very clearly related to the issues discovered in the literature on film-induced tourism in relation to authenticity, which is also known as displacement (Bolan *et al.*, 2011) or mistaken identity (Beeton, 2005). The crypt at RC does not look like the one in the cinematic version as the scenes in the crypt were filmed in a studio. TDVC film did not therefore give the authentic view of RC compared with the reality of what visitors found at the actual site. As a result visitors may have difficulty to find exactly what they seek.

Apart from above mentioned examples, the interview with the Director of RC revealed that visitors do not realise that the Chapel became popular as a result of the film. They are surprised to find that the site is very busy, as they expect it to be the quiet and peaceful place depicted in TDVC. The visitors' expectations of RC as a quiet and peaceful place were also identified from the interviews with visitors. Visitors commented that they did not expect to see so many other people or did not expect that through the depiction in the film the Chapel would become so popular. The quotes in the following paragraph from visitor interviews include some references either to the book or film demonstrating that TDVC created a number of new, and sometimes unrealistic, expectations in the visitors' minds which, as highlighted by managers, become to some extent problematic for heritage interpretation management.

Joan and Maria, both visitors who came to RC, expressed their surprise at the Chapel being very busy with so many other people. Joan, a visitor from USA, did

not expect RC to be full of people whereas Maria suggested that the site lost its meaning due to such a high number of visitors. Both the book and the film described the Chapel as a very peaceful and quiet place, and that is the expectation these particular visitors had about it. It could be argued that those particular visitors held rather romantic expectation of the Chapel, partially derived from the film, which depicts it as a quiet and peaceful place. These were some common comments regarding this particular aspect.

> **Joan (mid-forties from the USA):** I thought there would be fewer people, I kind of assumed that it would be a smaller one-to-one tour. I didn't expect to walk in and have probably a hundred people sitting there.

> **Maria (early fifties from Venezuela):** Well, I knew it was a Chapel so I assumed it would be quite small, but I didn't think there would be so many people here. Even though I knew it was a tourist place, tourist attraction, I didn't expect to see so many people […] I don't know why […] It could be that I was influenced by the film and imagined it would be very peaceful here. I think that it somehow loses its meaning because of that.

Some other visitors were surprised by the presence of the new visitor centre. This is because in order to enter the Chapel, visitors' first need to go through a newly built visitor centre situated just next to the Chapel itself. Entering the Chapel through a modern building might be a surprise, or even a clash, for some of the visitors, as the description in the book and the aerial shot of RC seen in the film does not mention nor depict anything even close to the contemporary construction now attached to the Chapel. Conversation with visitors discovered that the modern architecture of the visitor centre was a distracting element which did not match visitors' expectations. David was one of the visitors who was disappointed that he could not enter the Chapel through the little gate, but instead had to go through a contemporary construction to enter the Chapel, which did not fit with the image he was exposed to in the film.

David (mid-fifties from Shetland): The visitor centre is a slight distraction for me […] I would have preferred to come here through that little gate over there. I would have preferred the place as it was before TDVC. It is a pity that it is not the same anymore. It is a pity that you can't go through that little gate instead of through the visitor centre.

TDVC had a strong influence on visitors' expectations on RC. The situation is consistent with the study conducted by Mercille (2005), who similarly discovered that the cinematic representation of Tibet did not expose contemporary aspects of that destination, such as development and the presence of Chinese people, thus visitors held romantic expectations of the place. Similarly for visitors to RC, the reality did not match the cinematic representation such as the scaffolding, new contemporary construction of the visitor centre, presence of other people, and areas such as the crypt, and other areas visible in the film, not being locatable at the physical location. Exactly as visitors to Tibet, on arrival visitors to RC were puzzled and surprised that the physical site did not bear a close resemblance to the cinematic version. A number of interviewed visitors at RC were disappointed as for them the Chapel's quiet and peaceful nature, as represented in the book and film, was changed to a very crowded HVA with tourism infrastructure in place.

The RC Director's comment that visitors' expectations might not be right, as well as the guide Kate's statement that visitors come to the Chapel with expectations that are not necessarily true, clearly demonstrate contradictions between ideas of heritage as an imaginary vision of RC's management and the reduction of RC to a culturally and historically disembedded visual spectacle. This argument was emphasised by Winter (2002) in relation to Angkor and *Tomb Raider*. The Interpretation Manager commented:

> I think, in terms of the interpretation, all the different beliefs people come with is a challenge, because some of them have very different ideas and we won't necessarily give them the message they are looking for.

> (Interpretation Manager, July, 2013)

The Interpretation Manager commented that the issues with expectations of heritage interpretation are also increased by outside tour operators who state that

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visitors are going to a film set or to TDVC Chapel, or that the visitors will see other aspects related to the book or film which are not actually at the site. According to the Interpretation Manager there are tour companies which operate TDVC tours, taking visitors to the places featured in the film such that when they finally arrive at the Chapel, the visitors wonder why there are no displays presenting information associated with the film. This finding shows the importance of tour operators' role in creating visitors' expectations as well as a lack of communication between the site managers and those tour operators.

If management focuses solely on the conservation and historical or archaeological aspects of sites, without including contemporary dimensions in the overall interpretation of the site, this may result in a clash between the site interpretation and visitors' expectations and, in turn, affect their experience (Chronis, 2008; Grimwade & Carter, 2000). Achieving a balance between meeting visitors' expectations derived from media exposure and places' specific history and significance is a challenge for heritage interpretation at RC. Indeed, finding a balance between the Chapel's long history and its representation in TDVC is a difficult issue to resolve given the nature of the Chapel which, as already noted, is under many different stakeholders' control and is also a working church which needs to be respected. This particular challenge is related to a sense of place and the spirituality at religious HVAs, which is the core product at such sites and one of the main motivators to visit them (Leask & Yeoman, 1999; Nyaupane et al., 2015; Shackley, 2009).

7.3.2 The Da Vinci Code and the Changes to Interpretation

Film-induced tourism has also resulted in changes in heritage interpretation. According to the document produced by RC Trust regarding heritage interpretation, the original guided tours covered both exterior and interior of the Chapel with an approximate length of 35-40 minutes. Before the Chapel's inclusion in TDVC, the guides could deliver this type of guided tour in such a period of time without any particular issues, as the small number of visitors allowed for such an approach. According to the Interpretation Manager, it is now sometimes unrealistic to follow the original plan proposed by the Trust's document, especially with the many

changes that arose as a result of the Chapel's exposure in TDVC. RC acquired a different nature: once characterised as quiet and peaceful it became an extremely busy HVA; therefore, managing the interpretation according to the original plan was simply not possible. As a result of the impact of TDVC and due to the large number of visitors coming to see the Chapel, the guided tours are now delivered in the form of guided talks which are shortened to 20 minutes. However, according to guides who deliver the talks, that length is not conducive to delivery of a high quality talk and providing a satisfying visitor experience. Alex was one of the guides who commented on that issue:

> I don't think that 20 minutes is a good time, 20 minutes is too short. 25, 30 minutes is more adequate. In 20 minutes you can't get, I don't think that you can give a good quality talk, you can't get the humour in, you know, you have to win people over as a tour guide […]
>
> (Alex, guide at RC, July, 2013)

Maria, together with Tom, had a similar view, commenting that keeping the talks short is one of the challenges that they face at the moment.

> The main challenge is trying to keep the talks short because in a wee place like Rosslyn your eye catches something and you are like, "Oh, I must tell them about that", because you want to give people as much value for money as you possibly can. I mean, I love the building, so you want to share that with everybody and it's so much to share in just a short time. You feel guilty if you don't tell some bits and from the look on their face you see that they wait for all that information.
>
> (Maria, guide at RC July, 2013)

Tom, another guide, added:

> So, what you are doing, actually, you are missing a lot of detail because you could talk all day long there is so much written about RC. So I've cut my tour down, but the overall structure is the same, it still has the same beginning and the same ending but a lot of detail has been edited down just to fit it. I'm still half an hour, but ideally it should be 20 minutes. Fiona [Heritage Interpretation Manager] would like every tour to be down to 20 minutes but you have to leave out so much.
>
> (Tom guide, at RC, July, 2013)

Both Maria and Tom are having difficulty restricting themselves to the given time and extend the talk to 30 minutes. This in turn creates dissatisfaction among visitors, who have been told that they only need to wait 20 minutes to enter the Chapel but these guides choose to prolong the talk to provide a higher quality experience for visitors on the tour.

In addition, as a result of visitors' expectations, all guides at RC started incorporating elements of TDVC in their talks. Not only have the guided tours changed the nature to become guided talks and become 20 minutes shorter but their historical content had changed to include fictional elements from the book and film. Indeed all the guides to whom the researcher spoke in July 2013 included TDVC in their guided talks. However, according to the Interpretation Manager the Chapel has very traditional guides, who are not happy to talk about TDVC connections at all, as they did not want to associate the Chapel with the fictional conspiracies put forward in TDVC. These guides considered the Chapel more from the heritage perspective, as a heritage site with a rich and significant history that needed to be preserved, without perceiving it as a heritage visitor attraction, an attraction where tourism activities are taking place.

Nevertheless, as a result of visitors' expectations derived from TDVC, Alex, Kate, Tom and Maria, the current guides at RC, decided to incorporate TDVC within their guided talks. Here are some excerpts from interviews with the guides demonstrating incorporation of TDVC into the guided talk.

> During the tour I always talk about The Da Vinci Code and I talk about how they went about filming the place […] Very often what I'm trying to do is to give a little bit of something for everyone, and that of course includes talking about The Da Vinci Code because it's the main thing that brought people here recently in the last few years. There is no getting away from that fact, we know that from the visitor numbers and I enjoy talking about that because it brings a smile to people's faces. They [visitors] recognise it and say "Yeah, The Da Vinci Code, of course!"
>
> (Tom, guide at RC, July, 2013)

I do, I mention The Da Vinci Code just very briefly because you know that's why a lot of people are here. I only tell them about the increase of visitor numbers, how they manage to make us look so good on film where in reality we weren't, and just where they filmed inside the Chapel.

(Marie, guide at RC, July, 2013)

I think that people expect that. When I talk about it in my talk I just say that somebody wrote a book and don't say now I'm going to talk about The Da Vinci Code. It's not the purpose of the Chapel but people want to know and it has had a big effect so I think it's important to mention that.

(Kate, guide at RC, July, 2013)

I mention The Da Vinci Code and how that's helped with the conservation. I don't go in depth but I make a joke that we are very grateful to a certain movie, and people know, they recognise it, I don't have to say The Da Vinci Code, they know.

(Alex, guide at RC July, 2013)

These quotes, however, suggest that some guides are much more explicit about TDVC than others in their talks. It is clear that the guides at RC realised some visitors will always expect to see or experience aspects of TDVC, and they believe that it is good for visitors to know "all the strange bits"; however, they do not want visitors to experience the Chapel solely through the prism of the film. It is therefore important to find the right balance.

You know we all saw the film, we all read the book and we are all fans as well, some of us are, and we appreciate what it is they would like to hear, we just have to be gentle sometimes and let them down.

(Tom, guide at RC July, 2013)

This section clearly demonstrated that the impacts and challenges of heritage interpretation that resulted from the site's exposure in TDVC were in many cases related to visitors' expectations derived from the book or film or both. As a result, the guided tours changed the nature and became a shorter 20 minute talk where the content included not only historical aspects but also stories of TDVC. TDVC's influence on heritage interpretation, in particular guided tours, although accepted and practiced by most of the guides at the site was not appreciated by some

traditional guides who did not want to include TDVC in their guided talks. This situation also reveals the very individual and challenging aspect of HVAs and their management which, as highlighted in the literature, differs significantly from general attractions (Leask, 2010). The next section explores the dilemma related to TDVC's influence on heritage interpretation. It reveals managers' concerns in relation to the development and application of heritage interpretation activities or methods based on TDVC.

7.3.3 The Da Vinci Code and the Commodification of Interpretation

RC is a perfect example of a heritage site where media exposure has created a dilemma of how to find a balance between the historical significance of the place and its contemporary representation derived from media exposure. There is also a difficulty in the extent to which visitors' expectations should be facilitated to meet their needs and provide a fully satisfying experience (Connell, 2012).

Managers at RC, although aware of the visitors' expectations derived from media exposure, faced a significant dilemma as to whether such an association with TDVC should be made in the overall heritage interpretation. They decided to keep all information related to TDVC to a minimum. As mentioned in the previous section, TDVC influenced the changes in the interpretation, however, apart from a short mention during the guided talk and the inclusion of TDVC book for sale in the gift shop, as Figure 7.3.3.1 shows, visitors with expectations of such an association were not provided with any more information.

Figure 7.3.3.1 TDVC book on the shelf in a visitor centre

(Author's own photograph, July, 2013)

Although some guides started incorporating elements of TDVC in their overall talk, some visitors may be averse to such a form of interpretation. Those visitors who do not take part in a guided talk will not find any information on TDVC and its associations with RC. The Interpretation Manager commented:

> We don't say anywhere here this is the part which was filmed here and here is where Tom Hanks, we don't do any of that. I think some sites maybe do but we don't.

(Interpretation Manager, July, 2013)

The Interpretation Manager explained that very little of the film was shot onsite at RC and she was not sure if management should make more of that connection so long after TDVC was made. She also added that all props, including the model of RC used in the film, were destroyed and managers who worked at the Chapel at that time did not think of keeping them to display in the visitor centre for visitors drawn to the site because of TDVC. The Interpretation Manager added that a document produced by the Trust clearly stated what messages should be conveyed through different interpretation methods and how the interpretation should be used. The Interpretation Manager commented:

> I think in the plan they [the Trust] had a very clear idea what they wanted to present and they didn't respond to that [expectations derived from TDVC]. It was about responding to the volume of visitors, managing the visitors, but not specifically their expectations.
>
> (Interpretation Manager, July, 2013)

However, according to the Visitor Services Manager, immediately after the release of TDVC the Chapel shop included items associated with the book and film, such as TDVC board games, playing cards and other souvenirs which demonstrated the site's association with TDVC. However, these items disappeared a year after the film's release as Helen Rosslyn, one of the Chapel Trustees, decided that the Chapel should dissociate itself from TDVC. This decision may have been caused by the resignation of the Chapel's priest who commented that he was no longer prepared to tolerate the worldwide hype generated by TDVC. The priest also added that the significance of the Chapel had been undermined and the Chapel itself had become a "Disneyland" for TDVC fans and commodified for tourism purposes (Scotsman, 2006). Another criticism was put forward by Dr Louise Yeoman, a historian, who stated that the keepers of RC perpetuated ludicrous TDVC conspiracy theories instead of presenting the real history of the fifteenth-century building (*ibid.*). As a result, the Trust decided to present only the historical version of the Chapel and to dismiss the version represented in the book and film.

However, the current Director of RC, when asked why visitors cannot find any association with TDVC, said that he was also surprised with the lack of such information when he first started work at the Chapel. The Director commented:

> I am slightly surprised that there is not a bit more about The Da Vinci Code here, but in a way I'm not, because I think for the reason as we said there was a life before and life after. I think if I had been involved in that stage I think I might have tried to have a picture of the actors who actually were in the Chapel because some people go away not entirely sure how much was filmed here and how much was filmed elsewhere. But maybe that's something we will do in the future.
>
> (Director of RC, July, 2013)

Although the Director of RC believes that messages related to the historical side of the Chapel should be conveyed through interpretative methods, he is also

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concerned about visitors' expectations and what they want to see and experience when visiting RC. As the Director stated, he has realised that visitors' who have been exposed to various media, including TDVC book and film, may indeed have alternative perceptions about the Chapel. Therefore, when asked about the potential development of TDVC related interpretation methods, he said that he was considering developing additional information to be presented on the website or in the visitor centre, in the form of information boards, to clarify what was filmed at RC and what was not. The Director of RC commented:

> I don't want to mislead people, I've been thinking of creating additional information on the website to clarify what was filmed here and what wasn't.

(Director of RC, July, 2013)

The issues mentioned above related to authenticity may be reduced by developing interpretation explaining which parts of TDVC were filmed at the Chapel and which parts were filmed at the studio or at other locations. In a further conversation, the Interpretation Manager also admitted that such a connection could, in fact, be beneficial to manage visitors' expectations and improve their experience, as there are specifics depicted in TDVC which RC does not have.

> Yes, maybe there should be a panel somewhere that talks about that. It's just because we haven't had to encourage them to come for that reason. We try to give them the other information. We could have something in the crypt because it is room where we could have a panel that talks about it, something like "Are you surprised it doesn't look like in the film?" I think because it is quite disappointing comparing to what it's in the film, you make an effort and go downstairs and it isn't really that interesting. So yeah we could probably do more there.

(Interpretation Manager, July 2013)

Nevertheless, managers at RC had somewhat conflicting opinions on making the connection with TDVC film and book. On the one hand, they want visitors to receive information about the history of RC, rooted in the distant past, and not the one based on contemporary fiction, and on the other hand they recognise TDVC's influence on visitors' expectations and potential disappointment with the fact that there is nothing at the site that visitors who read the book and watched the film

could relate to it. Some of the guides also believe that it would be beneficial to have some TDVC information panels so there is something that people can read to find out what was filmed at the site and what was filmed at the studio or other location. This is also because the guides believe that everything in RC inside and out is open to interpretation. However, the guides still question whether or not it is appropriate given that the Chapel is also a church, as they do not want to be seen as cashing in on the fame of the book. On the other hand, as the guides pointed out, they still have to deal with the questions visitors ask about TDVC on each visit, so a panel or an information board on TDVC could be of help.

As RC is not solely a HVA but also a working church and a significant heritage site still owned by the St Clair family, the Chapel's management needs to respect the family's views on how the Chapel should be interpreted, as well as being conscious that it is a church which also needs to be respected. However, the Chapel's management are aware of visitors' various beliefs not necessarily related to the Chapel as a church and take them into account. Although the interpretative methods are not related to TDVC, and there are no signs of TDVC, all of the guides who provide guided tours talk about the Chapel in relation to the film, and are happy to talk with visitors about the different types of myths and legends that visitors bring with them. Management decided to incorporate elements from the film and the book as they realised that visitors to RC were coming to the site with prior knowledge and expectations derived from TDVC, some of whom were disappointed when they did not find any signs of it.

Indeed, from the conversations with RC's new Director and managers, it has become apparent that there has been a significant shift in terms of management aims and objectives, from traditional, based mainly on conservation and education, to more contemporary, which included visitors' expectations and experiences.

Therefore, the interpretation methods available at the site present various aspects of the Chapel from legends, myths and even fiction, and allow visitors to decide what they believe is true. The guides at RC provide guided talks about the Chapel from many different perspectives, including TDVC aspects. Although the guides themselves may favour the historical aspects of the Chapel, they take into account

and respect the alternative views visitors may hold. Though the management and guides have mixed feelings about implementing more interpretation based on TDVC, they were also afraid that too much emphasis on TDVC may commodify the Chapel and not be appropriate, as the Chapel is a church and a significant heritage site. Nevertheless, the management, and the guides who provide the interpretation, do not try to devalue ideas derived from TDVC; rather, they show visitors that RC is much more than a movie set.

7.4 The Da Vinci Code and Visitors' Preferences for Interpretation

As demonstrated in the previous sections, there is a clear relationship between TDVC and visitors' expectations of RC (Croy, 2010; Kim, 2012; O'Connor *et al.,* 2010;). Indeed, popular media in general, and film in particular, is instrumental in the creation of people's perceptions and expectations of the place visited, especially at sites associated with a film story. This connection creates an emotional experience, which is further linked with the location (Took & Baker, 1996). This section, thus, aims to provide an insight into visitors' experiences in relation to their preferences for heritage interpretation, revealing whether the Chapel's close association with TDVC story created a strong emotional link between visitors and the site, or if there were other aspects that influenced visitors' experiences at the site.

Present day visitors to RC are coming for different reasons which are not necessarily related to TDVC; however, the Chapel still receives visitors looking for signs of TDVC and interested in the conspiracy theories surrounding it. The multiple conversations with visitors revealed that they were looking at the site from many different angles, including the one presented in the book and film. Some visitors to RC simply wanted to see the place that they had read about, heard about and seen on the silver screen, thus they wanted to "come and see this place", "it was just a place they wanted to see".

As mentioned, the general feeling from the interviews with visitors suggested that the majority of them – although they admitted, in many cases, to reading or watching TDVC book, film, or both and had a perception based on the images seen in film – did not expect to see interpretation based on, or associated with,

TDVC. This suggests that although RC was associated with the book and film, this correlation did not create emotional feelings among those visitors, but rather increased their awareness about the Chapel as important HVA. There were, however, some exceptions which in fact would prove such an interrelation.

Tom from New Jersey, for example, was a fan of TDVC and actively looked for signs related to the book or film because, as he explained, "You are here at the place where the action has been set". Interestingly, Tom admitted that he regretted not carrying the book with him during his visit which, he said, would be used to guide him through the Chapel: "I was just saying to my wife that we should carry the book with us and use it as a guide". Similar behaviour has been observed by Heelan (2004), as well as Månsson (2010) who noted that visitors to places depicted in books may use the book as a guidebook as they search for signs and symbols or images featured in the book.

From the conversation with Tom it became apparent that he was not concerned about the Chapel as a significant heritage site or as a church, but instead he wanted to be reminded about the context in which RC was portrayed and in TDVC book.

> **Tom (mid-thirties from New Jersey):** You are at the place, the place associated with the book. When you visit similar places you don't really get the same wow factor. In here you look for signs depicted in the book like the Holy Grail, the pointer which shows you where Holy Grail is hidden. All of this makes the place very fascinating.

Tom, during his visit, was trying to relate everything to the place that he had read about in the book and that he had been exposed to in the film. He was visiting this particular site because he simply could not experience the same association with other sites similar to RC, as they had not featured in any popular media products. Tom was looking for additional information about the Chapel, but in the context of TDVC. Tom's expectations derived from TDVC differed from the interpretation available at the site and did not match the experience gained from engaging with the interpretation available at the site. His engagement with the site and interpretation methods was, to a large extent, mediated by TDVC book and film.

Juray was another visitor who, when onsite, was also looking to engage with TDVC stories. Juray admitted that during the guided talk he was waiting for the guide to mention TDVC.

> **Juray (from Slovakia, living in Oxford, early-thirties):** During the talk I was waiting for the part about The Da Vinci Code, you know, I was waiting for it because after the film everyone found out about it and before it was here maybe 30,000 people and after the film four times more.

Alano was also a visitor who wanted to see TDVC signs and even had an idea what he would like to see. Alano suggested providing an information board which would explain TDVC's association with the Chapel.

> **Alano (mid-twenties from Valencia, Spain):** Well, I expected to see some information but not to a great extent just to fulfil the curiosity […] maybe an information board with pictures, explaining that they were filming here.

It could be argued that Tom, Juray and Alano were among visitors who were actively looking for interpretation based on TDVC film, but not necessarily the one based on the Chapel's history.

There were, however, other visitors who did not want the Chapel to be associated with the book or film and who did not, therefore, want to see any signs or information boards in the Chapel, as for them the site was more about the history than the book or film. Interestingly, though, these visitors were not against such an association being made in the visitor centre, which they considered to be a place detached from the Chapel's significance and history. Those visitors were making a clear distinction between what they wanted to find in the Chapel itself and what they wanted to be exposed to in the visitor centre. For a number of visitors, RC was a building of great significance, an old monument which carries a rich history, so they wanted it to stay untouched by the contemporary forms of interpretation based on TDVC. Erick together with his friends Anna and Rene were among this particular type of visitors. When asked whether Erick was looking for signs related to the book or film, he said that it could be a good idea to have something related

to TDVC available, in the form of a display or information board, however definitely not in the Chapel.

> **Eric (from Edinburgh, late-fifties):** I didn't expect to see anything like that, not in the Chapel for sure. Maybe in the visitor centre, yes, but not here at the Chapel. It would be maybe good to have something in a visitor centre just to sell it as a tourist attraction, well, you know, you are here at the place where the action has been set and then you start remembering the things from the book and film and that just brings the place to the life, it gives more meat to the bones. So, yes, it could be a good idea to have something related to the book to be reminded. I may even read Dan Brown now, although I don't think he is a very good writer. The visit at the Chapel kind of persuades me to read it.

> **Anna (from Kirriemuir, Scotland, forties):** I think it could be a good idea and I would probably stop at the display like that.

> **Rene (from Australia, mid-forties):** You know it makes you curious why Dan Brown picked this one. He must have done a lot of research, he must have been here.

Although Eric, Anna and Rene's visit was not motivated by TDVC, as they emphasised during the interview, they still expected to find some association at the site and believed that such a connection could be included in an overall interpretation of the Chapel, as this connection "brings the place to the life, it gives more meat to the bones". However, for them such association should not appear inside the Chapel but rather at the visitor centre.

Ahmed was another visitor who made this distinction in his engagement with the site. Yet Ahmed admitted coming to see the Chapel because of TDVC, as he could identify himself with the site through his reading of the book and seeing the film. However, when asked about the Chapel's association with TDVC he firmly stated that he would be disappointed if he saw such a connection in the actual Chapel.

Justyna: You said you watched the movie and you enjoyed it so did you want to see some kind of association with The Da Vinci Code in here?

Ahmed (early thirties, from India, lives in London): I would have been disappointed if I had seen something like that in here. It is place of history about historical moments, not a movie set.

Justyna: So you are satisfied with the lack of information related to the film?

Ahmed: Well, I think that in a visitor centre it would be fine because it's outside and doesn't affect the Chapel but once you enter here it's different and I wouldn't like to see anything associated with book or film. I wouldn't mind if it was something like that in a visitor centre though.

Justyna: Do you have any idea what would you like to see there in relation to the film?

Ahmed: Maybe a rolling film, you know, of the last scene that features the Chapel and some text going at the bottom just to give people the background. Not everyone remembers the film so something like that would give people something to talk about once they go back. They would say, "Oh, we were at the Chapel which was in that movie".

As became clear during the interview, Ahmed was not "a Chapel or church person". For him RC was another "must see attraction", yet the historical side of the Chapel as "a place of history about historical moments" seemed to be an important part of his experience at the site, so he did not want to see TDVC connection in the Chapel. In addition, Ahmed thought the more fictional and imaginary elements, and the different side of the site, should only be seen in the visitor centre, so as it not to affect his experience of visiting a fifteenth-century historic building.

Ahmed had very specific ideas on what he would like to see and in what form and manner. He wanted the last scenes of TDVC, which featured the Chapel, to be shown as a reminder to visitors and to give them a background to the Chapel's association with the book and film. According to Ahmed, this was important as the visitors could then tell friends and family that they had been not to any old Chapel but to the particular Chapel that featured in TDVC Hollywood film.

Sonia, however, was visitor for whom the historical aspects of the Chapel were important; nonetheless, she perceived the imaginary elements to be of equal

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significance, highlighting that the film as "part of its history now", so she felt it could be included in the overall interpretation of the site.

> **Sonia (early forties from Dumfries, Scotland):** Well, I don't think that it would do any harm if they had mentioned that it was a Hollywood film filmed here, because it is part of its history now, but I don't think that it should be based on that story only.

Sonia was a visitor who through her engagement with interpretation sought both fictional elements together with historical aspects of the site rooted in the past. Karl, on the other hand, had two conflicting views on that matter.

> **Karl (from Norwich, England, mid-forties):** Yes and no because eventually it is written about in other books and time goes on and people forget about The Da Vinci Code and move on, but it contributed to the success of the Chapel and its conservation, so maybe it would be nice to see something in relation to that. Yes, it would be nice to see something like that in here.

Although at first unsure if such a connection should be acknowledged, Karl eventually decided that the association could in fact be made as it "contributed to the success of the Chapel and its conservation". Karl highlighted in his argument that, because of the contribution TDVC had made to the overall conservation work at the Chapel, information about the association should appear in the overall interpretation.

A significant number of visitors, however, wished to explore only the Chapel's history, to learn more about the carvings, seeking to get closer to the past which could indicate that their engagement with the site would be based on interpretation related to historical aspects of the site. Indeed, the historical aspects of the Chapel and "knowing the right things about it" were significant parts of visitors' expectations of the heritage interpretation offered at the site. Thus, a significant number of visitors did not want to see any connection made with TDVC and were looking solely for the historical aspects of the Chapel.

Jennifer was one of them and this is what she said when asked whether she expected to see interpretation related to TDVC.

> **Jennifer (early-forties, from Glasgow, lives in London):** Not at all, no! I would prefer it didn't have a connection with The Da Vinci Code. If I had come here and it was like a theme park I would have wanted to walk straight out and have my money back [...] There is plenty of visitor attractions that are like the theme parks, unreal, this is something that has been real, it's been run for hundreds of years. Something that happened over the last ten years shouldn't take over the whole history which is involved in it.

David was another visitor who, to some extent, shared Jennifer's view. This is what he said when asked whether his expectations were influenced by TDVC and if he was, therefore, seeking that association at the site.

> **David (middle-fifties, from Shetland):** I watched the film once but I do not think it influenced my expectations. When I was inside, I even enjoyed the smells of the place and the feeling of the place more than the intricacy of it. The legends and mysteries are very fascinating but just the feeling of being here, sitting here, that's what I appreciate you know.
>
> **Justyna: What is so special about being here then?**
>
> **David:** It is the history of the place that makes you feel like that, you are here and start imagining people coming in and out through the centuries, and how little or how much had the building changed. It's like a bigger picture so it's not just the site you know. You are going back in time for the whole of Scotland.
>
> **Justyna: So you did not expect to see any relation to the book or film?**
>
> **David:** No I didn't, I wouldn't have been interested anyway. You know the film is one thing, the site another. This place is not about the film, it is about the building and the history of the place, and the film is at the end of the list of things which should be said about that place. I can see that it would have applied to some people who like to follow trailers and looking for adventure but I am not that kind of person.

For David, connecting with the past and being at a place that people have been coming to for centuries, that still stands and that has been altered but not destroyed by the passage of time, was the biggest fascination. He was looking to engage with interpretation messages which would explain the deeper historical dimensions of the Chapel rather than myths and legends or fictional information based on TDVC. David made a distinction between his experience of watching TDVC and his visit to RC. For David, the site played a rather significant role in

history, and for him TDVC should not be included in the overall interpretation of the site.

A similar view to Jenifer's and David's was offered by Ian, who was from Edinburgh, but who, together with his wife Erin, now lived in Bristol. Ian and Erin, as admitted in earlier conversation, did not know about the Chapel until TDVC was released. Both also admitted that while they enjoyed the story in TDVC they did not believe it was a true story. They were fascinated by the way different aspects of act, fiction and mythology had been spun together. However, as became apparent from the conversation with Ian and Erin, they were glad that they did not find any association with TDVC at the site.

> **Justyna: Did you expect to see exhibits which would present an association with the film or anything like that in here?**
>
> **Erin (early-fifties from Bristol):** I was reassured that we didn't find anything,
>
> **Erin:** I didn't want to see pictures of Dan Brown and Tom Hanks because that takes away from the purpose of the church, in the first place, because the church is much more important than the film even though they made a link.
>
> **Ian:** I suspect that some people might have been who were more directly inspired.
>
> **Justyna: So you are happy with the lack of these connections?**
>
> **Erin:** Yes, otherwise it could become very tacky, clichéd in an unpleasant way and then it would be merchandised in a way that could become uncomfortable,
>
> **Ian:** it would change the integrity of the church.
>
> **Erin:** I wanted to find a pleasant place, I didn't expect to find it and I'm glad it hasn't been commercialised, I'm glad it is still being used as a church. I'm glad people are respectful within the church and I respect the work that was done to create the building.

For the couple from Bristol, creating an association between the Chapel and TDVC would be inappropriate and could even affect the integrity of the church. For both Erin and Ian it was important that such a connection was not made as, for them, the Chapel was more a church than a visitor attraction. Erin and Ian wanted to experience the more spiritual aspects of the Chapel, they perceived the association

of the Chapel with TDVC as a commodification which could have a negative impact on the significance of the site as a church.

To some extent, the site's exposure in TDVC had built visitors' expectations of what could be seen or experienced at RC, which further influenced their preferences for interpretation messages available at the site. This finding is in line with Poria *et al.* (2006b), who argue that visitors' personal agenda may affect their expectations of the interpretation provided at the site. In addition, visitors' expectations derived from TDVC did not always match the experience actually provided by the onsite heritage interpretation, which was mainly based on historical information about the Chapel.

From the conversations with some visitors, it seems that such a connection was missing from the overall interpretation available onsite and, when engaging with different interpretation methods, visitors looked, if not for signs of TDVC, then at least for some explanation. Evidently, a number of visitors were keen on seeing such a connection at the site because they believed that TDVC was now a part of the Chapel's overall history, because it contributed to the conservation of the Chapel, or because it contributed to the overall success of the Chapel as a famous HVA. This particular finding is in line with Chronis (2008), who argues that visitors at HVAs may struggle to fill the gaps between their expected experience and the interpretation provided on the site. This is because visitors' expectations of what can be experienced at the site are coloured by mass-mediated images.

It needs to be emphasised, though, that visitors' expectations of what could be seen and experienced at RC differed from visitor to visitor, thus not all of them were in favour of seeing TDVC's association with the Chapel. Although most of the interviewed visitors had watched TDVC, and some of them had enjoyed it, most did not expect to see any signs or information related to the book or film; in fact, they would have been disappointed if such an association was present within the site. These visitors made a clear distinction between the story of RC in TDVC and the actual history of the site.

In fact, some visitors, influenced by the book or film, expected such connections to be part of the overall interpretation of the site. However, these visitors highlighted that the history of the Chapel should come first and that the site should not be commercialised to the extent that the history of the Chapel and its significance as a church were diminished. Thus, a significant number of visitors did not want the Chapel to become a movie set or to be commercialised to the extent that it turned into a theme park. All visitors were concerned either with the Chapel's historical significance or as a church which should be respected. Thus, all visitors agreed that the significance of the Chapel as both a heritage site and a church, as well as its historical importance, should not be overshadowed by the fiction in the book or film. As one of the visitors commented, "Something that happened over the last ten years shouldn't take over the whole history which is involved in it".

7.5 Heritage Interpretation as a Management Tool

Heritage interpretation is increasingly being used at HVAs as a tool which helps not only to convey the messages about the site's historical or architectural significance but also to deal with a number of issues that result from the tourism activities at the site (Howard, 2003; Hughes *et al.*, 2013; Veverka, 2013). Especially since its exposure in TDVC, and its attendant consequences, RC also started employing different interpretation methods to deal with a number of issues that arose from the Chapel's exposure in the film. Prior to the film's release, the site did not operate as a heritage visitor attraction on such a scale; therefore, the management at RC were forced to implement new strategies and adapt to the new situation, learning from their own mistakes by trial and error. However, through that experience, they became much more aware of the power of heritage interpretation and applied it accordingly. As revealed in the previous section, heritage interpretation based on TDVC is kept to a minimum despite the fact that some visitors still seek this association when onsite. Therefore, managers developed and employed different types of interpretation methods to manage the site more effectively and to add value to the visitor experience without relying on stories derived from TDVC. For example, the new visitor centre shown in Figure 7.5.1, which officially opened in 2011, has been designed to accommodate increased visitor numbers and provide a high quality experience with multimedia exhibitions. Inside the visitor centre,

there is a ticketing point with separate tills, a gift shop, café and toilets. There are also interactive touch screens which have digitalised images of the carvings. There are information boards with historical timelines and contemporary history to introduce visitors to key events and people in the Chapel's history, which at the same time establishes the context for the visit.

Figure 7.5.1 New visitor centre

(Page/Park Architect Website, 2014)

There are also interactive touch screens pods which have different stories and legends in them and which have been designed for all ages; therefore, the pods are at different heights so that both adults and children can all enjoy them as shown in Figure 7.5.2**.**

Figure 7.5.2 Interactive pods
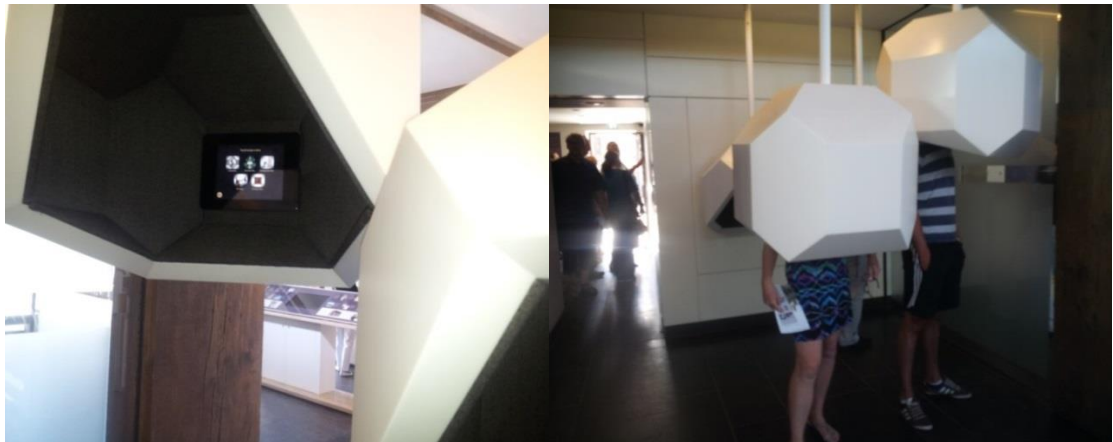
(Author's own photograph, July, 2013)

The multimedia exhibitions in the visitor centre offer virtual tours to show and explain the Chapel's carvings, which are sometimes difficult to see in the Chapel. Figure 7.5.3 demonstrates the multimedia interactive screens.

Figure 7.5.3 Multimedia interactive interpretation methods

(PixelStag, 2013)

The multimedia exhibition provides an exceptionally accurate 3D visual representation of the architectural record of the Chapel's condition and critical dimensional information for the ongoing £13 million conservation and site improvement project (BBC, 2010). The technology used created state of the art 3D scans of the Chapel building, produced by the Glasgow School of Arts Research Centre Digital Design Studio (BBC, 2010). In addition, this innovative technology provides more in-depth information and allows visitors to select any carving and explore its history and meaning. The exhibition provides information in English, French, German, Spanish, Italian, Polish and Chinese.

The visitor centre's purpose is to create a welcome and reception point, as well as to complement the history of the Chapel. However, as the visitor centre at RC provides additional facilities and space, the main benefit of the new visitor centre is protection of the fabric of the Chapel through management of visitor flow and minimising overcrowding issues in the Chapel.

The Interpretation Manager commented:

> It [the visitor centre] was officially opened in May 2011. The main purpose was to protect the fabric of the Chapel by controlling visitor flow to give them more to see, so you can hold back visitors a bit and not have too many in the Chapel at once. One of the prime purposes was about the fabric of the Chapel.

(Interpretation Manager, July, 2013)

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The Visitor Services Manager added:

> So what we are trying to do is to deal with people better outside the Chapel. So the new visitor centre helps with that and helps us to keep people entertained in there more before they come here [to the Chapel]. So we can hold people in there now and we can encourage people to go back out there quicker as well.
>
> (Visitor Services Manager, July, 2013)

During the busy months, when the number of visitors exceeds the carrying capacity of the Chapel, visitors can now make use of the visitor centre while waiting for the next guided talk. As a result, visitors are not disappointed if they are not able to take part in a particular guided talk because it is full. In such a case, they are encouraged to make use of the visitor centre where they can have a cup of coffee, sit on the terrace, browse the gift shop, or use various multimedia interactive interpretation methods. The visitor centre allows visitors to be occupied while waiting for the talk and, at the same time, allows management to ensure the number of visitors on each guided talk is controlled. Hence, the visitor centre serves as a tool to manage visitor flow and minimise the effect of overcrowding, so contributing to visitors feeling safe and satisfied. Previously, when there was only the Chapel without adequate visitor facilities, managing visitor impact was almost impossible, which had a negative effect on both the Chapel itself and on visitors' satisfaction and experience.

In addition, signs, images and short notes are used around the site to inform visitors about rules and appropriate behaviour. The sign presented in Figure 7.5.4 was installed in 2006 in order to manage visitors more effectively on arrival.

Figure 7.5.4 Welcome to Rosslyn Chapel sign

(Author's own photograph, July, 2013)

Other information signs are provided at the reception desk, toilets, café, shop and at the entrance to the exhibition from the reception area. These signs are to help visitors with orientation. The signs which inform visitors about rules and behaviour, such as no signs prohibiting photography and video, are presented in both electronic form – translated into a few different languages, such as German, French, and Spanish – and on an information board, which stands in front of the entrance to the Chapel, as Figure 7.5.5 demonstrates. Such signs also help visitors with orientation and safety concerns.

Figure 7.5.5 No photography and video signs
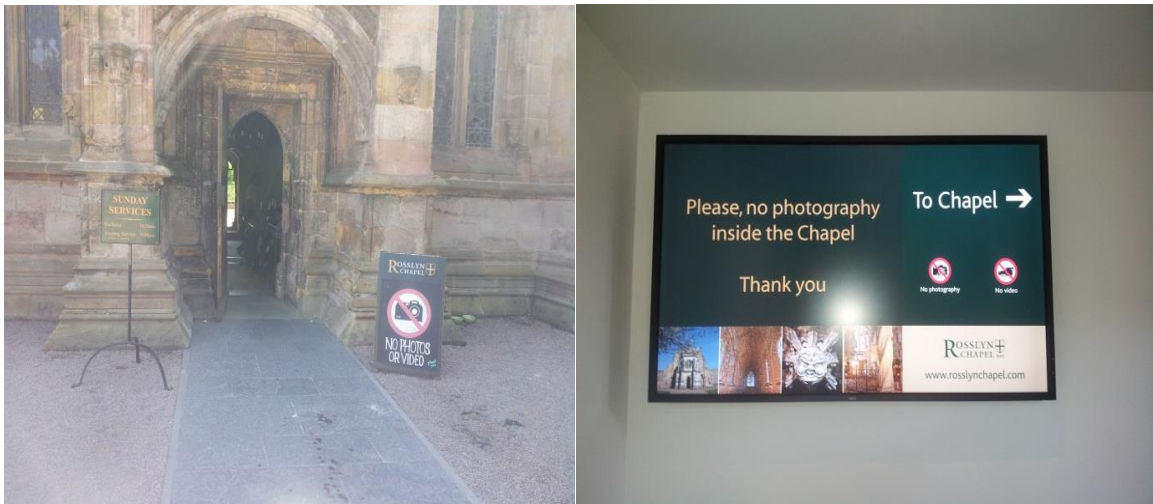
(Author's own photographs, July, 2013)

Laminated cards (quick tour laminated A3 sheets), as presented in Figure 7.5.6, are available inside the Chapel and highlight and explain different carvings.

Figure 7.5.6 Laminated cards
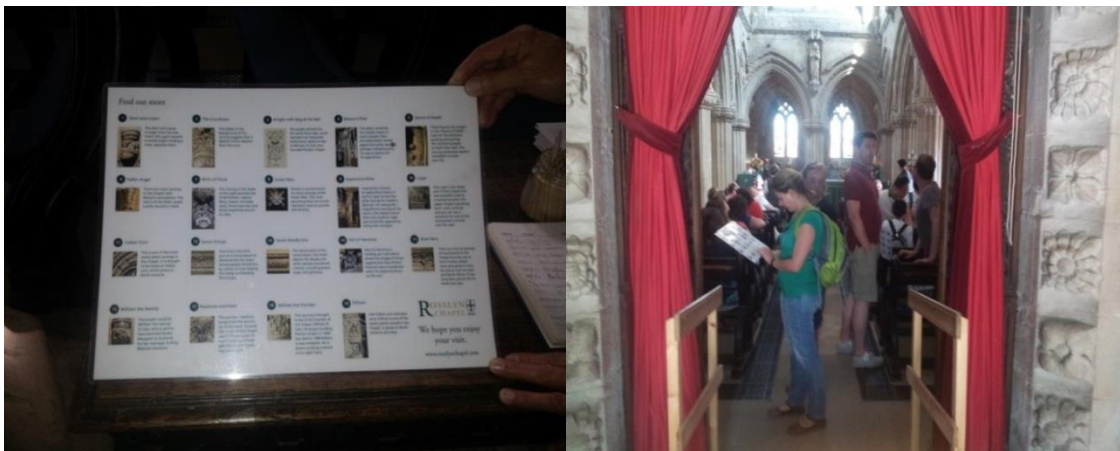
(Author's own photographs, July, 2013)

Visitors can walk around with these cards and learn about the meaning and symbolism of the carvings. The main carvings on the laminated cards include: Dance of Death, Green Man, Lucifer, Angel Holding a Heart, Mason and Apprentice Pillar, and Knight on Horseback. The numbered lectern panels, as shown in Figure 7.5.7, help to guide visitors around the Chapel, explaining the

history of the Chapel and its main features. Lectern panels in the Chapel are designed not only for learning purposes but also to help visitors move around more easily.

Figure 7.5.7 Lectern panels in the Chapel
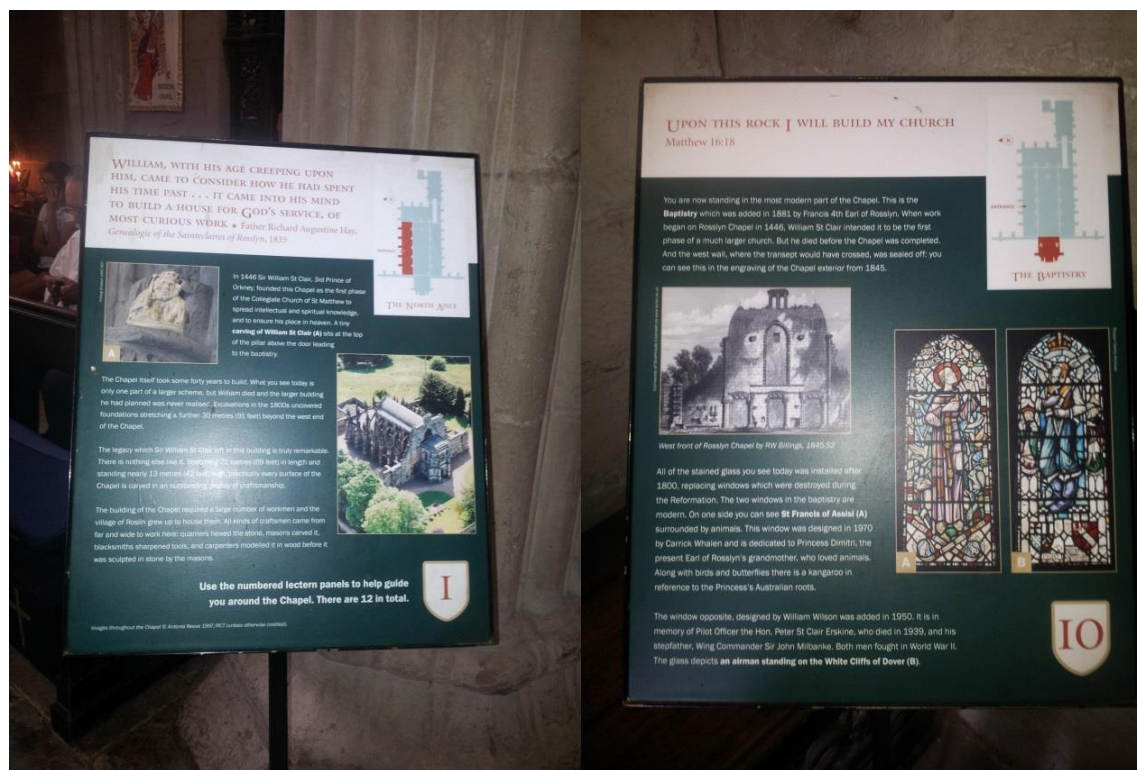
(Author's own photograph, July 2013)

Guided tours, or during busy months an alternative twenty-minute guided talk, are delivered by the guides who provide a general overview of the history, architecture, carvings and mythology of the Chapel. Guides also manage and control visitor flow, inform visitors about the possibilities of adverse impacts on the building, and suggest how to minimise or avoid these. Guided talks are delivered hourly every day, apart from when church services are held at 12 noon on Mondays, Wednesdays, Fridays and Saturdays and at 10:30am and 5:00pm on Sundays.

Indeed, from the conversations with guides, it became apparent that their role is not only to provide guided tours, or talks, but also to play a role as stewards, making sure visitors are safe, behave in an appropriate manner, and do not harm the fabric of the Chapel.

My job is as a tour guide and it's giving information, up to date and accurate information as possible, to all visitors that arrive and also to maintain their safety while they are at the Chapel. Once the guides are in the Chapel, we are responsible for everyone who is in there and for the Chapel itself.

(Maria, guide at Rosslyn Chapel, July 2013)

The main thing is to conduct the tours and in the summer time we are either doing four or three a day depending on the rota. In between times, you are answering questions if you are in the Chapel and you can be talking all day long at this time of year when it's busy, and part of the job is crowd control. You want people to enjoy the visit so you want to avoid situations where too many people crowd in to a corner or the stairs are being blocked. So we have to keep one eye on the visitors' enjoyment of the facility and the church itself.

(Tom, guide at RC, July 2013)

The quotes above reveal that guides use interpretation not only to influence visitors' behaviour, control access and reduce issues resulting from visitors' activities at the site, but also for "visitors' enjoyment of the facilities" and increased satisfaction. In other words, the interpretation is used as a tool to manage visitors more effectively, minimising the impact on the Chapel, while at the same time providing a rewarding visit. This finding is similar to one found in contemporary literature on heritage interpretation, which highlights that interpretation has been changing, or expanding, its role by taking into account not only visitors' behaviour or access, but also their enjoyable experiences (Kang *et al*., 2012; Poria *et al*., 2009; Rahaman *et al*., 2008).

Heritage interpretation is also used to raise awareness and understanding of heritage values (Veverka, 2013) and, as a result, visitors may be encouraged to contribute to the conservation of the site which, in turn, adds value to their visit (Beckmann, 1999). It has been revealed that interpretation at RC is used in a similar way. For example, before the talk begins, the guides provide information about the rules of behaviour, highlighting the fact that the Chapel is not solely a "tourist attraction" but also a working church.

Good afternoon, everybody, welcome to Rosslyn Chapel. My name is [Marie] and before I start the story of the Chapel just a bit of information just to make you aware that we are a fully functioning working church. We are just like any other church with services on a Sunday, weddings, christenings, so just to bear that in mind when you are going around. We are not just a tourist attraction. Secondly, there is no photography inside the building, outside is perfectly fine but the Earl requested that none are taken on the inside. It is nothing to do with damaging stone or anything like that. We can get really, really busy and some people, well, they just don't have any manners and with the elbows around they are determined to get that photograph by hook by crook.

(Transcript from the guided talk with Marie, July 2013)

The guides also explain to visitors the activities they can engage with after the talk, encouraging them to make use of the interpretation panels in the visitor centre, at the same time adding value to the heritage products.

Now, when you are going to the visitor centre do make use of those interactive touch screens, you get good images of the carvings, some of them have been digitally enhanced so they are a lot sharper than what you can see from down here.

(Transcript from the guided talk with Marie, July 2013)

During the talk, guides also talk about conservation work carried out at the Chapel, highlighting to visitors how the admission money is spent.

The problem with the conservation work is that it is very, very, very expensive and RC is a privately owned church so we have a problem finding the money to pay for all this work to be done […] all the money we get from lovely people like yourselves goes directly to the Chapel Trust and it pays for ongoing conservation maintenance of this building.

(Transcript for the guided talk with Kate, July 2013)

Even visitors who perceived the Chapel as an expensive destination, on learning how much money is required to conserve the historic building and how the money from admission is used, felt part of the conservation process and often make additional contributions. The guide makes a transition from talking about the conservation project and scaffolding which covered the Chapel for fourteen years to talking about TDVC. As explained in section 7.3.2 of this chapter, the guides

started incorporating the elements about TDVC in their talks to meet visitors expectations derived from TDVC. For example, TDVC film crew created a Star of David for the purpose of the film, which was removed immediately after the filming. A visible mark remained after the Star was removed and guides call it 'The Hollywood Circle, a mysterious round patch in the stone, and point it out to visitors during their talks. Although it was a fictional element described in the book and exposed in the film, traces of it remain and it is referred to by the guides.

Interestingly, guides talk about TDVC not only to meet visitors' expectations of the association, but also to manage the expectations of those visitors who might be disappointed that the site does not look like its cinematic representation or that the history of the Chapel does not match the plot. Appendix E provides an example of how one of the guides, during the guided talk, incorporates elements of TDVC at the same time clarifying aspects from the film which cannot be traced at the Chapel. By revealing the secrets from behind the scene, guides manage visitors' expectations, which were influenced by the film and looked for signs related to TDVC, and add value to visitors' experiences by revealing different aspects about the Chapel.

Since the Chapel's exposure in TDVC, heritage interpretation at RC has been used as a management tool to deal with increased visitor numbers, overcrowding, and other issues related to the visitors' activities at the site. The various interpretation methods have helped to distribute visitors around the site, which has minimised the issues related to overcrowding in certain areas – especially in the Chapel, which has a very fragile fabric. The application of heritage interpretation as a management tool not only helped to protect and improve the condition of the Chapel and its fragile resources, but also helped to manage visitors and develop their experience, while improving their overall satisfaction with the site.

7.6 Conclusions

The purpose of this chapter was to explore heritage management issues and challenges that resulted from the impact of film-induced tourism on heritage management, with a particular focus on heritage interpretation as a valuable tool to address those challenging issues. The heritage management challenges that the

managers experienced due to the representation of RC in TDVC were related to an increase in visitor numbers; seasonality issues; changes in visitor profile; the complex relationship between heritage management and tourism activities; conservation, access, visitors' experience; and revenue generation concerns. This chapter also explored film-induced tourism's influence on heritage interpretation, revealing that the varied nature of visitors' expectations, especially those derived from TDVC, was one of the main issues related to the heritage interpretation. These expectations created a dichotomy between the historical side of the Chapel and its new contemporary meaning resulting from the site's exposure in TDVC. Due to the impacts created, enhancing visitors' understanding of the site and at the same time enriching their experience became a challenge. Therefore, managers started considering the application of heritage interpretation explicitly linked to TDVC. The Chapel's management believed that the application of modern means of interpretation, which present the site from many different perspectives both historical and fictional, could fulfil visitor expectations, improving the overall management of the site in general and the effectiveness of heritage interpretation in particular. However, the managers were also concerned about diminishing the Chapel's historical significance and authenticity, which could led to the commodification of the site.

This chapter has also shown the influence of film-induced tourism on the visitors' experience with heritage interpretation at a site where such a phenomenon has taken place. Therefore, the relationship between film-induced tourism, visitor expectations and heritage interpretation at RC was a significant aspect of this particular chapter. Thus, it focused on the exploration of visitors' expectations of the different messages conveyed through various interpretation methods. More precisely, this chapter aimed to provide a deeper understanding of whether visitors to RC were seeking interpretation which would allow them to experience the association with TDVC, or were more interested in the historical aspects of the Chapel, in which case they would prefer messages based on historical fact. This exploration, in turn, made it possible to uncover the complexities of visitors' expectations and their influence preferences for interpretation methods.

The overall feeling expressed by visitors was a preference for interpretation based on the historical aspects of the Chapel; therefore, they did not expect to see any signs or information related to TDVC. Yet, as mentioned above, there were different types of visitors in terms of their interpretation preferences. Thus, due to the new and different expectations visitors held, there was a need to significantly improve the overall heritage interpretation methods to be more accessible for different types of visitors. Although there are no direct exhibits, displays or information boards associated with the book or film, the interpretation methods available at the site are presented in a more contemporary form to suit various visitors, who come in different age groups, from different cultural backgrounds, and with different expectations and preferences for heritage interpretation.

Chapter 8: A Case Study of Alnwick Castle and Harry Potter

8.1 Introduction

The previous chapter presented findings based on research conducted at RC, which has featured in TDVC book and film. This chapter, on the other hand, provides a discussion based on the primary research conducted with managers, guides and visitors at AC during August 2013, as well as on the illustrative images from the author's sessions of observation.

As mentioned, AC served as a backdrop for the two first HP films and played a fictional role as Hogwarts, as opposed to the first case study where RC was closely associated with the TDVC story and named within the book and film. However, it needs to be noted that despite the fact AC was represented in many different media products, the focus in this research was placed predominantly on the case of the HP films in which AC appeared as a fictional place named Hogwarts. Such a decision was made after interviews with managers and guides, who all agreed that the HP films had the most visible influence on the Castle, management and visitors. During interviews with visitors they would also constantly refer solely to the HP films without mentioning the site representation in other films, or television series in which the Castle was featured.

The aim of this chapter, similarly to the previous chapter on RC, is to reveal heritage management issues and challenges experienced at AC, a heritage site where film-induced tourism has occurred. This chapter, thus, explores a range of heritage management challenges that resulted from the film-induced tourism, including implications for heritage interpretation. It also provides a greater understanding of film-induced tourism's influence on the nature of visitors' motivation and expectations of AC in relation to their preferences of interpretation, allowing visitors' experiences of this interpretation available at AC to be explored. In addition, this chapter explores the role and use of heritage interpretation at AC.

This chapter identified a number of challenges that AC experienced as a result of the site's exposure in the HP films. The challenges identified related to increased visitor numbers; seasonality issues; changes in visitor profile; the complex

relationship between heritage management and tourism; conservation access and visitor experience; and revenue generation concerns. The challenges regarding film-induced tourism's impact on heritage interpretation were related to HP and issues with visitors' expectations; changes of heritage interpretation related to HP; and the commodification of heritage interpretation surrounding HP films.

The findings also revealed that the HP films influenced visitors' preferences for heritage interpretation, exposing that visitors to AC came from different cultural backgrounds, visited for different reasons, and brought with them a multitude of expectations. Those expectations were, in many cases, influenced by the HP films, which, in turn, further influenced visitors' preferences for the interpretation provided at the site. That said, the majority of visitors coming to the Castle expected to see interpretation based on the HP films. What is more, a number of visitors to AC not only expected, or preferred, interpretation inspired by the HP films, but also the majority admitted that they were satisfied with the HP inspired interpretation methods and found that these did not detract from the Castle's historical significance. Thus, the HP films were a mediating factor in the way visitors created their experience through engagement with the site and the heritage interpretation.

8.2 Heritage Management Challenges at Alnwick Castle

Built HVAs, as demonstrated in the reviewed literature, have a very complex management structure which has inherent restrictions and specific audiences (Millar, 1989; Timothy & Boyd, 2003). As highlighted in the previous chapter and revealed in existing literature, HVAs face a number of management challenges. This section, therefore, aims to explore heritage management at AC, a heritage site featured in popular media products. Some of the challenges that AC experienced as a site where film-induced tourism has occurred were similar to those found at RC, and mirrored some of those identified in the literature.

8.2.1 An Increase in Visitor Numbers

As discussed in the literature review and revealed in the previous chapter, an increase in visitor numbers creates a dilemma for the management of HVAs (Shackley, 1998; Timothy & Boyd, 2006). Increased visitor numbers may result

from a range of factors, but the increase noted at AC, similar to the case of RC, was the result of the site's exposure in the HP films. Since the Castle's exposure in the HP films, visitor numbers increased significantly over a short period of time. Interestingly, even though the Castle served as a backdrop in only the first two films, every time a new HP film was released there was a slight increase in visitor numbers, sustaining an interest in the Castle again.

> Visitors' numbers went from 50-60,000 in 2001 up to 300,000 in 2003. So it did rapidly increase the visitor numbers. Since then, every time the new Harry Potter film is released visitor numbers sort of go a little bit up. Certainly, when the last Harry Potter was released, we saw a 10-15% increase in visitor volume for the 5-6 weeks. So it really stimulates peoples' interest again.
>
> (Director of AC, August, 2013)

However, according to the Director and managers of AC, they did not experience any major negative general management issues as a result of the sudden increase of visitor numbers. The negative impact of the increased visitor numbers was not as visible as it was at RC, which is much smaller in size and has a different nature from AC. In addition, as suggested by the Director, the management issues were not problematic as the management team was experienced and able to quickly adjust to the new situation by developing tools and facilities to manage visitor flow more effectively. The Director of AC commented:

> Two years ago, we invested in a better system so we can see very clearly what's going on, how many people are onsite, where they are and all sorts of things. It gives us the feel what volume is across the site and etc. But other than that, it's about the experience having been very organized […] We flex the work quite dramatically, we have always someone who sits and coordinates on a daily basis, duty manager or operational manager, so if anything happens they go to that person. We have four key operational management departments, but we work together as a team. Everybody wants to eat at the same time and be in the café in one go, but we tried to spread that out by putting outside catering. We're quite fortunate because we have big outside spaces as well as inside spaces.
>
> (Director of AC, August, 2013)

However, the site, as indicated by the Director in further conversation, does occasionally experience some issues resulting from increased visitor numbers. The Director of AC commented:

> We do, yeah, we have certain groups that cause a lot of damage. We had a group from one particular country who we had to guide them everywhere because they caused a lot of damage.
>
> (Director of AC, August, 2013)

During the season, especially from July to August, the site receives 3,500 visitors a day, which, according to the Director, is still a manageable size. However, there are situations when visitor impacts affect the site and overall visitor experience and satisfaction. Although the site manages visitor flow in an effective way, sometimes the site experiences unexpected situations which cause overcrowding and visitors' dissatisfaction.

> Recently, last Monday, I give you an example, it was absolutely torrential rain. We had HP characters which are so popular to draw the crowds in. Normally they go through the door where the tent is that is normally their spot, they normally congregate there and there we can have as many people watching as we like because the space is huge. Unfortunately, on this particular rainy day, we had a lot of visitors, we had to put them in the guest hall, which serves as café on normal days, so half the hall was café and half the hall was free. So you can imagine all of the visitors trying to find space, so there were some people who were disappointed.
>
> (Visitor Services Manager, August, 2013)

The management issues related to the increased visitor numbers and their potential consequences at HVAs, such as overcrowding, were highlighted in the literature on heritage management and were seen as diminishing the heritage value and the visitor experience (du Cros, 2008). However, overcrowding in this case happened due to unpredictable weather conditions and was focused on a specific area and not the whole site. The site experienced fluctuating congestion rather than permanent or continuous overcrowding (UNWTO, 2004), therefore, this did not put substantial pressure on fragile resources and did not cause major environmental issues.

8.2.2 Seasonality Issues

AC does not really suffer seasonality issues as it is closed from late October until April, as the family lives there for that period of time. There are, however, periods where the Castle receives more visitors that in other months when it is open. For example Easter, Halloween and summer time are periods where the Castle tends to be busier than usual. This is what Director said when asked about this particular issue:

> Yeah, definitely, I mean it's extremely busy through the school holidays – in particular the month of August is the busiest. We do 30-35% of our business in a six-week window. So that's the busiest time. We close during the winter, so we run seven months of the year, so from 1st of November till the end of March is nobody here at all. The quiet period is towards the start and the end of the seasons.
>
> (Director of AC, August, 2013)

During these specific periods the Castle also receives different visitor profiles. The peak time, such as school holidays, is usually attractive for families with children, younger people and HP enthusiasts, whereas, during the quieter months, the Castle is visited more by people interested in the Castle history. The Visitor Service Manager commented:

> In between times visitor numbers do go off. We don't get as many families. We have more organised tours of people interested in art, ceramics and history and things like that. This is when guided tours increase slightly. They tend to come between school holidays because it quiet for them and there's not so many children around.
>
> (Visitor Services Manager, August, 2013)

Although AC experiences off peak period during these seven months when is open however is not completely empty but visited by slightly different audience who prefer to visit when the site is not crowded as during the peak season. As the Visitor Service Manager highlighted, during this period guided tours are more popular as people are interested in historical side of the Castle and since it is quieter than usual these types of visitors can experience the historical side of the Castle without being disturbed.

8.2.3 Changes in Visitor Profile

One of the key findings from the research at the Castle was related to the changes in visitor profile. Before the film was released, the Castle was mostly visited by older couples, mainly from the UK, and visitors were only interested in the history and significance of the place rooted in the past. In addition it did not operate as a HVA on a large scale; therefore, it did not place any importance on visitors' needs and expectations.

> It was largely because they hadn't put anything on in terms of visitor entertainment. I think it was some basic activity undertaken. So there were largely couples, older couples who were interested in the historical significance of the site. Obviously now is much more balanced in terms of it's a lot more of real mix.

(Director of AC, August, 2013)

From the above comment, it is apparent that the management perceives the changes in visitor profile as a positive outcome of the site's exposure in the HP films rather than as a challenge. This is because HP significantly influenced changes in demand, diversifying the profile of the visitors. Indeed, the HP films encouraged a wide variety of visitors from all over the world. Today, the Castle is visited by visitors from Spain, Portugal, China, Japan, Germany, New Zealand, the USA, the Czech Republic and many other countries. The films also encouraged families with young children, teenagers, and, of course, HP enthusiasts to visit. Due to its exposure in the HP films, the Castle became appealing to a new generation and audience who, influenced by the HP magical world, decided to visit the Castle even though they were not necessarily interested in visiting a medieval Castle. The changes in visitor profile at AC did not result in the issues discovered at RC because AC has a very different nature from RC and it does not have the same religious significance or connotations. Thus, visitors taking pictures, filming the site, or shouting or wearing inappropriate clothing were not seen as an issue or challenge which should be managed or dealt with. There is a significant difference between religious and non-religious sites in term of different management challenges. As highlighted in the literature, inappropriate visitor behaviour and

tourism activities are most challenging at religious sites(Leask & Yeoman, 1999; Shackley, 2009).

8.2.4 The Complex Relationship between Heritage Management and Tourism

Conflict between heritage management and tourism activities, as mentioned in the literature review on heritage management and in the previous chapter, is one of the challenges managers at HVAs need to face (Ahmad, 2013: Garrod & Fyall, 2000; Ho & McKercher, 2004; Wang & Bramwell, 2012). Tourism activities at such sites are, thus, seen as bringing inappropriate utilisation and exploitation, rather than contributing to the preservation and conservation of HVAs. This conflict is usually created between different stakeholders who might have different ideas on the nature of heritage. The Castle is privately owned by the Duke of Northumberland and it has been with his family for hundreds of years. The Director of the site stated that the Castle is under a complex network of Trusts, which means that the Duke's wider estate is owned by a series of different Trusts.

> The Duke has his agent who is responsible for all of the Duke's affairs on a commercial basis. In terms of the Castle itself, the Duke's agent is in charge. We've got a programme interpretation manager who sort of designs the programme and activities which we put on and how we display things. They work very, very closely with the archives team, which is like a research team. So we make sure what we want to do, what the Duke wants to do, what archives want to do – so quite a lot of people have a finger in the pie if you like.
>
> (Director of AC, August, 2013)

Although under many different stakeholders' directions, at AC they seem to manage the issues related to the conflict between heritage management and tourism activities through clear communication between all parties involved. Different stakeholders also seem to have similar aims and objectives about how the Castle should be developed and managed. Managers, the Trust and the Duke of Northumberland agree that different types of tourism activities, when incorporated in an appropriate and controlled manner, may contribute to visitors' satisfaction and, in turn, create positive economic benefits for the site. This argument was put forward by some authors, who argued that tourism, when

effectively managed, may contribute to effective heritage management practices (Hall, 2001; Herbert, 1997; Wang & Bramwell, 2012).

8.2.5 The Conservation, Access and Visitor Experience

The need for a balance between conservation, allowing access for the general public, and, at the same time, providing a satisfying experience is one of the most important challenges at HVAs (Carter & Grimwade, 1997; Timothy & Boyd, 2003). As highlighted in the literature, allowing access is not a primary concern of management as they focus mostly on conservation.

According to the Director of AC, there are a number of management challenges that the site needs to take into account. One of those challenges is the maintenance and conservation of the site, which plays a significant role in the proper functioning of the Castle. The Director of AC commented:

> There are few things really, one is about sort of site maintenance, making sure that this can live as an interesting site and well maintained, sustainability probably is the best way to describe it. While the Dukes are very wealthy and the estate is vast overall, everything is expensive to look after. So this contributes in terms of provides accessibility in terms of […[it's still a family home in the winter but it's also that sustainability of being able to invest in it and making sure that it's still preserved for future generations.

> (Director of AC, August, 2013)

The challenge to achieve sustainable management was also highlighted in the case of RC in section 7.2.4, where the balance between visitors' satisfaction, valuable experience, and conservation played an important role in achieving effective sustainable management.

> This is the first year since I've been here when we don't have scaffolding everywhere, it is a standard joke that we are trying to take pictures without scaffolding because constantly we are improving and refreshing, you know, and maintaining the site.

> (Director of AC, August, 2013)

Since visitor numbers increased significantly, although site management provides access to the Castle and do not aim to restrict it, they are aware of the site's capacity and so, at this stage, management are not seeking to attract more visitors.

> We don't have a desire to double in size in terms of visitor numbers by doing something fantastic, because it would make the site very, very difficult to operate. In a busy, busy day we have here 3,500 people onsite, it's about enough. We've got to a nice sustainable size. We are pushed to the limits what we can do onsite in terms of numbers.
>
> (Director of AC, August, 2013)

Instead of encouraging more visitors, management emphasis is placed on providing a satisfying experience.

> We want everybody to say that they had an amazing day out at Alnwick Castle and that's what we are trying to achieve. That's why we are providing an annual pass free of charge, so if you buy a day ticket you get an annual pass free of charge so you can come back as many times as you like and tell all your friends and tell all your family how great value for money it was.
>
> (Director of AC, August, 2013)

In addition, the management team ensures that the site caters for many types of visitors, delivering different stories and the history of the Castle – highlighting authentic products and experiences.

> It has a lot of authenticity in terms of we want everything as authentic as it can be. Even things that we do for visitors' entertainment, even dressing up outfits in the knight's quest, are based around authentic costumes so we are trying to use authentic material, we're trying to keep as authentic as possible. We also provide a great platform for a fantastic day out, as well. There is a lot going on, all the things to do and see every day of the week […] It's partially about doing something different and refreshing to offer, but also just bringing the stories out. We want to provide a different kind of experience.
>
> (Director of AC, August, 2013)

According to contemporary literature on heritage management, as mentioned in the case of RC, experience is a significant aspect of effective heritage management practices (Poria *et al*., 2009; Chen & Chen, 2010). Managers at AC understand that the visitor experience plays an important role in the consumption of heritage

products and is the main aspect which motivates people to engage with HVAs in the first place. Therefore, in addition to an educational experience, the management at AC aim to provide an experience that promotes feelings of fun and enjoyment.

> It's a great family day out, but there is lots of things for people interested in history. There is a lot of interesting things for a lot of different sort of types of people. Although it is an ancient Castle, it's also quite a flexible site which is bizarre, you wouldn't really think that. It's not just the Castle. It's a lot more than that.

> (Director of AC, August, 2013)

It has become apparent that the challenge at AC lies not in managing visitor access, but in making the heritage site accessible in such a fashion that sustains its significance and, where appropriate, enhances its value. This finding is consistent with the literature on that specific aspect, which highlights the need to add value to the heritage products and enrich the overall experience provided for the visitors rather restricting access for them (Negi, 2012). Thus allowing access, refreshing the visitor offering to provide different experiences, and looking after the Castle are all equally important for the management at AC.

8.2.6 Revenue Generation Concerns

As identified in the literature and highlighted in the previous chapter, although revenue generation is a valuable management tool (Leask & Fyall *et al.*, 2013), it is also perceived as a challenge for HVAs. In some cases it is seen as a form of commodification and is deemed as unethical at some HVAs (Garrod & Fyall, 2000; Sharpley & Stone, 2009). Nevertheless, the application of revenue management is deemed effective, as it may enhance HVAs' competitiveness. Revenue management may also help to ease a heritage site's progress towards becoming more visitor orientated and more responsive to visitor needs and expectations (Leask & Fyall *et al.*, 2013). This approach is visible at AC, where managers realised that they operate in a very competitive environment, therefore revenue generation related activities are seen as a valuable approach to encourage visitors to visit the site. The opportunity to increase revenue streams and to become more

competitive partially influenced the management's decision to be involved in filming productions. The Director of AC commented:

> The biggest impact is the film of Harry Potter and the size of that. So it's really stimulated peoples' interest again. Then after that we do advertise very heavily to trying to stimulate the family market, because they have so many different options where they can spend their money. So it's a combination of things, really, but at the end of the day all these things helped us sort of survive on a very tough market.

(Director of AC, August, 2013)

The management at AC seems to perceive the value of the Castle in more economic terms. The Visitor Services Manager commented:

> We made a bigger shop to accommodate the volume of visitors coming through the gates. We increased the programme for Harry Potter characters. We've had something on offer for people, you can't just come to see the Castle because that would be a couple of hours, you need to have something to keep them the whole day to make them spend the money. We need them here all day.

(Visitor Services Manager, August, 2013)

As demonstrated in the above comment, the management applies different techniques to generate revenue, including high admission prices. It is argued that in such a situation conflict may arise between stakeholders, guests, hosts, development agencies and local communities (Porter & Salazar, 2005). As highlighted by managers, there are occasional complaints from visitors regarding the high price of the entrance fee. Figure 8.2.6.1 presents the price of the entrance fee at AC.

Figure 8.2.6.1 Entrance fee at AC

Web Prices		
Castle adult Validate for 12 months free in Admissions!	£13.78 At the gate £14.50	Quantity
Castle concession Validate for 12 months free in Admissions!	£11.40 At the gate £12.00	Quantity
Castle child (5-16 years) Validate for 12 months free in Admissions!	£7.13 At the gate £7.50	Quantity
Castle child (0-4 years)	£0.00 At the gate £0.00	Quantity
Castle family (2 + up to 4) Validate for 12 months free in Admissions!	£36.10 At the gate £38.00	Quantity

(Alnwick Castle Website, 2014)

However, the Director of the Castle argues that while entry is expensive, it also provides high quality products and an experience that helps visitors recognise the value and significance of the heritage assets. Such an argument was also seen in the heritage management literature in relation to revenue generation, where a number of authors argued that a lack of admission fees and entry charges at HVAs might be seen as a lack of recognition of the heritage as a valuable asset (Garrod & Fyall, 2000; Leask *et al.*, 2002; Leask & Fyall *et al.*, 2013).

8.3 Management Challenges of Heritage Interpretation

As mentioned in the previous chapter, a number of challenges and different issues were explored in the literature review. Some of these relate to the construction of meaning (Poria *et al.*, 2006c), balance of different values, differing priorities and interests, the need to fulfil the visitors' needs and meet their expectations (Bell, 2012), as well as issues with authenticity and commodification (Andriotis, 2011; Bobot, 2012; Herbert, 2001; Stokowski, 1997). Indeed, AC has become a site of multiple uses and meanings and is, therefore, challenging to manage as this multitude of meanings, in this case different signs, images and stories derived from

HP films blended with history, resulted in the challenges mentioned above. Therefore, the challenge, was in balancing different values, differing priorities and interests while, at the same time, fulfilling the range of visitors' needs and expectations. The challenges identified at AC, which are discussed in the following subsections, include: HP and issues with visitors' expectations; HP's influence on the changes to heritage interpretation; HP and the commodification of heritage interpretation.

Before discussing each of these challenges, Table 8.3.1 provides an overview of the heritage interpretation methods available at AC. This table was developed (similarly to in the case of RC) based on author's sessions of observation.

Table 8.3.1 Heritage Interpretation at AC

Heritage interpretation methods informed by the history and architecture	Heritage interpretation methods informed/inspired by HP films
Visitor Proclamation Information boards What's on today information boards Information boards with historical timeline Historical guided tours in the state rooms and of the grounds Fusiliers Museum Percy Tenantry Museum Castle Museum Battle of Flodden Exhibition Harry Hotspur Exhibition Coach House 1st Duchess Collection Historical books Guidebooks	Battleaxe to Broomstick Tour Potter-inspired characters Broomstick Training Dragon Quest Harry Potter related Products Harry Potter based brochure Knight's Quest The lost cellars performances HP related Products

AC, in addition to the traditional heritage interpretation such as exhibitions, guided tours and information boards, also employs less conversional interpretation methods based more on entertainment, the Castle's myths, legends, and cinematic representation in the HP films. For example, the Battleaxe to Broomsticks Tour is a guided tour based on the locations where the first two HP films were shot. Another

interpretation method based on HP is Potter inspired characters, which is an event where visitors are taken into the magical world of HP and have an opportunity to meet characters inspired by the film, such as Hagrid or Harry. During this performance visitors are gathered together and take part in a magic show. There are two shows a day one – in the morning and one in the evening. Broomstick training is another new form of interpretation based on HP. It takes place on the very spot where Harry had his first flying lesson in *Harry Potter and the Philosopher's Stone.* The resident wizarding professor teaches the visitors to master their broomstick skills.

Although the interpretation method Lost Cellars is not really related to the HP films, it could be said that the development of this particular interpretation was inspired by the second film, *Harry Potter and the Chamber of Secrets*. During the performance, visitors discover the mysteries that lie deep beneath the Castle's walls. Like the second film in which AC was featured, it is a dark adventure full of tales and grizzly folklore. The performance is a combination of costume interpreters, holograms and the latest audio technology. The performances last approximately twenty minutes and take only ten visitors for each performance. All of the previous HP inspired interpretation is free with admission, however for this one visitors need to pay and book in advance to be able to take part. Dragon Quest is an interpretation method based on stories about dragons and other creatures. The visitors enter a hall full of mirrors and come across creatures, dragons and skeletons as if they are on a quest. HP also was on a quest involving a dragon in the fourth film, *Harry Potter and the Goblet of Fire*. The film was released in 2005 and the Dragon Quest opened in summer 2006. It could, therefore, be argued that this interpretation method was also inspired by the HP films.

Knight's Quest is another interpretation method developed to appeal to the new audience. In this area, visitors can fully step into the past and immerse themselves in the colours and fabrics of the medieval world. They can dress up in medieval finery, meet characters of the Castle and take part in medieval life, becoming an artisan apprentice, playing traditional games and practising knightly skills. This interpretation method is inspired by a famous Harry, but this time not Potter but

Harry Hotspur[7]. However, visitors engaging in Knights Quest can dress as HP and other characters from the film as well as take part in activities related to the films, such as making wands. Thus, although inspired by Harry Hotspur, Knight's Quest employs fictional elements from the HP magical world. The management has also introduced new retail products related to HP. They have cheaper items for children – such as games, posters, wands, and HP glasses – as well as more expensive items for collectors – such as replicas, and official, branded HP products. According to the Visitor Services Manager, HP broomsticks are the most popular item amongst all the retail products.

8.3.1 Harry Potter and Issues with Visitors' Expectations

In the existing literature, expectations have been identified as playing a crucial role for a destination, as they shape visitors' engagement and holistic experience with the visited place (Croy, 2010; Pocock, 1992). The representation of place through visual lenses develops an individual's understanding of that place, which further influences the expectations and imaginations of what can be experienced at the place during a visit (Kim, 2012). The representation of a place in a film may stimulate the expectations of the viewer to such an extent that people identify various destinations and sites with either the directors or the film plot, rather than with the place's historical importance (Mazierska & Walton, 2006). As a result, tourists are very likely to perceive the places as remembered from the media exposure (Beeton, 2005). Although the influence of the different media on the visitors' expectations of a place have been previously explored (see for example: Buchmann *et al.*, 2010; Carl *et al.*, 2007; Connell & Meyer, 2009), there is a lack of research on the expectations created by media products in relation to heritage interpretation and their consequences. Thus, this section focuses on this particular, rather unexplored, area of knowledge.

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[7] Harry Hotspur was a medieval knight who was a national hero who played a significant role in Alnwick Castle's history. He was a very courageous teenager who went into battle against the Scots. His statue is located outside Knight's Quest in one of the courtyards of the Castle (Alnwick Castle, 2013).

Managers and guides at AC believe that some visitors' expectations are still very much influenced by the HP films, which became an issue for heritage interpretation. The interview with historical guide Ela revealed that visitors continue to ask questions related to the HP films, which confirms that perceptions derived from HP mediated visitors' expectations of the site. As Ela herself said, visitors asked about:

> Which films did they film here, what scenes, where did they film that bit, where did they film this bit, did they film inside, and they are really disappointed when they find out that they didn't.
>
> <div align="right">(Ela, guide at AC, August, 2013)</div>

This comment demonstrated that visitors' expectations of AC are influenced by the HP images to which they were exposed in the films. This comment also revealed another interesting aspect in relation to visitor expectations – primarily, that some visitors felt disappointed that they could not recognise the elements of the Castle they were exposed to in the films, because AC was only one of the many locations which served as Hogwarts. In fact, Hogwarts is an amalgam of an excellent studio set against the backdrop of the Scottish Highlands, with interiors comprising of Durham Cathedral, Lacock Abbey, and no less than three Oxford locations combined with computer generated special effects (CGI) enhancements and special effects. Despite this, some visitors to the Castle wanted to see the locations used in the films and some even wanted to feel like they were visiting Hogwarts. Interviews with visitors confirmed the HP influence on their expectations, however, in general, visitors' views indicated that the majority of visitors had positive feelings about the Castle and, although some of them did not see any similarities between the real physical Castle and Hogwarts, they did not seem to be disappointed. A few exceptions were mentioned by Ela, the historical guide, some of which were confirmed in a conversation with Catharina, a visitor from Germany.

> **Catharina (early twenties from Germany):** Actually, at the beginning I was kind of disappointed because when we came from the car park it was like no, that's not Hogwarts, but then we listened to one guide and she told us that this is the place where the Quidditch scene and the broomstick lesson were filmed.

Catharina was a visitor who understood AC as represented in the films and this finding corresponds to commentary from Croy (2010), Kim (2012), and O'Connor *et al.* (2010), all of whom acknowledged the correlation between the site appearance in the film and visitors' expectations. AC's representation in HP constructed Catharina's prior expectations of what she would experience at the Castle during her actual visit. This reveals an issue highlighted in the literature by Beeton (2005) and later by Buchmann *et al.* (2010) and Kim (2012). Cinematic representation of a place may create new, or even unrealistic, expectations, so visitors, like Catharina, might be disappointed if they do not find any connections with the film in which the site was exposed. Beeton (2005) argues that locations represented in film, and visited as a result of such a representation, usually do not fulfil visitors' expectations. It is argued that in such a situation visitors' expectations are based on false knowledge; fabricated expectations that contribute to the creation of distorted and false perceptions of the destination, which, in turn, will affect the experience (Beeton, 2001; O'Connor, 2010).

Further interviews with managers revealed another concern – namely that visitors influenced by the HP films believe that they would see the interior of Hogwarts inside AC, when, in fact, Alnwick Castle's interiors were never used in any of the scenes featuring the interior of Hogwarts. As the Director of AC said:

> We do get a few people thinking that we're gonna have the inside of Hogwarts as well as the outside [...] There are some people, usually younger, who are surprised that we don't have this bit, we haven't got that bit, we only have certain bits.
>
> (Director of AC, August, 2013)

The Marketing Manager also confirmed this particular issue, saying that:

> If it is not explained to people that the Castle was only used for exterior filming, people may come in to the Castle and expect it. I have heard a visitor saying, "I came in and expected to see the Great Hall from Hogwarts" and, of course, that wasn't here, that was in a studio. So I think some people, when they go inside, are surprised that it doesn't look like Hogwarts on the inside but it's difficult to manage those expectations.
>
> (Marketing Manager, August, 2013)

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When talking to visitors, it became apparent that although most of them did not necessarily seek, or expect to see, the HP images inside the state rooms, there were some visitors who, as mentioned by the Director, believed the state rooms would resemble Hogwarts. Indeed, despite knowing that AC was one of many locations that served as Hogwarts, Benjamin and his son Ezra still enthusiastically anticipated seeing the interior of the Castle, expecting to see Hogwarts.

> **Benjamin (mid-forties from Israel):** Actually there are some scenes from the movie that I expect to see still inside […] Hopefully we will get to see some of the rooms, some of the settings for the movie, but it is also the beauty of the Castle regardless of the movie.
>
> **Ezra (early-twenties, from Israel):** In the movie you don't get to see that much of the outside of the Castle, there is more inside.
>
> **Benjamin:** I think some of the movies were actually not filmed here, they were filmed in other places. Before the kids walk inside they can't know which part of the movie was filmed here.
>
> **Ezra:** I think when we go inside it will be easier to recognise it.

According to the Marketing Manager, these expectations are not only derived from the HP films but also by the individual tour operators and outside marketing activities based on the HP films and the wider National Press which often refers to the Castle as Hogwarts or Harry Potter's Castle. As a result, some visitors started associating the Castle more with the fictional HP than with Harry Hotspur, an important historical character linked to the site. The conversation with the Marketing Manager confirmed that outside marketing activities contributed to visitors' expectations.

A lot of people, particularly in the wider press, national press, often refer to it as Hogwarts […] Yeah, quite often the tour operators say "See the real Hogwarts" and that kind of thing [...] Yeah, potentially I suppose it depends to what extent they talk about the Harry Potter link, usually it is just a reference, people usually just say it was used as a film location for Hogwarts. If it is not explained to people that it was only used for exterior filming, people may come in to the Castle and expect it. I have heard a visitor saying I came in and expected to see the Great Hall from Hogwarts and, of course, that wasn't here, that was in a studio. So I think some people when they go inside are surprised that it doesn't look like Hogwarts on the inside but it's difficult to manage those expectations.

(Marketing Manager, August, 2013)

These issues, related to the promotion of the location through the employment of myths, legends and imaginary symbols, were seen in the literature as controversial, creating a "Disneyisation of Society" (Bryman, 2004). Muresan and Smith (1998), in a similar way, argued that marketing activities based on film stories and imageries disseminate a fiction-oriented approach, which may clash with the place's narratives based on its actual history.

8.3.2 Harry Potter and Changes of Interpretation

The HP films not only influenced visitors' expectations, but also resulted in changes to heritage interpretation at AC. As revealed through the interviews with managers, prior to the release of the HP films the Castle was run in a more traditional way, thus, heritage interpretation was mainly based on the historical aspects of the Castle. Due to the dramatic increase in the numbers of new, and sometimes difficult to please, visitors, the Castle had to adapt itself to their needs and expectations, which were partially derived from the HP images seen on screen as well as from different marketing campaigns advertising AC as Hogwarts. Aware of the success of HP and the power of film in creating strong perceptions and expectations, the managers at AC decided to develop new heritage interpretation based more on entertainment and the HP films rather than keeping interpretation solely rooted in the history of the place. As Table 8.3.1 in section 8.3 shows, apart from the traditional methods based on the history of the Castle, there are a number of new means of interpretation informed by the HP films. Figure 8.3.2.1 is provided

to illustrate some of the changes made to the heritage interpretation as a result of the site's exposure in the HP films.

Figure 8.3.2.1 HP inspired interpretation
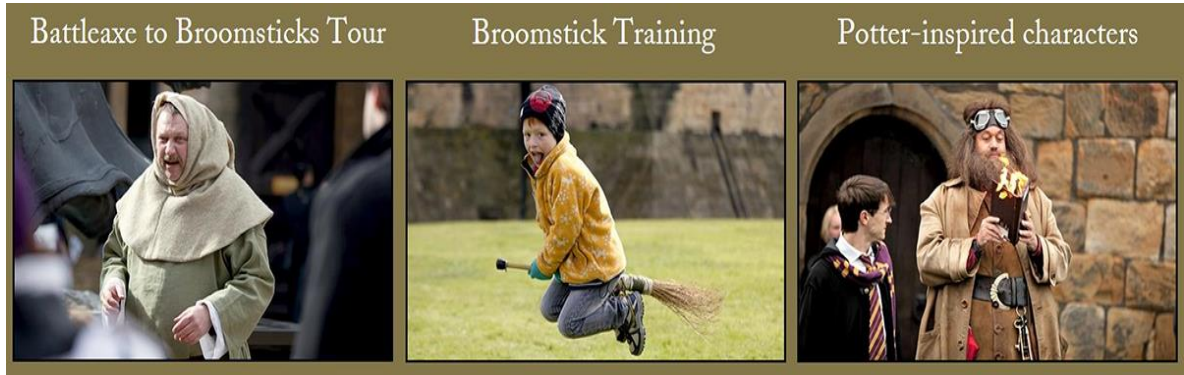
(Alnwick Castle Website, 2013)

In addition, the brochures of AC which are available from the admission point have also been changed from the image of the historical Harry Hotspur to the image of the fictional HP characters. The use of AC in the HP films was also included in the overall historical timeline, which is presented on the main wall of the exterior of the Castle. Figure 8.3.2.2 below illustrates the changes to the brochure.

Figure 8.3.2.2 Changes to the brochure
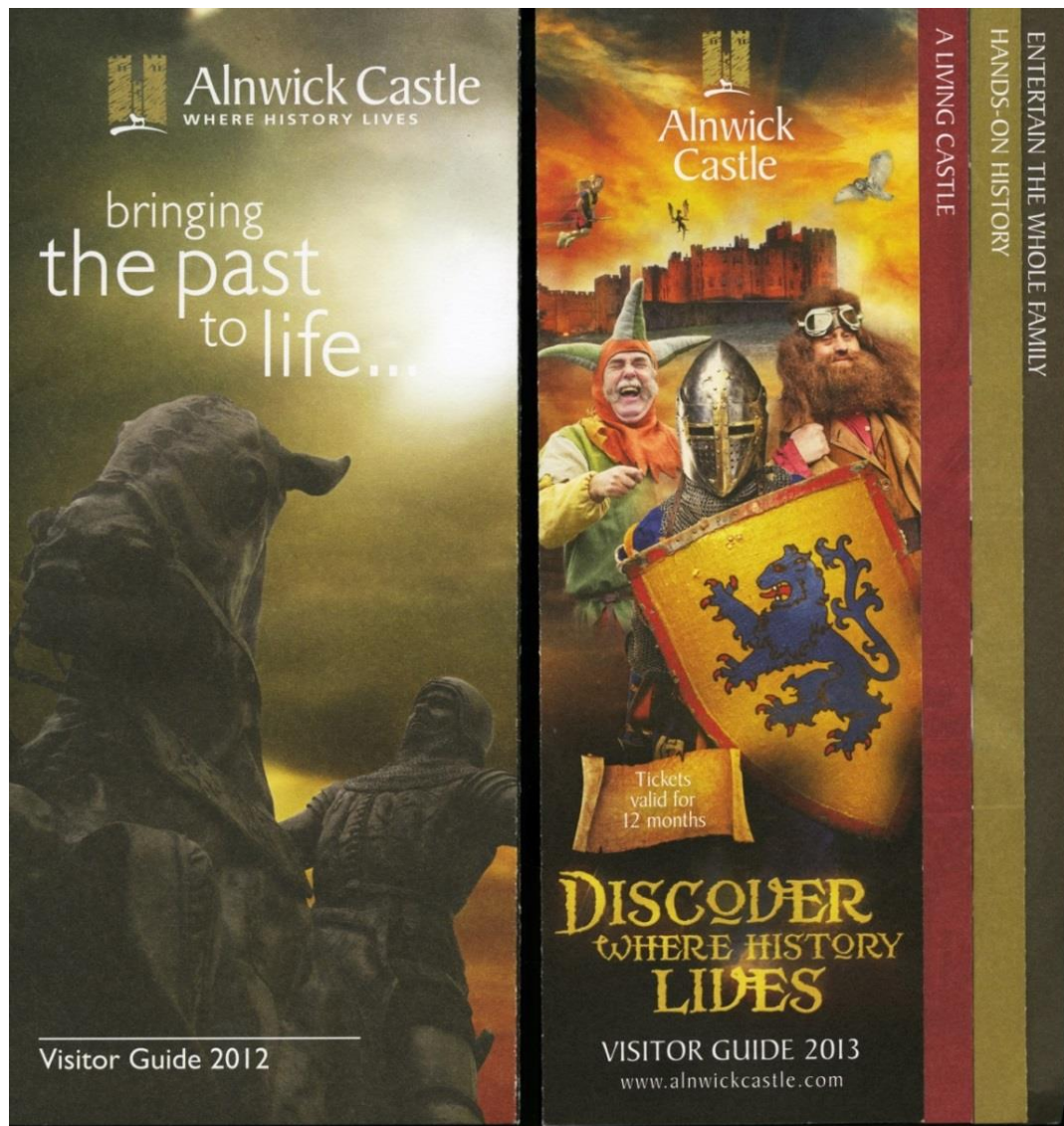
(Alnwick Castle's brochures, August, 2013)

In addition, the HP films and their consequent influence on visitors' expectations affected the historical guided tour which was initially based exclusively on the history of the Castle. After the site's exposure in HP, visitors on the historical guided tours were more interested in learning about the magical side of the Castle, derived from the HP films, rather than the historical side. Thus historical guides were, to some extent, forced to embed the fictional elements of HP into the historical guided tours.

I've started adding bits of Harry Potter because a lot of people who come still do want to know about it, so that's why I like mentioning where they filmed. I try to talk about two famous Harrys, Harry Hotspur and Harry Potter and try to mix it for fun. When people come, as much as they might want to know about the history, they also want to have fun. That's why I'm trying to talk about it.

(Ela, historical guide at AC, August, 2013)

From the conversation with guides it has also been revealed that while some historical guides from the younger generation are happy to talk about the HP connection, some other more traditional historical guides regard HP interpretation as inappropriate and undermining the Castle's history.

Some of the other like older guides don't really like it that much when they get a visitor asking about it, they send them for the Harry Potter tour but I don't mind

(Ela, historical guide at AC, August, 2013)

This particular example reveals the conflicting views of the various stakeholders on the nature of heritage, demonstrating that this is a challenging issue for heritage interpretation (Ashworth & Tunbridge, 2000; Harrison 2013). The analysis of the interviews with guides revealed another issue related to the site's exposure in HP, HP's influence on visitors' expectations and the consequent development of the HP-inspired interpretation. To be precise, the historical tours of the grounds go around the Castle and because of the very noisy HP activities visitors interested in history complain that they are not able to hear the guide. This is where the clash between the historical activities and the magical world of HP is most apparent.

Nevertheless, the managers at AC recognised the cause of people's motivation for visiting, having received a wider demographic of visitors including families, younger people and international visitors who did not visit before the release of the HP films. As a result, managers integrated HP into the story of the Castle, explaining that:

Because there was a demand for it I would say, people wanted to have Harry Potter glasses, people wanted to have these things. If people start asking for something you've got to supply it. If you come to Harry Potter's Castle you've got to take a piece of Harry Potter with you.

(Visitor Services Manager, August, 2013)

The Director of AC added:

We sort of try to work hard to make sure that people and guides around the house and inside the Castle are knowledgeable about Harry Potter. Even if the guides are not that interested in it, that doesn't matter, the customer is. We get some people who are really interested in that area. People are interested so we need to be able to provide that information.

(Director of AC, August, 2013)

Indeed, according to the Heritage Interpretation Manager, the heritage interpretation had to be expanded and modified to include HP in the overall offering; otherwise the site would have very quickly lost visitors who, although not interested in visiting medieval castles, decided to visit the site due to the HP connection. The Interpretation Manager commented:

I think if Alnwick hadn't changed what it gave to the visitors' overall offer, then I think visitors would have gone like that. Visitors, you know, they are quite picky about what they do.

(Interpretation Manager, August, 2013)

The Director of AC added:

It's a visitor attraction so if you want visitors to keep coming back you've got to keep reinventing yourself a little bit. Gradually improving things year after year just to refresh the offer. We want as many people as possible to write on a Trip Advisor, or whatever, to say that they had a great time and as few people as possible who didn't.

(Director of AC, August, 2013)

So it [HP films] really stimulates peoples' interest again. Then after that, we do advertise very heavily to try and stimulate the family market because they have so many different options where they can spend the money. So it's a combination of things really but at the end of the day all these things helped us sort of survive in a very tough market in the last 3-4 years.

(Director of AC, August, 2013)

These findings demonstrate the challenge of HVAs encouraging repeat visitors in a competitive marketplace. As explored in the literature on heritage tourism management, HVAs today operate in a very competitive environment among general attractions, thus encouraging repeat visitations has become a challenge for them (Leask, 2010; Leask & Fyall *et al.*, 2013). In response to this competitive marketplace, HVAs have become more open for commercial activities and the use of entertainment in heritage interpretation approaches (Hertzman *et al.*, 2008; Leask, 2008). This approach has, however, been criticised at HVAs for diminishing the site's value and historical significance and creating commodification (Watson & Kopechevsky, 1994). The consequences of the HP films' influence on the changes to heritage interpretation, such as the development of the interpretation based on the films, are explored in the next section.

8.3.3 Harry Potter and Commodification of Interpretation

Achieving a balance between the Castle's rich history and the HP stories and at the same time meeting visitors' expectations became a management concern. Indeed, the Marketing Manager stated that one of the most challenging issues is to satisfy visitors' various expectations and achieve a balance between the history of the Castle and the new contemporary meaning of the Castle based on the HP films. The Marketing Manager commented:

It is a difficult balance to get because obviously some people come to the Castle because of the Hogwarts link and that's why they come, because of Harry Potter. Other people just aren't interested and don't want it in their face all the time, so it is a difficult balance. So we are trying to be very honest, so don't expect to come and think that we look exactly like Hogwarts because it doesn't really, but obviously it is a big draw for people so we do use images of the Harry Potter inspired characters […] But we don't want to alienate the people who are interested in history and heritage so that is also a really important angle. So trying to get the balance between the two, so it can appeal to everybody, that can be quite challenging.

(Marketing Manager, August, 2013)

The managers took a risk and customised the heritage interpretation to suit visitors whose expectations were influenced by the HP films. However, as stated by the Marketing Manager, this new approach was not always appreciated by more traditional visitors who did not wish the Castle to be associated with a fictional children's film. Managers were concerned about losing the traditional heritage visitors who were not interested in the HP relationship. This particular concern has already been highlighted by Beeton (2001) with regards to marketing activities based on film images. She suggested that promotion of destinations through the images and stories in films may merely encourage visitors solely interested in the site as a film location, and, at the same time, discourage visitors interested in the historical side of the site.

Trying to appeal to everyone becomes difficult to achieve, especially with a diverse audience such as families with children and the significant adult market who come without children. These findings have important implications for heritage site management, namely, if managers focus predominantly on education, conservation and preservation of the site, omitting the site's contemporary dimensions, the clash between the site and visitors' expectations may affect their experience of the site (Chronis, 2008; Grimwade & Carter, 2000). On the other hand, a reliance solely on the more imaginative narratives may overshadow the historical importance of the site, causing dissatisfaction among more traditional visitors interested in the historical aspects of the Castle. As the Marketing Manager noted:

So it is trying to get that balance between showing off the Castle's history, getting across the history the Castle has got, and also not making too much of the HP link.

(Marketing Manager, August, 2013)

Interviews with managers also revealed that being a heritage site that has become a film location is challenging as there are conflicting issues to overcome – namely, too much association to the book or film and, more surprisingly, too little relation to the book or film. The Interpretation Manager commented:

If you read Trip Advisor you will see, "Oh, far too much Harry Potter", "Oh, they commercialized it, and this is all Harry Potter", and then you have comments, "Oh, I went looking for Harry Potter, there is nothing on Harry Potter". You can't please everyone.

(Interpretation Manager, August, 2013)

In a similar vein, the Marketing Manager added:

We do try to get that balance because some people think we do too much of Harry Potter. When you are onsite there's not that much evidence of it really. Some people complain despite that and say that's too much to do with Harry Potter, for other people that's the reason to come […] So I think it's trying get that balance because it's clearly what people want and people want to come to do those things.

(Marketing Manager, August, 2013)

Fulfilling different visitors' expectations became a dilemma for managers who struggled to meet the diverse range of visitors' needs and expectations and at the same time find the right balance between the Castle's history, the HP magical world, and delivering satisfying visitor experiences. These findings demonstrate that HVAs have very individual natures and differ from ordinary visitor attractions in terms of appropriate management and the form and manner of heritage interpretation (Leask, 2008).

This is because HVAs have a significant value and history and are, therefore, challenging in terms of interpretation and management. They are a fragile, irreplaceable resource that needs to be preserved for future generations. The problem is that when a heritage site is featured in popular media products such as film, its character acquires a more contemporary dimension. Visitors influenced by

the media have expectations of being immersed in the fictional world at the site. This became a problem for managers at AC who struggled to achieve a balance between more traditional visitors' interest in history and visitors' contemporary requirements derived from particular films. AC managers wanting to satisfy visitors' needs and expectations developed interpretation based on the fictional world of HP rather than solely on history. This is where the dilemma began, as managers had difficulty achieving the right balance so as not to overshadow the site's historical significance, while, at the same time, meeting visitors' diverse expectations.

What is more, there was also a risk that the traditional visitors, interested in the site's history, might become alienated and be replaced by an audience seeking only the fictional connections with the films, disregarding the site's historical value and significance. However, despite this dilemma, the Castle's management decided to customise heritage interpretation to suit the wider and more diverse audience that started visiting the Castle as a result of its exposure in the HP films. AC used HP images and provided products and activities associated with the films to promote the Castle's past in a more accessible manner, and to make the Castle more attractive for the diverse contemporary visitors. This type of representation of the past is much more appealing and more effective in encouraging, as well as engaging with, a younger audience and generation Y visitors (Leask & Barron *et al.*, 2013).

8.4 Harry Potter and Visitors' Preferences for Interpretation

It is argued that the genre characteristics of films play an important role in influencing visitors' behaviour, such as motivation, expectations and experience (Kim & Long 2012). According to the literature on film-induced-tourism, visitors are more interested in visiting sites associated with a story in a film rather than sites which serve solely as a backdrop to the film and have little, or no connection, to the story (UK Film Council, 2007). The close connection of site and story in the film involves the viewer in the story, which creates emotional experience, which is further linked with behaviour at the location (Took & Baker, 1996). There is, however, an exception to this rule, namely when the setting of the film has a fictional function but is depicted as having particular influence on the character. In

such a situation, the backdrop becomes part of the story and has the ability to create emotional links with the audience (Bolan *et al.,* 2007; Croy & Walker, 2003). Thus, it is interesting to explore the connection between visitors' expectations derived from the HP stories and visitors' engagement with, and preferences for, many different forms of heritage interpretation available at the site. This exploration may reveal whether AC created emotional feelings which further influence visitors' preferences for heritage interpretation, even though the Castle served solely a backdrop. This exploration may also expose differences between sites which feature in film plots and those which serve only as a backdrop.

Therefore, this section aims to provide a deeper understanding of visitors' expectations in relation to heritage interpretation, revealing whether the HP films influenced visitors' preferences for heritage interpretation. In other words, this section demonstrates whether visitors, in their engagement with many heritage interpretation methods, preferred the interpretation methods based on the HP magical world, rather than the interpretation based on the history of the Castle. Knowledge of what it is that visitors look for at HVAs featured in popular media products should be explored as it is crucial to the improvement of heritage interpretation, which plays a significant role in the quality of the visitors' experience and is an integral part of effective heritage management (Hughes *et al.*, 2013; Poria, 2010). Thus, this section provides a further understanding of what it is that visitors to AC expect and how they interact and engage with the site and the available heritage interpretation.

The interviewed visitors to AC came from different cultural backgrounds, visiting for different reasons and bringing with them a multitude of expectations, often based on the HP films. As visitors' expectations were, in many cases, influenced by the HP films, it was anticipated that visitors' preferences for interpretation provided at the site would also be influenced by the HP images seen on screen.

In fact, the interviews with guides confirmed that some visitors preferred to engage with HP-inspired interpretative media. The guides stated that even visitors who joined the historical guided tours (tours based specifically and exclusively on the Castle's history) are still interested in the HP connection, despite the availability of

many different HP-inspired interpretations – including a regular HP specific tour. Indeed, as indicated by the historical guides, visitors who join historical tours still expect to hear about HP instead of Harry Hotspur and other historical aspects of the Castle. When asked if visitors still prefer to hear about HP during the historical tour, despite having other activities related to HP, including the Battleaxe to Broomstick tour, available to them, the historical guides, Ela and David commented:

> Yeah, all the time, I would say probably every time there is someone who asks about Harry Potter. That's good for me because I love Harry Potter so I know everything about it.
>
> (Ela, historical guide at AC, August, 2013)

> Sometimes they go all the way around and then they ask "When are you going to tell us about Harry Potter?" […] If people are interested, or ask about it, obviously I will tell them, but it doesn't tend to be part of the historical tour.
>
> (David, historical guide at AC, August, 2013)

This engagement with, and preference for, HP-inspired interpretation was also evident during observation of visitors' exploration of the gift shop. Many visitors were particularly interested in the HP products and a number of them bought HP souvenirs – despite the fact that the same products could be found at a better price online or elsewhere. What is more, some visitors took their engagement with HP further, wearing masks of HP characters during their exploration of the site, as illustrated in Figure 8.4.1. Visitor preferences were also clearly evidenced by the number of visitors participating in the Broomstick training, the higher number of visitors on the Battleaxe to Broomstick tour than on the historical guided tour, and the high number of visitors attending the interpretative event of HP-inspired characters, as Figure 8.4.2 demonstrates.

Figure 8.4.1 Visitors wearing HP masks bought in the gift shop

(Author's own photographs, August, 2013)

Figure 8.4.2 Visitors engagement with HP inspired interpretation

(Author's own photographs, August, 2013)

The interview with the Marketing Manager confirmed that, for many people, HP-inspired interpretation plays an important role in constituting their experience, thus they are very likely to favour these methods over traditional methods based on historical fact. The Marketing Manager commented:

> Broomstick Training, for example, the event that we hold, that's the most popular event. When we first started running the event it was just a small add on for people, if they were there they could join in, but now it has become a reason for people visiting. So clearly, the Harry Potter link is still very popular, and you know with the Harry Potter look alike characters, whenever they come in the visitor numbers are higher every single time, so they really pull people in.
>
> (Marketing Manager, August, 2013)

Broomstick Training has become extremely popular among visitors, thus managers were compelled to increase the number of shows from two a day up ten a day in busy months. Indeed, some typical comments made by visitors strongly emphasised a lack of interest in engaging with interpretation based on history, making reference to HP when indicating their preferences for heritage interpretation. Paul and his wife Ute were among the visitors who expressed a preference for experiencing AC in the context of its association with HP rather than purely as a medieval Castle.

> **Ute (mid-forties from Germany):** We were deciding whether to come here today or yesterday but we found out from the leaflet that you have different topics and yesterday was medieval and today is Harry Potter so that's why we came today.
>
> **Paul (mid-forties from Germany):** We have a lot of medieval things in our area as we come from Magdeburg and it's a medieval town.

This conversation reveals that Paul and Ute were not interested in visiting just another medieval Castle, as they have seen many of them in their home country. Paul and Ute were looking for something different; therefore, they decided to visit after discovering the Castle's connection with HP. What is more, Paul and Ute wanted to make sure that they would be able to experience the HP world so chose to visit on a day they knew this would be on offer. HP, in this particular case, triggered a desire to visit AC to experience something that differed from past experience; these visitors expected an association with HP films in their engagement with the site and in the interpretation provided.

Similar to Paul and Ute, Benjamin also expected the association with HP in the interpretation provided at the Castle; hence he too was engaging with the site

through the anticipation of the fantasy and imagining derived from the films (Urry, 2002).

> **Benjamin (mid-forties from Israel):** Just, I mean the Castle itself, the structure and, obviously, the relationship with Harry Potter so that's basically what brought us here. Not that much history you know. We have a very weak background of the English history, I mean obviously it's interesting to know when it was built, things like that, but not really much more than this.
>
> We actually went to watch the Broomstick Training. It was noisy so it attracted our attention, we went around the Castle just to see it from the bottom as well, we went to the archery and came up here. Actually we missed the Harry Potter tour and I don't know when exactly the next tour is going to go, but that's one of the things that we actually wanted to do. We will stay here for the Harry Potter show then we will go inside.

Coming from a different cultural background, Benjamin did not have any knowledge of or personal association with English history; therefore, he was more interested in and fascinated by the Castle's contemporary meaning derived from the HP films, which influenced his preferences for heritage interpretation. During his visit, Benjamin engaged with interpretation which would allow him to experience the magical signs and symbols seen on screen. Thus, when talking about his visit at the Castle he repeatedly mentioned the HP broomstick training, the HP tour and the HP show. What is more, further conversation with Benjamin revealed not only that he preferred to engage with interpretation based on fantasies derived from HP but also that he felt more could have been made of the association in the overall heritage interpretation.

> **Benjamin (mid-forties from Israel):** They could have done even more and obviously I think it is a good idea. They could have more characters, those famous figures, you know, that are easy to recognise and share the feelings with them. The waiting time between the broomstick show and Harry Potter could have been filled with other activities. If I was operating the Castle I would have done more.

Paul, Ute and Benjamin were visitors who, similarly to some visitors at RC, were actively looking for interpretation based on the HP films and not necessarily the one based on the Castle's history.

Emma and Anna were other visitors who expressed a preference for the stories from HP rather than stories from the Castle's history, also suggesting that there was not enough of the HP magical world for them to experience.

> **Justyna: Did you expect to see any exhibits, activities which would present association with the film?**
>
> **Anna (early–twenties, from Consett, England):** Actually, I thought it would be more.
>
> **Emma (early-twenties. from Consett, England):** Yeah, I thought it would be more.
>
> **Justyna: So you would like to see more?**
>
> **Emma:** Yeah, maybe the bit about the films and where they were shot.
>
> **Anna:** Yeah, and maybe like they've got the museum there [talking about one of the three museums which are onsite] they could have a little bit with pictures and stuff, that would have been good, like where scenes were shot so you can go and have a picture taken in the right place.
>
> **Emma:** Yeah, it would be nice.

Emma and Anna also felt that the site could make even more of the association with HP and develop more HP-inspired interpretation. Emma and Anna were visitors for whom the presence of interpretation based on the magical world of HP played an important role in their experience at the site. What is more, both of them had a good idea what else they may have expected to see and experience through engagement with different interpretative media. They wanted to know exactly where all the HP scenes were filmed at the site, so a sign, information board, or poster at the actual location filmed would have helped them take a picture in the "right place".

Surprisingly similar preferences were revealed among visitors who were local residents. Lara, a visitor in her mid-thirties from Alnwick, also looked for interpretation related to the HP stories.

> **Lara (mid-thirties from Alnwick):** Certainly my perceptions of what we would be doing here today would be Harry Potter related, like flying lessons, Harry Potter characters, which was very good. I knew that we were going to go to the Knight's Quest and they would be able to make something related to the film.

This comment reveals that Lara was another visitor who was more interested in learning about the magical side of the Castle, derived from HP, rather than the historical side of the Castle. Therefore, Lara was more enthusiastic about engaging with interpretation inspired by HP than with interpretation based on history. Similarly to Benjamin, Lara referred to the HP-inspired interpretation when talking about her time at the site, as well as her expectation of even more related to the HP films, as she admitted in further conversation.

> **Lara (mid-thirties from Alnwick):** I think it could be more at holiday time. For example, I was talking to the two men who were doing the flying lesson, and they said that they were doing six classes today, sorry nine, which is wonderful, but could we not lay on more somewhere else? So I think there could be more Harry Potter activities at certain times during the summer but you can probably never have enough.

Chloe, visiting from Newcastle, knew about the Castle from living in the area; however, she visited for the very first time only after she found out about its connection to the HP films. Chloe's decision to visit was influenced by Harry Potter; therefore, as with the previous visitors discussed, she preferred the magical aspects of the Castle rather than its historical side.

> **Justyna: How did you find out about the Castle?**
>
> **Chloe (early-forties, from Newcastle, lives in Lincoln):** I come from Newcastle originally and I knew about Alnwick Castle, so I know from living in the area. I've been before.
>
> **Justyna: Right, so what was you motivation to visit today?**
>
> **Chloe:** Harry Potter (laugh),
>
> **Justyna: And with the first visit?**
>
> **Chloe:** It was Harry Potter again, we were here at Easter and we came back again because we wanted to see the broomsticks again and it wasn't very good weather when we came and the characters weren't out as they are today.
>
> **Justyna: Right, so what kind of activities did you undertake here today?**
>
> **Chloe:** We have been in a Knight's Quest, we did Broomstick Training and my daughter is now watching a magic show and then we are going to go inside the house.

Justyna: So are you satisfied with the level of information related to Harry Potter?

Chloe: Oh, yes, yes, it was filmed here and is not over the top with the information on Harry Potter. You still have historic Alnwick Castle and the Harry Potter in the background, which is the way it should be.

Although Chloe was aware of the Castle for many years, she had no intention to visit it until she discovered its association with the HP films. Chloe has visited the Castle twice and on each visit expected to engage with the HP-inspired interpretation. What is more, Chloe visited for a second time specifically to experience the Broomstick Training again and to see the HP-inspired characters. Anna, Emma, Lara and Chloe were visitors who wanted to see even more of HP-inspired interpretation, thus, they were seeking information specifically based on HP films.

The findings also revealed that some visitors, although interested in the association with HP, were simultaneously interested in the historical aspects of the site. For example, visitors Bethany and Rosie were big fans of HP and, therefore, expected the association with HP and engaged in all the HP-inspired interpretation. Despite this they also sought the Castle's history during their engagement with the site and the interpretation methods.

Justyna: So, tell me which of these activities did you like the most?

Rosie (early–twenties, from West Essex): Well, for me personally that was quite fun, the broomstick.

Bethany (early–twenties, from Southampton South coast): Broomstick Training

Rosie: Yeah, that probably sounds like I'm five, but that was really fun [laugh], it was also nice that they had, they did it [Broomstick Training] in the right place for Harry Potter fans to actually do the Harry Potter training in the right place, like they did in films, it just made it a quite funny experience really.

Rossie: What about you? [Rossie is asking Bethany about her opinion].

> **Bethany:** I think I liked the tour the best, the Battleaxe Broomstick Tour because it has information on everything, grounds, history and they took us around the Castle
>
> **Rosie:** Yeah, and we like the fact that they give you so much information about the architecture and stuff, but having Harry Potter stuff in it as well is just pretty cool.
>
> **Bethany:** Yeah, the fact that they have both because we like visiting castles in general so we are quite fans of them anyway, so the history for us is also a big draw.

The conversation with Bethany and Rossie revealed an interesting situation. Not only was the interpretation inspired by the HP magical world important to them, but also the fact that some activities took place exactly where, in the film, HP had his first broomstick training played an important part in their experience. Although both of them preferred interpretation based on the HP stories, they also appreciated the historical element of the HP tour. Which would suggest that through engagement with the interpretation they were looking for an amalgamation of the history of the Castle and its value as a heritage site with the fantasy derived from HP films.

> **Bethany (early–twenties, from the South Coast):** It's been really good so our expectations have been met on everything, on Harry Potter side, history side because it's nice looking at the past of the Castle, what happened here.
>
> **Rossie (early-twenties, from West Essex):** We were saying that they've got quite a good mix, they haven't done too much, they haven't got too much history and none on Harry Potter or too much Harry Potter without the history, they've got a good mix of both which means that they have the adults and the children and fans like me (laugh) […] You know for us it is quite good because we like history and we like Harry Potter so it's a perfect mix, whereas if you have, let's say, people who are just into history and there is too much Harry Potter then they might be put off, in the same way if it's too much history then Harry Potter fans would be put off, so I think they've got a perfect mix so I think they haven't done too badly.

For Bethany and Rossie, the HP magical world added value to their visit, as they were both fans of HP as well as had a liking for history. They highlighted that if the site did not provide HP-inspired interpretation, and was instead based mainly on historical narratives, HP fans like them would not have had such a positive

experience. Although Bethany and Rossie both highlighted an interest in history, without the HP-inspired interpretation their expectations would not have been met and they would have left disappointed. The incorporation of the magical elements of the HP films in the overall provision of heritage interpretation created an enriched experience for both Bethany and Rossie. This finding is in line with Buchmann *et al.* (2010) and Månsson (2010), who argue that visitors at sites featured in popular media products create their experience based on both fictional and real narratives. Those visitors were interested in HP interpretation but simultaneously interested in the historical aspects of the site.

However, not all visitors appreciated that amalgamation of history and fiction; thus, not all visitors' preferences for interpretation were influenced by the HP imaginary world. Although a majority of visitors were looking for interpretation related to HP, there were visitors who preferred more traditional interpretation related to the history of the place. From the interviews with visitors it has become clear that some visitors preferred interpretation which would highlight the historical aspects of the Castle. Egel, from Iraq, was one of the visitors who preferred to engage with interpretation related to the history of the Castle.

> **Egel (early-thirties from Iraq):** I'm not here for Harry Potter, I'm just here for the place. It's very old you know and it has to do with a lot of history, Northumberland history […] I think for children it is great, children are very excited about it, you can see a lot of children are waiting for the Harry Potter performance, but I expected to find more about the family who lived here in the 14th and 15th century. I really want to see how did they live. I think it should also be a kind of performance about the life of the family and the Castle at that time. This is what I like to see.

Egel's preferences for interpretation differ from those of Benjamin, who was also an international visitor. Egel's interest in history suggests that her engagement with the site would be based on the more traditional interpretation methods conveying messages based on the Castle's history rather than on myths, fantasy or legends. The findings demonstrate that the changes made to the heritage interpretation reconstructed the place's original purpose and meaning, rooted in the history of the Castle, into more contemporary meanings related to the HP films. While creating

entertainment and a sense of belonging for some visitors, others experienced the changes in a less enthusiastic way.

Shona and Erick, as well as Sonia, felt similarly to Egel. This demonstrates that not all local residents felt the same, as there were some for whom history played a significant role, so their expectation for interpretation was related mainly to the historical side of the Castle.

> **Shona (early-thirties from Newcastle):** It's probably more about the history and stuff like that, it's a change and you find out a lot more about the Castle and the people who lived here and the people who live here now, which you didn't really know before until you came, so yeah.
>
> **Erick (early-thirties from Newcastle):** Well, we are not that focused on Harry Potter, I mean we may go and visit some of like different things they've got on, but it's not like main reason why we came.
>
> **Sonia (mid-thirties from Northumberland):** I am very satisfied particularly with the Harry Potter things, you know, but I personally would like to see a little bit more of that history side, you know, and the family, you know, because it is such a fabulous history. I would like more about that rather than being only a Harry Potter site. I know that the other English Heritage sites we have been to have information related to historical facts, so it would be nice if they have more information of the history of the Castle and the family.

Those particular above mentioned visitors although have seen HP were not particularly interested in any of the activities related to HP films though they still thought that it was a good idea to take advantage of HP as it would helped with profit making. Although they would be more interested in history of the Castle and engaged in various interpretation methods based mainly on history they would also take part or at least observe the activities related to HP. Those visitors wanted to see more of the history of the Castle and less of HP, thus they were not seeking HP-inspired interpretation though they did not mind stumbling on it.

The new narratives created by the HP stories influenced and shaped visitors' practices at the site, in particular the way visitors engaged with the site and the different interpretation methods. This means that pre-visit influences shaped their engagement with the heritage interpretation available at the site (Hughes *et al.*, 2013), thus, the visitors' personal agendas affected their expectations of the

interpretation provided at the site (Poria *et al.*, 2006b, p.164). As demonstrated, some visitors were keen to engage with those new narratives when visiting the site as a result of its exposure in the HP films. Through engagement with interpretation, visitors at AC were provided with a variety of narratives based primarily on entertainment and the magical world of HP. Accordingly, visitors to AC were looking for something different from that experienced visiting similar HVAs: something whimsical, carefree, and involving play in a safe environment. In many cases, the Castle was not perceived by visitors as something monumental and as an important heritage site, but rather as an imaginary playground where the interpretative media based on HP created a form of theatre in which they could actively participate (Sheng & Chen, 2012).

Visitors who came to AC because of HP were looking for fun and entertainment where imagination and fantasy played an important role, so they preferred interpretation based largely on active play and entertainment rather than on traditional forms, such as the historical guided tour. Those visitors associated themselves with the site through the HP films; therefore, they were more likely to engage with the HP-inspired interpretation available onsite. However, not all visitors who came for that reason were keen on such an engagement. Indeed, there were visitors who either expected a combination of interpretation based on entertainment and history, or preferred interpretation solely based on history, which means that not all visitors' preferences for heritage interpretation were influenced by the HP films.

Some visitors were more interested in the Castle as a heritage site with a long and rich history, and, therefore, expected heritage interpretation to convey more on the historical aspects of the site. However, other visitors wanted to see even more HP-inspired interpretation. Despite this, the majority of visitors considered that the balance was right and that the HP-inspired interpretation did not overshadow the site's historical significance or value and, in some cases, they thought that the HP interpretation added value to the overall experience. AC became a crucial part of the on screen story; as a result, specific emotional links were created with the audience (Bolan *et al.*, 2007; Croy & Walker 2003), which further influenced

visitors' preferences for the heritage interpretation provided onsite. The next section explores the use of heritage interpretation as a management tool and demonstrates how interpretation was employed at AC to suit different visitors' preferences.

8.5 Heritage Interpretation as a Management Tool[8]

Heritage interpretation is a valuable management tool (Howard, 2003; Hughes *et al.*, 2013) which helps to address management's learning, behavioural and emotional objectives (Veverka, 2013). It is used to stimulate appropriate visitor behaviour at a site while, at the same time, interpretation may increase visitors' awareness and understanding of the site's value (Beckmann, 1999).

Although new heritage interpretation methods inspired by the HP films were not always appreciated by more traditional visitors, as was mentioned by managers and guides and by visitors in interviews, it was believed that such an approach could contribute to the overall improvement of the site's management. The new HP-inspired interpretation allowed different areas of the Castle to develop, minimising both pressure on the interior of the Castle and overcrowding issues. Both the HP-inspired characters and Broomstick Training took place outside, in the area called the Inner Bailey, whereas, Knight's Quest and Dragon Quest took place in the Outer Bailey, which is a different part of the Castle. This helped to distribute visitors into different areas, ensuring that areas with more fragile resources, such as the state rooms, were not overloaded. The Interpretation Manager commented:

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[8] Heritage Interpretation as a management tool at film-induced tourism heritage attractions is considered in a forthcoming book chapter, co-authored by the researcher, based upon the findings of the interviews with managers, guides, and visitors at AC undertaken for the purpose of this PhD research. The abstract for this book chapter is presented in Appendix F.

Certainly, what we've looked to do is to develop other areas of the Castle like the Knight's Quest which was developed specifically to manage visitors. So visitors won't just have a Castle, but something else to do.

(Interpretation Manager, August, 2013)

Different signs and information boards also served as a tool to manage visitor flow better and to help visitors with orientation, while at the same time assisting with the safety of the visitors. Information boards, as shown in Figure 8.5.1, helped visitors to organise their time better and engage with interpretation, which, in turn, adds value to their visit and allows them to appreciate the site as a significant and valuable place. Moscardo and Ballantyne (2008) also highlighted the use of interpretation as a management tool to help visitors organise their visit and move comfortably around a site, contributing to their overall satisfaction and greater understanding. Visitors to AC are clearly shown what is available throughout the day and are encouraged to take photographs of the information board in order to avoid missing anything. In this way, as suggested by the Director, AC minimises the number of visitor complaints. The Director of AC commented:

We want to make the journey through the site as rewarding as possible, but also making sure that people understand all the things that are on offer, because there's nothing more frustrating than later saying "I couldn't find anything to do or I couldn't find this to do". We've got some sorts of notice boards to guide people what's on. At the entry point you have these two big boards which are ugly but necessary in terms of what is on today. We have these boards, everything is on and people taking pictures and off they go. It seems to work for us in terms of what we do. So you want to make sure that people understand what there is to do and try to make sure that they are having a great day

(Director of AC, August, 2013).

Figure 8.5.1 information boards

(Author's own photographs, August 2013)

The Visitor Services Manager commented:

> On arrival we tell them what's on for the day, we've got what's on a board, we tell them to plan a day so they don't miss anything so they can do absolutely everything from 10 o'clock when they get here till 5 o'clock when we finish. They've looked at the guided tour with the history, they've done Harry Potter, they've done Broomstick flying lessons, they've looked around the rooms, they've visited the children's areas, they've been for cup of tea, they've been for a pee. So basically they can do all of that and we make sure that they actually access everything so they don't go away disappointed
>
> (Visitor Services Manager, August, 2013).

Managers at AC make sure that visitors are well informed about all events, activities and interpretation methods that are available onsite, which, in turn, helps prevent visitor complaints and disappointment. There are also other information boards which serve to inform visitors of certain rules and behaviours, as shown in Figure 8.5.2. However, the tone of the messaging on the boards is such that visitors do not really feel that they are being told how to behave or what they can or cannot do. The design of the interpretation boards matches with the Castle's atmosphere well and visitors are informed about certain rules and expected behaviours in a funny and relaxed way. A number of authors highlighted the

importance of heritage interpretation as a tool to positively influence visitors'
behaviour and their appreciation of a site's value, as well as a tool to encourage
visitors to support management's sustainability practices (Goulding, 2000b; Lee &
Moscardo, 2005; Pearce *et al.*, 1998).

Figure 8.5.2 Visitor Proclamation

(Author's own photographs, August 2013)

The guides at the Castle are also experienced in managing visitors' potential
impact; for example, in each state room there are at least two guides at all times.
The presence of guides in a room regulates visitor behaviour and ensures their
respect of the premises. The guides are the first point of contact, helping with
visitor flow in the state rooms and across the whole site. They are a less
oppressive version of security guards, especially in the state rooms where visitors
are not allowed to take photographs or enter some restricted areas. As
demonstrated, the implementation of new interpretation methods serves many
different purposes at AC. Apart from managing the high numbers of visitors, their
flow and their potential impact, heritage interpretation at the Castle is also used to
meet the new audience's needs and expectations, enhance their understanding of
the Castle as a valuable site, and to add value to visitors' experiences at the site.
Use of heritage interpretation as a tool to manage visitors' expectations was

highlighted in the literature review. For example, Beckmann (1999) stated that heritage interpretation can address situations of disappointment due to visitors' prior knowledge and expectations and Archer & Wearing (2002) reinforced that argument, stating that this usage of interpretation, in turn, improves visitors satisfaction and their experience at the site. Although scholars have highlighted the issues related to visitors' expectations derived from media exposure, many have overlooked the role of heritage interpretation as a tool to manage these issues at sites featured in popular media products.

The HP guided tour, which is also called the Battleaxe to Broomstick Tour, is designed especially for those visitors whose expectations of AC are based on the HP films. During this tour, visitors learn about the process of making the films and, at the same time, the guide clarifies what was filmed at the site, what was CGI and what was filmed in the studio. The guides take visitors around the grounds showing them the places featured in the films, such as: the entrance of Hogwarts; the Holly Bush which was located just outside the gate to Hogwarts; the location of the Whomping Willow which was digitally incorporated into the Castle landscape; the location where Hagrid drags a Christmas tree across the courtyard; and the location where broomstick training took place. This is done in a very informal and funny way, so, instead of being disappointed that AC does not look like Hogwarts, visitors are happy that they can learn secrets from behind the scenes. The Marketing Manager commented:

> Because we do have a tour that talks about all the Castle's film roles, and obviously Harry Potter is part of that, the guides can point out the various bits and give them a few little behind the scene, bits of filming and people really like that, behind the scenes bits. When they did the fake snow for one of the Christmas scenes, and how the fake snow stuck all over the Castle's walls, and they had to wash it off, and all that kind of stuff, I think people really like to learn things that they didn't know before about the filming in particular.
>
> (Marketing Manager, August, 2013)

However, this particular tour is not solely based on the fictional world of HP. The guides incorporate elements of historical fact in between the talk of films and fictional characters. In this playful way visitors learn history without even noticing it;

at the same time as engaging with the magical world of their favourite characters from the films. This integration of the Castle's history and the magical world of HP is one of the ways the Castle actively engages with different types of audience, which, at the same time, enriches their experiences and provides a better understanding of the value and significance of the Castle. The Interpretation Manager commented:

> I think what we do is we balance it. I was very keen that we focused on medieval history and Harry Hotspur. In fact, the Battleaxe to Broomstick tour takes you to Harry Potter locations but it also talks a lot about Harry Hotspur because he was an important knight of that time. I think I'm keen about not forgetting, starting off being about history and Harry Potter is only part of Alnwick Castle history, it is not the end of it, it is just part of it. I think it is about embedding Harry Potter in Alnwick's history and not about altering Alnwick to Harry Potter.
>
> (Interpretation Manager, August, 2013)

Not only are visitors' expectations being managed, but the visitors also learn about the Castle's history without realising they have done so; as a result, when they leave visitors not only appreciate the site as a film location or as Hogwarts but also as a historically significant medieval Castle. The incorporation of historical elements during the HP guided tour is key to achieving a balance between the historical significance of the Castle and the magical world of HP. This balance is also achieved by implementing interpretation based solely on the Castle's history, such as historical guided tours of the grounds and interior, information boards showing the historical timeline, onsite museums and historical guidebooks available in the gift shop, and state rooms – as illustrated in Figure 8.5.3.

Figure 8.5.3 Heritage interpretation based on history

(Author's own photographs, August 2013)

HP has had a significant influence on the heritage interpretation at AC; however, although managers modified the interpretation to include magical aspects from HP, they did not want the Castle's history to be overshadowed by this association, so they place much emphasis on the Castle's history in the overall interpretation. Through the combination of heritage interpretation based on entertainment with some historical elements, and interpretation based purely on history, managers aimed to achieve a balance, enriching visitors' experiences and improving their understanding of the site, so that the visitors appreciate the site not only as a film location but also as a site with over 700 years of rich history.

8.6 Conclusions

Although the phenomenon of film-induced tourism is widely acknowledged, its impact on heritage interpretation has been overlooked. Accordingly, this chapter aimed to provide a greater understanding of how interpretation can address the range of heritage management challenges experienced at HVAs where film-induced tourism has occurred. It provided an in-depth identification of different heritage management issues and the challenges, including that which have resulted from the impact of film-induced tourism. It also demonstrated the implications of film-induced tourism on heritage interpretation. This chapter discussed the findings from a case study of AC in the wider context of existing research into heritage management, film-induced tourism, and heritage interpretation.

In addition, this chapter has explored the influence of the HP films on visitors' expectations of AC, attempting to reveal if they were mediated by the HP images seen on screen. The exploration of visitors' expectations enabled a deeper understanding of film-induced tourism's influence on visitors' engagement with the site, and with different heritage interpretation methods. This chapter has demonstrated how visitor preferences amongst different types of interpretation were mediated by the HP films.

It has been shown that there is a significant degree of connection between visitors' expectations derived from the HP stories and visitors' engagement with the many different forms of heritage interpretation available at the site. The new narratives created by the HP stories influenced and shaped visitors' practices at the site, in particular, the way visitors engaged with the site and the different interpretation methods. These expectations and preferences were multiple, and sometimes even contrasting, which highlights visitor's individual nature, influenced by different social, cultural and economic positions as well as past experiences. It has become apparent that visitors to AC arrived with their own set of expectations, which influenced the way they engaged with heritage interpretation. Therefore, some visitors preferred interpretation related to the HP films, while others expected interpretation combining both entertainment and history or interpretation based

solely on history, which means that not all visitors' preferences for heritage interpretation were influenced by the HP films.

Thus the findings revealed that, although AC served solely as a backdrop in the first two HP films, it created an emotional experience, which further influenced visitors' preferences for, and engagement with, different interpretation methods. AC is, therefore, an exception to the rule highlighted in the existing literature, that only sites associated with the story portrayed in the film create strong emotional links and consequently influence visitors' behaviour at film-induced tourism sites. Although AC had a fictional function in the HP films, it also had a strong influence on the main characters in the film; hence, AC became part of the story and created emotional links with potential visitors.

From the analysis of visitors' subjective individual responses it became clear that HP-inspired interpretation did not overshadow the historical significance of the Castle in the visitors' minds but rather, in many cases, this interpretation added value to the visit, meeting their expectations. The combination of the HP-inspired interpretation with interpretation based solely on the historical aspects of the Castle, not only enriched visitors' experiences but also led to a better understanding of the Castle's value and historical significance.

V - Conclusions

The final part of this study provides the conclusions of the research in relation to the aim and the objectives, simultaneously emphasising key findings. It reflects on the research methodology employed and the methods used while also revealing opportunities for future research on heritage site management at HVAs where film-induced tourism has occurred. This chapter discusses the significance of this research which is based on three distinct fields of study and underpinned by the constructivist paradigm, and emphasis its specific contribution to the existing knowledge in the field of heritage tourism management.

Chapter 9: Conclusions of the Study

9.1 Introduction

As emphasised throughout this thesis, the research was underpinned by the constructivist paradigm and based on qualitative semi-structured interviews with managers, guides and visitors, supplemented with the author's sessions of observation. It was concerned with heritage tourism management challenges with a focus on heritage interpretation. This research was conducted in the context of two HVAs where film-induced tourism has occurred, namely RC and AC. The study not only identified a number of management challenges at these particular sites but also argued that, in the context of film-induced tourism at HVAs, heritage interpretation is a valuable management tool to address a range of management challenges and should be considered key to the quality of the visitors' experience.

AC and RC were particularly interesting as case studies for this research and were specifically selected as they have played different roles in media products. RC was an actual place named in TDVC book and then film, whereas AC served solely as a backdrop for the two first HP films and played a fictional role as Hogwarts School. The selection of two different HVAs provided an opportunity to explore a wide variety of challenges and implications resulting from the HVAs' exposure in media products. The research also revealed the visitors' experiences of heritage interpretation and uncovered additional heritage management challenges which not only contrasted with but also mirrored those described in the existing literature.

In order to make an original contribution this research draws on different fields of study including:

- heritage studies (Harrison, 2013; Hewison, 1987; Howard, 2003; Lowenthal, 1985; Wright, 1985; Ashworth *et al.,* 2007)
- heritage tourism (Ashworth & Tunbridge, 1990; Boniface & Fowler, 1993; Hughes, 1995; Nuryanti, 1996; Masberg & Silverman, 1996; McIntosh, 1999)
- heritage tourism management (Azhari & Mohamed, 2012; Darlow *et al.*, 2012; du Cros, 2008; Fairclough *et al.*, 2008; Fyall and Garrod, 1998;

Grimwade & Carter, 2000; Hall & McArthur, 1993; Ho & McKercher, 2004; Howard, 1993 2003; Hughes & Carlsen, 2010; Garrod *et al.*, 2012; Laws, 1998; Leask, 2010; Leask & Barron *et al.*, 2013, Leask & Fyall *et al.,* 2013; Shackley, 1998; McKercher *et al.*, 2005; Millar, 1989; Teo and Huang, 1995; Timothy & Boyd, 2003; Yale, 1991)

- visual culture and media studies (Alasuutari, 1999; Avgerinou & Ericson, 1997; Becker, 2004; Burgess & Gold, 1985; Couldry, 2000; Couldry & McCarthy, 2004; Dierberg & Clark, 2013; Katz & Lazarsfeld, 1955; Kellner, 1995; Klapper, 1960)

- media and tourism (Crouch *et al.*, 2005; Davin, 2005; Edensor, 2001; Jansson, 2002; Jensen & Waade, 2009; Månsson, 2011; Mazierska & Walton, 2006; Urry, 2002)

- film-induced tourism (Beeton, 2005; Busby & Klug, 2001; Connell & Meyer, 2009; Connell, 2012; Croy & Heitmann, 2011; Kim & Long, 2012; Macionis, 2004; Macionis & Sparks, 2009; O'Connor *et al.*, 2008; Riley & van Doren, 1992; Riley *et al.*,1998; including theories on visitors' expectations (Beeton, 2001; Buchmann *et al.*, 2010; Carl *et al.*, 2007; Connell & Meyer, 2009; Light, 1995; Light, 2009; Mercille, 2005; O'Connor *et al.,* 2010) authenticity aspects (Beeton, 2005; Bolan *et al.*, 2011; Butler, 2011 Frost, 2006).

As well as concepts of:

- heritage interpretation (Ablett & Dyer, 2009; Ballantyne & Uzzell, 1999; Beckmann, 1999; Biran *et al.,* 2011; Ham, 1992; Herbert, 2001; Hughes *et al.,* 2013; Kang *et al.,* 2012; Kohl, 2003; Knudson *et al.,* 2003; Mills, 1920; Moscardo & Ballantyne, 2008; Muir, 1912; Poria *et al.*, 2009; Silberman, 2012; Staiff, 2014; Stewart & Kirby,1998; Tilden, 1977; Uzzell, 1989; Weaver, 1982).

The most influential of these fields of study, which informed the aim, objectives and research questions of this thesis, were heritage tourism management, film-induced tourism, and heritage interpretation, which also offered new viewpoints in the field of heritage management. These three distinct fields of study significantly contributed to a deeper understanding of the heritage tourism management field

and management practices at HVAs featured in popular media products. In other words, this research is based on heritage management, film-induced tourism and heritage interpretation theories and has been informed by other fields of study in order to provide a contribution to, and understanding of, the heritage management field, specifically in exploring how interpretation can be used to manage HVAs influenced by the phenomenon of film-induced tourism. Therefore, this research created new knowledge on the range of challenges faced by sites represented in popular media products, such as RC and AC, contributing, at the same time, to under-researched areas in the field of heritage tourism management.

Part I of this thesis encompassed an introductory chapter which familiarised the reader with the research, covering the rationale for the study, the aim and objectives, the structure and the significance of the thesis. The aim of this research, as discussed in the introductory chapter, was to provide further understanding of how interpretation can address a range of heritage management challenges at HVAs where film-induced tourism has occurred. This aim was fulfilled through achievement of the following objectives:

1. Critically review the existing literature in relation to heritage tourism management, film-induced tourism and heritage interpretation;
2. Investigate the heritage management challenges experienced at Alnwick Castle and Rosslyn Chapel, heritage visitor attractions involved in film-induced tourism;
3. Explore the influence of film-induced tourism on the visitors' experiences in relation to preferences for heritage interpretation at Alnwick Castle and Rosslyn Chapel;
4. Contribute to a greater understanding and knowledge of heritage interpretation as a valuable tool to improve the management of heritage visitor attractions involved in film-induced tourism.

Part II of this thesis, the literature review, was divided into three separate chapters which were concerned with the subjects of heritage and heritage tourism management, film-induced tourism, and heritage interpretation. The theories drawn from these three different fields of study were central to achievement of the research aim and objectives. In addition, the review of existing academic literature influenced the methodological approach and methods that were applied in the exploration of the issues under investigation. The review of academic literature also inspired the series of themes for the primary research and added depth to the findings of this thesis. This part of the thesis addressed elements of the first objective.

In particular, chapter two provided a rich discussion surrounding the emergence of heritage, its changing role and meaning, the development of heritage tourism and the individual nature of HVAs. This discussion led not only to a better understanding of heritage tourism management as a field of study, but also pointed out its complexity; the result of the changing role and meaning of heritage and its elusive nature, which is no longer regarded as something that is inherited but as a fluid process of cultural change. This chapter argued that heritage is a heterogeneous, personal and emotional concept, understood by individuals differently and in accordance with their own background and experiences. The discussion also emphasised the individual nature of HVAs, which differ significantly in their management approach, aim and objectives from general visitor attractions. This particular chapter paid attention to heritage management challenges revealing the complex nature of the relationship between heritage management and tourism, such as conflict over access, issues related to increased visitor numbers, as well as revenue generation concerns.

The concepts of film-induced tourism were explored in chapter three, which discussed the nature of media-related tourism in general, and film-induced tourism in particular, in order to provide a comprehensive overview of that tourism niche. This chapter placed a specific focus on film-induced tourism impacts, including its influence on visitors' expectations and its subsequent consequences, as well as issues related to authenticity. The discussion in this chapter led to a better

understanding of the nature of film-induced tourism and the different types of impact it may have on visitors, management and sites. Finally, chapter four was concerned with the concept of heritage interpretation, exploring its role as a management tool and as a crucial part of the visitor experience.

Part III of this thesis, covering methodology and methods, aimed to provide a philosophical and methodological basis for the research, emphasising the influences that determined the choice of methodology and methods which underpinned the thesis. Therefore, chapter five delivered an in-depth discussion on the constructivist paradigm as an alternative and legitimate approach to research on heritage management. An overview on the chosen methods was also provided.

Part IV, entitled Findings and Discussion, was divided into two chapters which presented the findings derived from semi-structured interviews with managers, guides and visitors at AC and RC, two HVAs where film-induced tourism has occurred.

9.2 Key findings

As presented in the introductory chapter, this research draws on three distinct fields of study in order to explore heritage management challenges at HVAs featured in popular media products, with a focus on heritage interpretation as a means to address those challenges. In addition, this research aimed to reveal film-induced tourism's influence on visitors' experiences at these sites, particularly their preferences for heritage interpretation. The exploration of these aspects allowed for the development of a better understanding of heritage interpretation as a valuable tool to develop and manage HVAs involved in the film-induced tourism phenomenon. This section presents a summary of the key findings of this research, which were divided into four sections: identifying heritage management challenges at film-induced tourism visitor attractions; film-induced tourism and challenges of heritage interpretation; film-induced tourism's influence on visitors' experience with heritage interpretation; and heritage interpretation as a tool to manage film-induced tourism visitor attractions.

9.2.1 Identifying Heritage Management Challenges at Film-induced Tourism Heritage Attractions

In order to provide a better understanding of film-induced tourism at HVAs, the second objective was concerned with identifying heritage management challenges at AC and RC. Although the identified challenges at each site were similar, they were of a slightly different nature, as explained in this section following.

The common challenges identified at both sites included:

- An increase in visitor numbers;
- Changes in visitor profile;
- Seasonality issues;
- Conservation, access and the visitor experience;
- Complex relationship between heritage management and tourism activities;
- Revenue generation concerns;
- Film-induced tourism and issues with visitors' expectations;
- Influence of film-induced tourism on the changes to heritage interpretation;
- Film-induced tourism and the commodification of heritage interpretation.

As noted in the literature on film-induced tourism, a site's exposure in popular media products, such as film, may result in an immediate increase in visitor numbers (Busby & Klug, 2001; Hudson & Ritchie, 2006; Riley *et al.,* 1998; Riley & Van Doren, 1992). The effect of film-induced tourism on visitor numbers might be long term, drawing visitors to a destination year after year (Riley *et al.*, 1998), especially when the location makes the connection with the film featuring the site more apparent (Hudson & Ritchie, 2006). This link between the film and the site may keep visitor numbers high even if the location was featured in the media many years ago (Grihault, 2003).

Both RC and AC experienced a significant increase in visitor numbers immediately after the site's exposure in media products and, as mentioned, became recognised as film locations. However, the increase in visitor numbers at RC was first triggered by the publication of TDVC book with the increase continuing after the release of the film; whereas, at AC the publication of the first HP books did not influence

visitor numbers. It was only after the first film's release – together with a marketing campaign that made the connection with AC, highlighting that the Castle served as Hogwarts School of Witchcraft and Wizardry – that visitor numbers rose. RC became a popular visitor destination after TDVC book was published, as both the name and location of the Chapel were established in the book, prior to the film's release; in contrast, AC was portrayed as a fictional place such as Hogwarts, and no link was made between Hogwarts and AC in the HP books, as the books leave the fictional Hogwarts to the imagination of their readers.

Nevertheless, visitor numbers at both sites tailed off a few years after the films' initial release, although they remained much higher than before film release. Interestingly, even though AC featured in only the first two HP films, visitor volume slightly increased with the release of each subsequent HP film. This enduring effect at AC was also related to the development of new interpretation methods which made the connection between the HP films and the site. However, such a connection was not made at RC though visitor numbers remain high. AC had to rely on marketing materials and campaigns in order to make the connection with the HP films, making people aware of the connection and, thus, boosting tourism at the site. RC, on the other hand, did not have to employ any marketing tools as the book itself, and then the film, raised people's awareness of the site. These findings have significant implications, in terms of film choice, for heritage site managers who aspire to have their location featured in film. Serving solely as a backdrop for a fictional location may require additional funds for marketing activities in order to make the connection between the site and the film.

In addition, the sudden increase in visitor numbers resulted in a number of management challenges at both sites. However, management at AC dealt with that particular issue in a much more effective manner than at RC, so the impact was much less severe. Namely, the management very quickly adapted to the new situation by increasing the number of staff, monitoring the site and providing facilities and tools which helped to manage visitor flow much more effectively. In contrast, the lack of preparedness on behalf of the managers, and absence of

adequate management tools at RC, resulted in a number of management challenges and issues.

One of those issues related to overcrowding, which, consequently, led to exceeded carrying capacity and pressure on fragile resources. The lack of management techniques in dealing with increased visitor numbers and consequent issues such as overcrowding has been emphasised in the literature on heritage management (Cochrane & Tapper, 2008; Garrod *et al.,* 2008; Shackley, 1998). Overcrowding at RC also affected the site's atmosphere and visitors' experience. The relationship between overcrowding and visitors' experience was noted by a number of authors (see for example: du Cros, 2008; Fyall & Garrod, 1998; Yeh *et al.*, 2012). This relationship is most visible at religious heritage attractions and less at sites which do not have such religious connotations (Leask & Yeoman, 1999; Shackley, 2009). This is consistent with findings contained in this thesis, as overcrowding – and its impact on visitors' experience of the atmosphere and sense of place – was recognised almost exclusively at RC, a site which carries religious meaning.

AC managers had prior experience of being involved in filming, as the Castle had previously served as a backdrop for different films and television programmes and, although they did not have such a significant influence on visitor numbers as the HP films (as explained in chapter eight), managers were aware of the potential impacts of being involved in filming productions. RC, on the other hand, had not previously featured in media products such as film, so managers did not foresee the impact of the site's exposure in a successful film and the resulting consequences of film-induced tourism. There is still a lack of understanding among managers of visitor attractions, particularly those of heritage genre, of the various types of impact film-induced tourism may have on the destination (Connell, 2005; Rewtrakunphaiboon, 2009).

As noted in the literature review, film-induced tourism can help to overcome issues related to seasonality (Beeton, 2001; Connell, 2005) a problem which, according to the literature on heritage management, is inherent at HVAs creating a management challenge (Connell *et al.*, 2015; Cuccia & Rizzo, 2011). However, research findings revealed that the case of RC does not support the previous

research. Namely, film-induced tourism has created significant seasonality patterns, with very high visitor numbers during the summer months and very low numbers during the winter months. It is, therefore, necessary to consider why, in contrast to previous research, film-induced tourism did not alleviate seasonality issues at this particular location.

On the other hand, it could be argued that RC missed an opportunity by not taking advantage of the success of TDVC to stimulate demand and encourage larger numbers of visitors off season, during the winter months, when the site is almost empty. The situation with seasonality at AC is different. AC does not experience such seasonality patterns because it is only open during the summer season from May till November and, thus, operates as a visitor attraction for just seven months of the year. During these months, however, visitors are evenly spread without visible issues related to seasonality. This can be associated with the development of new interpretation, which sustains the link between the HP films and AC, making the site interesting to visitors throughout these seven months. Although RC is open for all year round, the peak season at the site lasts four, or sometimes five, months with significant overcrowding problems during the months of July and August. As AC is closed for the winter season, it remains unclear whether visitor numbers at AC would stay at the same levels during winter months or would decrease, as in the case of RC.

Following their exposure in film, both sites experienced changes in visitor profile. This phenomenon is discussed in the literature on film-induced tourism, where studies highlighted the risk that a film may encourage mainly film tourists, replacing traditional visitors, and this switch may not necessarily be socially acceptable at sites of historic value (Beeton, 2001, 2004). In both cases the changes were perceived as mainly positive, as the films encouraged a wide range of audiences to visit the sites from all over the world, as well as people who were not necessarily interested in visiting heritage sites. However, some of the new visitors did not have respect for RC and AC as heritage sites with historic value and significance because they associated the sites primarily with the films they featured in. When a film is successful and the location (in this case a heritage site) has attributes strong

enough to attract potential visitors it very often becomes a film location which people influenced by the film want to visit. As mentioned, this was the case for both RC and AC. However, film-induced visitors may not necessarily take into account or consider the fact that they are visiting a valuable historic site with fragile, irreplaceable resources and, thus, may behave in an inappropriate way. This was more evident at RC, where visitors would walk into the Chapel with baseball hats on and behave in an inappropriate way that showed no respect for the Chapel as a working church. Therefore, there is a risk that after representation in film or other media products, the perception of complex heritage sites with many different aspects may become one dimensional and standardised to just one aspect, solely related to the site's exposure in particular media, thus encouraging visitors mainly interested in that particular side of the heritage site.

On the other hand, AC did not consider visitors taking pictures, filming the site, shouting, or wearing inappropriate clothing as problematic. A possible explanation for these findings may be that, unlike AC, RC is a working church with religious connotations; therefore, some visitor behaviours were perceived as an issue by the management. This is a very important finding as it emphasises the importance of the individual nature of HVAs and the need to manage them as independent sites, with techniques and tools appropriate to each site's meaning and purpose. However, it needs to be explained that the issues resulting from the changes in visitor profile were mostly visible immediately after the release of the films and that, according to managers, such situations are very rare today, many years after those initial releases.

As highlighted in chapter two of the literature review, although revenue generation activities are increasingly taking place at HVAs, such activities at these sites may bring a number of challenges (Leask, 2008, Leask & Fyall *et al.*, 2013). Indeed, it has been revealed that both case study sites employed different commercial activities to improve revenue streams. It is interesting to note that both sites made a conscious decision to get involved in filming as they believed that this might generate additional revenue for conservation purposes and for the overall improvement of the sites. Despite the risk of the commercialisation as a result of

the revenue generation activities, managers at both sites perceived revenue generation as an effective strategy which can improve heritage management and move the site towards a more sustainable management approach. When effectively managed, film-induced tourism at HVAs may create many different opportunities, including opportunities for revenue generation through the development of new tourism products, marketing activities, and heritage interpretation methods.

In the literature, management at HVAs has been criticised for mainly focusing on the preservation and conservation of the site by restricting access for visitors (Austin, 2002; Garrod & Fyall, 2000; Garrod, 2009; Olsen, 2006). Both AC and RC allowed access for visitors and, indeed, experienced a number of issues resulting from their tourism activities. For both sites, conservation and preservation of the site features strongly in the management agenda; however, managers at both sites believe that if they do not ensure visitors are provided with a satisfying experience the conservation part of the site may suffer. In other words, the conservation and preservation of the heritage sites can only be achieved by allowing access for visitors with a focus on their experience. Accordingly, allowing access, refreshing the visitor offering to provide different experiences, and looking after the site are all equally important for the management at both RC and AC. Ensuring that visitors are well looked after and have received a satisfying, mindful experience may mitigate issues related to allowing public access to heritage.

A number of authors have emphasised the issues related to tourism development at HVAs (Ahmad, 2013; Garrod & Fyall, 2000; Ho & McKercher, 2004; Wang & Bramwell, 2012; Zhang, 2015). This research has confirmed the argument made in literature (Porter & Salazar, 2005; Leask, 2008) that these complex issues may result from various stakeholders' views on how heritage should be managed and developed. This particular issue was mainly visible at RC, where some stakeholders' views on heritage were based on old-fashioned and very traditional approaches to management, or had a more religious basis. However, management at RC realised the potential for tourism development and shifted towards a more contemporary approach where tourism is seen as a positive factor for effective site

management. In contrast, AC stakeholders all seemed to have a very similar view of the site's development in terms of tourism activities; therefore, the conflict identified in the literature and discovered in the case of RC was not in evidence. One possible reason for that could be open and effective communication between all parties involved and an understanding of the need to operate as a tourism business, as suggested by Aas *et al.* (2005) and Darlow *et al.* (2012).

9.2.2 Film-Induced Tourism and Challenges of Heritage Interpretation

This research has also revealed the challenges related to heritage interpretation which has not been explored in the context of film-induced tourism. Hence, this research revealed issues which have not previously been discussed in the context of heritage management and film-induced tourism. This research has not only confirmed the claims made in literature on film-induced tourism that this phenomenon may influence visitors' expectations of a place (see for example: Beeton, 2005; Connell, 2012; Kim, 2012) but has also taken the discussion further, revealing film-induced tourism's impact on heritage interpretation and its relation to visitor expectations. Indeed, one of the challenges of heritage interpretation at both case study sites related to visitors' expectations resulting from media exposure, which, in turn, influenced changes to heritage interpretation.

Both TDVC and HP created new narratives for visitors who, as demonstrated in chapter seven on RC and chapter eight on AC, had different expectations about the sites which, to some extent, clashed with the primarily historical information that managers wanted to convey. This means that the representation of RC in TDVC and AC in the HP films created a clash of two cultural industries: one based on imaginary aspects derived from book and film, and the other dominated by a discourse of architectural conservation focused on the physical structures at the sites. This particular management issue was highlighted by Winter (2002), who revealed that the film *Tomb Raider* generated new special narratives for visitors to Angkor, which were dismissed by the management and resulted in concerns regarding the impact of media representations on World Heritage Sites.

The representation of both sites in media products, and the subsequent changes made to heritage interpretation, created issues related to commodification. Both AC, featuring as Hogwarts, and RC, as an essential location in TDVC, being the place where the Holy Grail was reputedly hidden, have been commemorated and perpetuated by the film industry. The depiction of these HVAs in the film versions of HP and of TDVC created a new contemporary understanding of them, which went beyond common and recognised ideas of history, culture and social structure, making them film-induced tourism visitor attractions.

Media exposure has created a dilemma of how to find a balance between the historical significance of both sites and their contemporary representation derived from media exposure. Although RC did not develop any new interpretation based on TDVC, it incorporated elements of the book and film in the guided talk. On the other hand, AC expanded interpretation to include the HP films. Both sites aimed to provide visitors with different narratives and represent the sites from different perspectives, not only those based strictly on history. The amalgamation of history with aspects from the films was employed at both sites in the construction of the past. This study has, therefore, demonstrated how the representation of RC and AC in popular media products changed the nature of these sites from the traditional, rooted mainly in history, to something more contemporary, based on fantasy and fiction, where heritage interpretation conveys many different narratives not solely related to the past.

Many scholars perceive this as a commodification: destructive and harmful for the heritage and cultural assets (see for example: Watson & Kopechevsky,1994; McKercher & du Cros, 2002). According to this view, the employment of heritage interpretation as a product to serve contemporary demands may present an unrealistic or fantasised version of the past which bears little resemblance to the history of the place. Therefore, heritage interpretation is criticised for using a site and its resources as a commodity, providing a manipulated and selective version of the past which is not true and, therefore, not authentic. The development of such interpretation may diminish the inherent meaning of the site and, thus, destroy cultural and historical authenticity. The use of heritage interpretation to facilitate

experiences for visitors may alter their perception of history, in some cases resulting in a blend of historical and fictional narratives and meanings attached to the place. Indeed, such an approach was widely criticised by a number of authors, for example Caton and Santos (2007), who argued that media, including films, influence the way heritage is presented, marketed and sold, with selective messages being passed to the audience.

However, representation of heritage in a form different from text books or dry facts may be more appealing to the postmodern audience as it eases the consumption process of heritage, increasing the understanding of heritage sites and their history (Fox, 2008; Mattsson & Praesto 2005; Smith, 1999). In addition, contemporary literature on heritage interpretation challenges traditional approaches, suggesting that interpretation at HVAs is too strongly attached to the past and that dialogue between visitors and HVAs has been overly concentrated on education and learning objectives (Hughes *et al.,* 2013; Staiff, 2014). This, in turn, makes heritage interpretation one dimensional, related solely to expert knowledge, and excludes visitors from the process of creating interpretative messages. Indeed, in the context of heritage interpretation, Poria *et al*. (2009) emphasised the importance of greater understanding of the human dimension in the provision of heritage interpretation, as visitor expectations and experiences are an integral part of effective heritage management. In addition, since visitors construct and consume heritage sites through myths, fairy tales, and novels, as well as mediatised representation of places (Couldry, 1998; Urry, 1994; Chronis, 2008), mass customisation of heritage interpretation should be implemented to suit the multidimensional nature of their experiences.

It is important to note that such a customisation of interpretation based on film narratives may not be appropriate at certain heritage sites and, hence, should be kept to a minimum, as in the case of RC, which is also a working church. AC, due to its different nature and structure, is a site which can be more flexible in terms of providing different narratives based on the films. Nevertheless, such an approach based on many different narratives – including the one based on media products – needs to be employed, especially at heritage sites, in a manner that achieves the

balance between history rooted in the past and new contemporary meaning acquired through the site's representation in media products. Otherwise the history of the place may be overshadowed by the narratives and images from the films and the historical significance and value of the place may become less important.

9.2.3 Film-Induced Tourism's influence on Visitors' Experiences with Heritage Interpretation

This section addresses the third objective of this study, which was concerned with film-induced tourism's influence on visitors' experience with heritage interpretation at RC and AC. This particular theme emerged from data derived from interviews with visitors, guides and managers and was enriched by the combination of literature on film-induced tourism (in particular on visitors' expectations) and heritage interpretation (in particular the influence of heritage interpretation on visitors' experience and visitors' preferences for heritage interpretation). This section also presents a taxonomy of visitors in relation to their preferences for heritage interpretation derived from data gathered from interviews with visitors.

This theme aimed to reveal film-induced tourism's influence on visitors' experiences with the interpretation available onsite, in particular their preferences for heritage interpretation. It also aimed to explore whether there were any differences in visitors' engagement with the sites and their preferences in respect of heritage interpretation when they visited a site associated with the story, as in the case of RC, or a site which served solely as the backdrop to a film, as in the case of AC. These particular aspects were discussed as part of the literature review in chapter three, section 3.4.3, which argued that people are more likely to engage with a site associated with a story rather than with a site which served solely as a backdrop to a film, unless the setting has an influence on the character of the film and, as a result, becomes an essential part of the story.

The findings revealed that, although AC served solely as a backdrop for the HP films it created strong emotional feelings in the minds of the potential visitors. Although featuring solely as a backdrop and fictional location, the Castle had a strong influence on the story and character of the film and therefore, as suggested

in the literature (see for example: Bolan *et al.*, 2007; Croy & Walker, 2003; Took & Baker, 1996), became an intrinsic part of the story. The visitors thus were invited into Hogwarts School of Witchcraft and Wizardry instead of Alnwick Castle. This emotional engagement was particularly visible in the visitors' preferences for heritage interpretation. The findings revealed that the majority of visitors at Alnwick Castle expected the connection with the HP films at the site and, thus, sought to engage with HP-inspired interpretation. Thus, to a large extent, their experience of the site was mediatised by the HP films. Heritage interpretation based on HP created a form of theatre in which they could actively participate. Nevertheless, visitors' expectations of what could be seen and experienced at AC differed from visitor to visitor. On the basis of the findings, four different types of visitors have been identified at the site, based on their preferences for heritage interpretation:

> **Vigorous HP Followers -** Visitors who were actively looking for interpretation based on the HP films and not necessarily the one based on the Castle's history
>
> **Unconventional HP Seekers -** Visitors who wanted to see even more of Harry Potter-inspired interpretation, thus seeking interpretation specifically based on Harry Potter films
>
> **Versatile Adventurer** Visitors for whom amalgamation of historical aspects with Harry Potter fictional world in the provision of heritage interpretation played an important role in constituting their experience
>
> **Passive Stumblers -** Visitors who wanted to see more of the history of the Castle and less of Harry Potter, thus were not seeking HP-inspired interpretation, though they did not mind stumbling on this type of interpretation.

As became apparent, visitors' engagement with the site and their preferences for heritage interpretation at RC were also influenced by TDVC. A number of visitors admitted seeking TDVC signs at the site and were interested in such a connection. However, the general feeling from the interviews indicated that the majority of visitors, although admitting in many cases to reading TDVC book, film or both, had a perception based on the images seen in the film and did not expect to see interpretation based on or associated with TDVC. This finding differs from the one revealed at AC, which suggested the opposite. In relation to the differences between visitors' engagement with a site which served as a backdrop or was

closely associated with the plot, these findings suggest that the connection between the story and the site influenced the feelings and subsequent preferences for interpretation among some visitors, though the nature of RC as a church and its historical significance played a more important role for the majority of visitors.

Furthermore, the findings suggest that visitors to RC developed emotional feelings not necessarily because of the site's close association with TDVC but because of the other aspects of the Chapel, including its rich history, admiration for the craftsmanship, their own personal interest in masonry art or unusual architecture and carvings, as well its religious meaning. Nevertheless, similarly to the case of AC, different people had different preferences for interpretation – hence four different types of visitors were identified according to their preferences and engagement with heritage interpretation:

> **Vigorous TDVC Followers -** Visitors who were actively looking for interpretation based on the TDVC film, but not necessarily the one based on the Chapel's history
>
> **Curious TDVC Investigators -** Visitors who were not seeking for the Chapel to be associated with the book or film, but were not against such an association being made in the visitor centre and were willing to learn more about the aspects of TDVC
>
> **Versatile Explorers -** Visitors for whom the historical aspects of the Chapel were important, but who perceived the TDVC film to be of equal significance
>
> **Purposeful Avoiders-** Visitors interested in historical aspects of the Chapel, who did not, therefore, want to see any interpretation based on the TDVC film

This taxonomy of RC visitors demonstrates that visitors, when engaging with the site, were seeking many different experiences during one single visit. Therefore, visitors were looking for multiple forms of interpretation which would allow them either to experience the signs and symbols seen on screen, history rooted in the distant past, or a combination of both.

This finding shows how different visitors use heritage interpretation to facilitate their own unique experiences at the HVAs featured in popular media products. Indeed, these findings revealed that visitors at both AC and RC were engaging with various

interpretation methods and constructing their own individual experience through fantasies derived from the HP films and TDVC. This also confirms that the visitors were heterogeneous (Stewart *et al.,* 1998) and their visits were based on performative and interactive encounters (Selby, 2010), influenced by the site's attributes and the individual's cultural background and own perceptions (Poria *et al.*, 2009). These findings are consistent with those of Chronis (2008), who stated that mediatised places provide signs which contribute to the anticipated consumption and to the construction of the actual experience.

What is more, these findings also identified that visitors to heritage sites are not necessarily interested in learning only about the historical aspects of the site. They are visiting for reasons based more on their own personal interests which, as these findings demonstrate, were not solely related to history but also to more contemporary aspects of that heritage, in this case the sites' association with HP and TDVC films. These particular findings are consistent with arguments postulated by Ashworth and Tunbridge (2000), Poria (2010), Prentice (1993) or Sheng and Chen (2012) who argued that, although built heritage sites have become popular visitor attractions, the reasons that people visit when on holiday are not primarily due to their rich history and significance. Indeed, for some visitors to RC and AC, the aspects of the sites that related to the book and films were much more appealing than the aspects related to history.

The findings also highlighted the individual nature of the visitors, influenced by their different social, cultural and economic positions as well as past experiences. The visitors appreciated the sites through engagement with various interpretative methods, seeking experiences according to their own interests and expectations. This suggests that visitors to AC and RC were interested in a variety of interpretative content rather than static interpretation, fixed to one narrative (Biran *et al.*, 2011; Chronis, 2008), and sought multidimensional experiences (Poria *et al.*, 2006) that differed from one individual to another (Howard, 2003).

Therefore, visitors sought to engage with multiple forms of interpretation which would allow them either to recreate what they have experienced reading and watching TDVC and HP, the history of the sites rooted in the past, or a combination

of both fictional and real narratives of the sites. This research has not only captured visitors' expectations, but has uncovered the complex processes of visitor engagement with heritage sites represented in the media through the case of AC and RC. These findings have demonstrated the complexity and diversity of the visitors' stock of knowledge derived from media and its influence on heritage sites and heritage interpretation, revealing a number of issues related to the site's exposure in media products. These issues include: visitor disappointment, lack of appreciation for the site's value and historical significance, risk of diminished historical value, lack of balance between the site's historical importance, cinematic version of the sites, and visitors' expectations.

9.2.4 Heritage Interpretation as a Tool to Manage Film-Induced Tourism Heritage Attractions

The overall aim of this research was to explore how interpretation can address a range of heritage management challenges where film-induced tourism has occurred. The research has revealed that heritage interpretation can be a valuable tool for managing the impact resulting from heritage sites' representation in media products. In addition, it has also demonstrated that heritage interpretation plays a crucial role in developing the visitor experience at HVAs featured in popular media products. This research has demonstrated that heritage interpretation, when effectively managed, can successfully mitigate film-induced tourism's impacts; not only those related to high visitor numbers and any consequent overcrowding, but also visitors' distorted perceptions, unrealistic expectations and lack of satisfaction. Thus, for sites of a similar nature, heritage interpretation can be a tool to manage issues resulting from the site's representation in media products, such as film, and to maximise the benefits of film-induced tourism. This research identified that heritage interpretation, in the context of film-induced tourism, can be an excellent tool that can be used to add value to a heritage site visit, attract younger audiences and families, enrich visitors' experiences, manage their expectations, and enhance their understanding of the site as significant and valuable heritage.

After the exposure of RC and AC in media products, and the consequent issues and challenges resulting from film-induced tourism activities, managers started

employing heritage interpretation to address the implications. However, the two sites employed slightly different approaches to cope with these challenges. Namely, RC kept the interpretation based on TDVC to a minimum, although managers also developed additional heritage interpretation methods not related to the book or film; whereas AC developed additional interpretation specifically inspired by the HP films. In addition, AC has strengthened the HP-inspired interpretation in order to manage the site in an effective manner by the employment of heritage interpretation based solely on the history of the Castle.

The two sites' approaches to interpretation helped them to develop into popular HVAs and address some of the challenges that they experienced as a result of the sites' representation in media products: at RC the approach included the incorporation of some aspects of TDVC in the guided talk as well as development of additional heritage interpretation methods, at AC the approach involved development of HP-inspired interpretation in combination with interpretation based solely on the historical aspects of the site. To be precise, the combination of heritage interpretation based on the entertainment and cinematic representation of both sites with some historical elements, and interpretation based purely on history, became a valuable approach for heritage interpretation which helped:

- to maximise the benefits of film-induced tourism: longer stay, repeat visitations and increased retail opportunity;
- to deal with increased visitor numbers, overcrowding and other issues related to the visitors' activities at the sites;
- to protect and improve the condition of the sites and their fragile resources;
- to manage visitor flow and behaviour;
- to manage visitor expectations derived from HP and TDVC;
- to enrich the visitor experience and provide a better understanding of the heritage site's value;
- to achieve a balance between the historical and contemporary significance of the sites.

This research has revealed the benefits of implementing heritage interpretation at film-induced tourism heritage attractions. It has identified that heritage

interpretation can not only serve as a tool to manage the high number of visitors and the impact resulting from visitors' activities at the site but also as a tool to meet new audience needs and expectations and to maximise the benefits of film-induced tourism. More importantly, this research has demonstrated that heritage interpretation can help to achieve a balance between historical fact and fiction derived from media exposure. These findings have shown that, in the context of film-induced tourism at HVAs, heritage interpretation is a valuable visitor management tool which is both an essential part of and key to the quality of the visitors' experience. Thus, heritage interpretation plays a crucial role in the recognition of site significance and values and in the creation of exceptional and holistic experiences at heritage sites featured in popular media.

9.3 Contribution to Knowledge, Limitations and Future Research

As discussed in the introductory chapter, a number of scholars have previously explored heritage management issues and challenges, film-induced tourism's influence on visits to destinations, and heritage interpretation as a management tool and an important part of visitor experience at heritage sites. However, some of these studies were anecdotal in nature, conducted over two decades ago, or not related to built heritage sites featured in media products. Indeed, none of these scholars paid adequate attention to the management challenges experienced at built heritage sites featured in popular media products, or the role of heritage interpretation as a tool which can address a number of management challenges at HVAs where film-induced tourism has occurred.

More specifically, although heritage tourism management has been widely acknowledged and explored since the 1980's, emphasising many different challenges and issues at a wide range of HVAs, the particular challenges facing HVAs involved in film-induced tourism has been omitted or underexplored. Film-induced tourism has become a popular area of research among many scholars, and it is also gaining industry interest; however, previous research was not concerned with built heritage sites and their management. In addition, despite the fact that the impact of this phenomenon has been recognised and widely explored, existing research has failed to provide a better understanding of how to sustain the

many benefits of film-induced tourism, while at the same time mitigating the many challenges and issues that managers of film-induced tourism HVAs face today. Therefore, this thesis emphasises the importance of heritage interpretation as a valuable tool to manage film-induced tourism at HVAs, as a means of enriching visitors' experience at the site, and as a tool to achieve a balance between the new contemporary meaning of a site derived from popular media exposure and the historical aspects of the site rooted in the past.

Furthermore, a wide range of studies explored film-induced tourism in relation to visitors' motivation, perception, expectations and experiences. However, these were highly site specific as they were conducted at one destination, usually natural sites, and sites unrelated to heritage or simulated film sets. These were also not concerned with film-induced tourism's influence on visitors' experience of heritage interpretation, in particular on visitors' preferences for the interpretation available onsite. This is surprising given the growing popularity of film-induced tourism and its subsequent impacts, both positive and negative, on visitors, management and destinations as well as the importance of heritage tourism in general and management of HVAs in particular. Therefore, this thesis claims that a deeper insight into film-induced tourism's influence on visitors' expectations and preferences for heritage interpretation is a significant factor in understanding visitors' experience of heritage interpretation available at the site.

This thesis is an extension to previous heritage management and heritage interpretation studies and is an acknowledgment of the growing phenomenon of film-induced tourism. The importance of this thesis lies in its contribution to the understanding of the role of heritage interpretation as a valuable management tool and as an integral element of the creation of exceptional holistic experiences at HVAs, which have become popular film locations and acquired a new contemporary meaning. Secondly, this thesis contributes to the identification and increased understanding of the heritage management challenges at HVAs where film-induced tourism has occurred. Therefore, this research extends the literature in the film-induced tourism field and contributes at the same time to the heritage management field.

Revealing the challenges in enriching visitors' experience of heritage interpretation has also been part of the contribution to knowledge of this thesis. This is the outcome of the thesis' exploration of visitors' expectations and their influence on the multidimensional nature of the engagement with various heritage interpretation methods available at the heritage sites featured in popular media products. This thesis has exposed the influence of HP and TDVC on visitors' expectations of a site and its link with visitors' preferences in respect of heritage interpretation. This exploration contributes to a greater understanding of the implications for heritage interpretation that arise from visitors' expectations, needs, and preconceived knowledge derived from media exposure.

The contribution to knowledge also resides in the demonstration of how visitors' preferences amongst different types of interpretation were mediatised by media products and of how this affected the provision of heritage interpretation available at the site. To be precise, this research has provided a rich insight into visitors' experiences of heritage interpretation by developing a taxonomy of visitors to these sites based on their preferences for heritage interpretation. At the same time, this research contributes to the existing literature on visitors' experiences at HVAs, in particular their preferences for heritage interpretation. This finding provides an additional insight into heritage interpretation challenges in managing and developing heritage sites where film-induced tourism has occurred. This research may also assist in the development of a new theory based on interpretative approaches. Such theory may provide a more comprehensive understanding of the role of heritage interpretation as a valuable tool to address management challenges at HVAs featured in popular media products. What is more, the constructivist paradigm employed by this research has provided a rich insight into the role that interpretation plays in managing visitors' expectations and enriching their experience at the site.

In addition, although increasingly making use of qualitative methodologies, both the heritage tourism management and the film-induced tourism fields have been dominated by traditional positivist and post-positivist approaches and quantitative methods. This research steps away from positivist views and statistical

measurements, relying instead on the constructivist paradigm, based on the belief that knowledge is socially constructed and the researcher, instead of being detached as the positivist approach would suggest, plays a significant role in the very creation of that knowledge. The constructivist paradigm allowed new themes to emerge, and exposed management issues related to the site's exposure in media products. Furthermore, it also exposed the different perspectives and understandings of the managers, guides and visitors on the issues under investigation. Indeed, the constructivist paradigm and the holistic view of managers, guides and visitors, as revealed through the qualitative face to face semi-structured interviews, allowed for a rich insight into the heritage management challenges at AC and RC, together with recognition of heritage interpretation as a valuable tool to develop and manage film-induced tourism at HVAs. Due to its subjectivity, reflexivity and relativist ontology, the constructivist paradigm was central in achieving a deeper understanding of the many dimensions of visitors' preconceptions and prior expectations and the way this shaped their interactions with these heritage sites. Thus the contribution to knowledge also lies in recognising the constructivist paradigm as a legitimate philosophy to underpin research in the field of tourism studies in general and heritage tourism management studies in particular.

This research has also made a practical contribution as it:

- supports and enriches the practice and principles of heritage interpretation at heritage sites featured in popular media;
- generates greater awareness among managers of heritage sites of the importance of having a proper and practical interpretation framework as a vehicle for effective management;
- provides knowledge on factors that might have an impact on and contribute to the successful adoption of interpretation to enrich visitors' experiences;
- leads to a better understanding of the potential impacts of popular media products on visitors' preferences in respect of heritage interpretation, and the improvement of heritage management.

Moreover, the research will be of great benefit in future cases where managers of HVAs would like their site to become involved in film productions, particularly in relation to their management practices and associated implications. A deeper understanding of the heritage management issues at such sites will help to avoid any potential negative aspects resulting from film-induced tourism and to deal more effectively with heritage interpretation which, in turn, may inform and improve how preservation and conservation problems can be tackled and knowledge effectively transferred. Therefore, the significance of this research lies in its contribution to understanding the role heritage interpretation plays in the recognition of a site's value and the creation of exceptional and holistic experiences at heritage sites featured in the popular media.

There are a number of limitations to this study which need to be acknowledged. One of the limitations may be the relatively short length of interviews with visitors, which in most cases lasted approximately ten to twenty minutes, with some exceptions lasting thirty minutes. Visitors usually have limited time to spend at the attractions therefore it is often difficult to engage in longer conversations due to the nature of their visit.

Another limitation of the research may be the reliance on only two case studies and a small number of participants which means that the produced knowledge might not be applicable to other people or other settings. The findings may, therefore, be unique to the relatively few people included in the research study. Nevertheless, the aim of this study was not to generalise, but to provide rich insight and greater understanding of film-induced tourism at HVAs and in particular the heritage management challenges. The findings, although specific to the chosen case studies, may be useful for HVAs of a similar genre, such as other castles which have a similar nature to AC and heritage sites with religious connotations like RC.

This study is underpinned by the constructivist paradigm which relies on relativist ontology and subjective epistemology where knowledge is socially created through the subjective mind of the researcher and the participants. The researcher's active part in the research and the subjective interpretation of the findings could be considered as a limitation for scholars who subscribe to positivist paradigm. This

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research was concerned with heritage tourism management which comprises people, places and past, as well as lived experiences, meaning and interpretation; therefore, rigorous scientific deductive methods would not adequately address the complexity, fluidity and multiple realities of social interactions and lived experiences in social settings. Thus, the research quality criteria of validity and reliability traditionally used within positivist and post-positivist studies were replaced by criteria which are most commonly used within qualitative studies.

Nevertheless, although validity and reliability were not quality criteria applicable to the paradigm adhered to by this study, this research still fulfilled quality criteria related to credibility, transferability, dependability, and confirmability; therefore, it should be considered legitimate. What made these qualitative research findings credible, transferable, dependable and confirmable, as explained in section 6.6, was the comprehensive analysis of both secondary and primary data, with a rich and detailed exploration of the methodology, a description of the methods utilised for this study, and discussion of findings. The quality criteria were also enhanced by applying an appropriate paradigm to the qualitative research.

Finally, with regard to potential areas for further research in the context of the findings of this study, it would be desirable to further explore visitors' use of, interactions with, and satisfaction with specific heritage interpretation methods at HVAs featured in popular media products. It would be worthwhile exploring how many, and what type of, visitors used guided tours, information boards, or exhibitions, made use of the visitor centre, or engaged with the multimedia interactive methods available at RC, or those at the museums and State Rooms at AC. This could be addressed through a qualitative or mixed-method study (i.e. questionnaires in combination with interviews). The visitors' time-space and movement patterns, the time they spend in each specific location, and interpretation method could be also explored through the employment of Geographic Information System (GIS), which would allow the documenting of the spatial-temporal movements of visitors, which would also provide a greater understanding of visitors' specific behaviour and engagement with the HVAs.

Further research could examine whether there were differences in the use of specific interpretation methods between the identified types of visitors, i.e. whether Vigorous Followers engaged with the site and used interpretation in a different way than Purposeful Avoiders or Unconventional Seekers, or whether they engaged in a similar way. Further research could also provide a greater understanding of the additional activities visitors undertake alongside their use of different interpretation methods to construct their experience of the HVAs featured in film, such as photographic practices, re-enactments of scenes from the films, sitting and reading, sitting and talking, talking to the guides and walking around and inside the sites as well as the less conventional and prohibited activities. One research question could be what different performances visitors engage in at the point of visitation to create an enriched experience at film-induced tourism heritage attractions. These particular streams of research could be effectively addressed through the employment of ethnographic approaches based on longer participant observation in addition to qualitative face-to-face interviews with visitors and guides who interact with visitors on a daily basis.

As this study only explored heritage management challenges at two HVAs, which were very specific in nature, it would be useful to explore whether other HVAs featured in media products experienced similar, or perhaps different, types of challenges. Exploring film-induced tourism's implications for HVAs which are less iconic or prominent, and were featured in films from different genres than TDVC and the HP films, may also provide a significant contribution to heritage management field. In addition, since the two cases considered in this thesis had been featured in films many years before the research took place, exploring the heritage management challenges and visitors' preferences for heritage interpretation provided at a site immediately after the site's representation in popular media products may provide further valuable insights into the associated heritage management challenges. What is required is further research, utilising qualitative or mixed methods in combination with a GIS approach, to explore the further complexities of heritage management at film-induced tourism heritage attractions.

9.4 Concluding Remarks: A Reflexive Summary

> [T]he orientations of researchers will be shaped by their socio-historical locations, including the values and interest that these locations confer upon them.
>
> (Hammersley & Atkinson, 2007, p. 15)

Despite some limitations mentioned in the previous section, the researcher believes that this particular research study has made a significant contribution to the heritage management field and, in particular, to a better understanding of heritage interpretation in the context of film-induced tourism at HVAs. As emphasised in the Methodology and Methods chapter, in Part III of this thesis, and specifically in relation to the constructivist paradigm and its subjective nature, it is important to reflect here on the researcher's own position in the creation of knowledge. The researcher's characteristics and socially determined habits and behaviour should not be hidden or covered; instead, the researcher should be perceived as an active individual in the construction and presentation of knowledge (Phillimore & Goodson, 2004). As discussed in Part III, in section 5.6, the researcher took an active part in the research process and was one of the co-constructors of the findings which were, therefore, influenced by her personal characteristics.

The researcher's own socio-cultural characteristics, influences, cultural background, experiences and interpersonal relationships, as well as socially determined habits, play an important role in the creation of knowledge in general and the creation of this thesis in particular. This reflexive approach allowed the researcher to blend her own multiple subjective experiences with the multi-layered sensory experiences of the studied participants. That said, the researcher's own distinctive set of experiences and characteristics had some advantages within this thesis. For example, the researcher lived in an Eastern European country for 22 years, but has resided in the UK in recent years where she has gained a rich insight into the local culture, English Language and UK customs. Thus, as a researcher, she was an outsider with different semiological connotations who has gained insight, knowledge and understanding about the language, socio-economic, political and cultural features of the UK; therefore, becoming also, at least partly,

an insider. This means that both international and UK visitors were put at ease and were keen to be involved in the study. International visitors could empathise with the researcher knowing that she was an outsider and were, therefore, eager to get involved and share their personal views; at the same time UK visitors felt the researcher had a good insight of their own culture, so they were comfortable and willing to participate.

As the researcher conducted research for her MSc dissertation at RC, where she also worked as a volunteer, the Director of RC, managers and guides were all keen to allow access for this larger scale research and to be actively involved in the process of face-to-face qualitative interviews. Furthermore, the MSc dissertation provided the opportunity for the researcher to gain theoretical knowledge about heritage sites' management, their challenges, and their role in society.

While conducting her MSc dissertation, the researcher developed a better understanding of the value of the qualitative methodology and the research process. She gained an understanding of how knowledge is constructed, questioning at the same time the positivist approach which controls, predicts and constructs 'objective' knowledge, rejecting multiple realities. She also understood that the qualitative approach would give depth and comprehensiveness to the research findings and enable a rich description of the relationship between media and heritage tourism and its management. This experience shaped her approach to the methodology and process for conducting her PhD research for which she received a PhD scholarship in the subject of heritage management. In addition, the research for her MSc dissertation at RC allowed the researcher to go through the experience of being a visitor at a site featured in the popular media and to see the impact of that experience; thus, she had some prior knowledge about the site and its context. This further contributed to shaping the aim and the objectives of the research.

Had the researcher's historical, cultural and biographical characteristics been different, so would the development of this research, its findings and conclusions. Thus, every research project should not be perceived as fixed and determined as it depends on the context and the researcher's experiences and history. This

demonstrates how those characteristics significantly influenced and shaped the entire research process from the initial concept and ideas through research aim and objectives, development and design of appropriate methodology, choice of constructivism as the paradigm and research methods, to the writing process and presentation of the findings.

The reliance on three distinct fields of study, namely heritage tourism management, film-induced tourism and heritage interpretation, the employment of the constructivist paradigm, the holistic perspective of participants and the inductive approach to interpreting the findings all contributed to the achievement of the set aim and its respective objectives; hence this research has made a contribution to the existing knowledge in the field of heritage management.

In this final chapter, film-induced tourism at HVAs has been explored, heritage management challenges identified, an insight into visitors' experience of heritage interpretation provided and the role of heritage interpretation as a valuable management tool determined. The limitations of the study and potential areas for future research have been considered. Therefore, this research has reached its specific conclusions while, at the same time, providing the opportunity for scholarly examination of the heritage management challenges at film-induced tourism heritage attractions.

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Appendix A - A Traveller's Guide to Literary Scotland
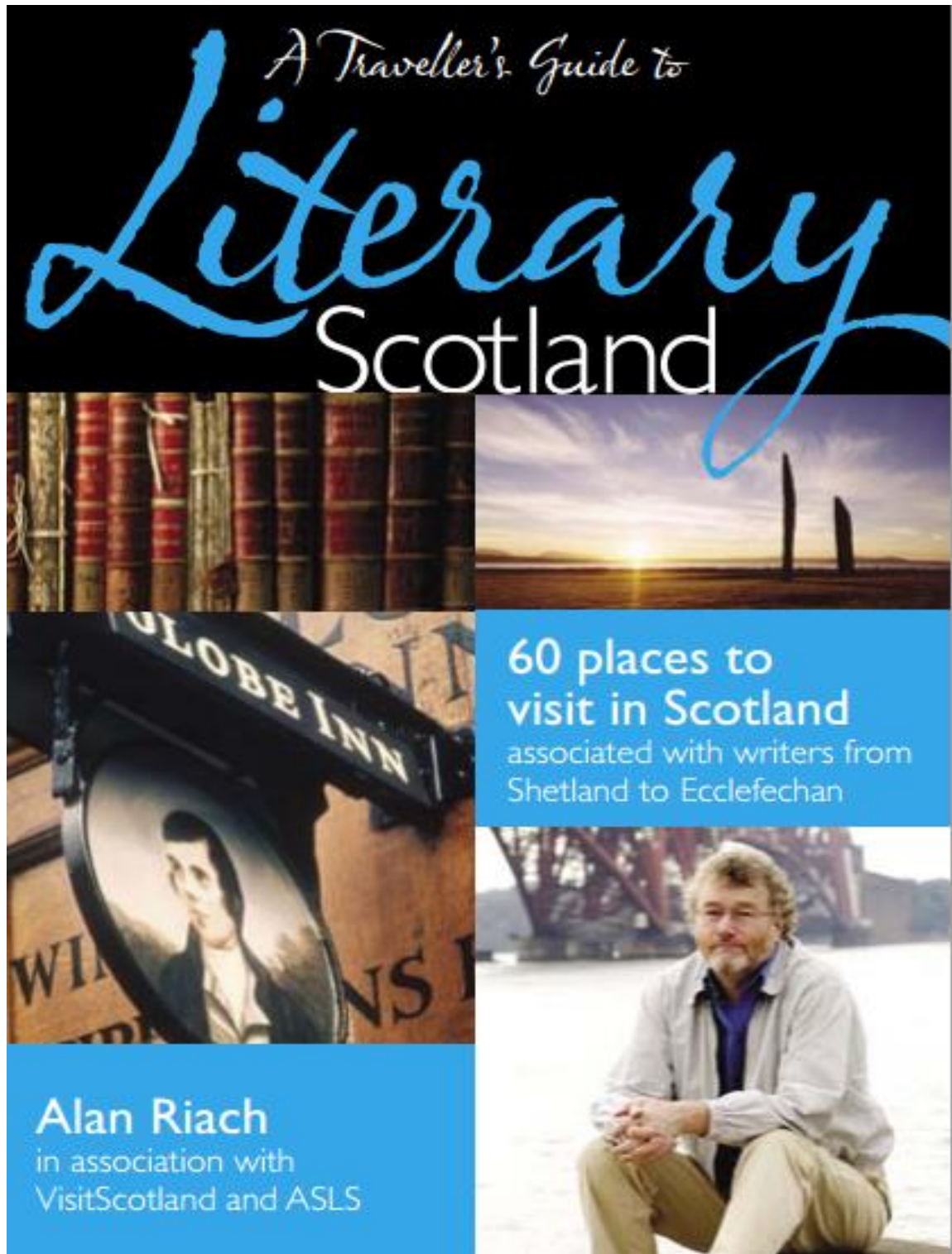
(VisitScotland, 2014)

Appendix B - Marketing activities associated with films

(Clewley 2006; VisitBritain, 2006)

Appendix C - Brave-inspired marketing activities

National Museum of Scotland

Explore Scotland's rich heritage of real stories behind the myths and legends.

The National Museum of Scotland is a treasure trove of ancient artefacts and precious objects which help document Scotland's fascinating history. Delve into the museum's Scottish collections which helped inspire Disney • Pixar's Brave.

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Disney · PIXAR
BRAVE
Only in cinemas

Scotland's national museum tells the enthralling history of Scotland, from prehistoric times to the modern age.

National Museum of Scotland

During visits in 2006 and 2007, Disney•Pixar photographed objects from the Museum's extensive Scottish collections to help design weapons, fabrics and decorations included in the film. Artefacts like the Lewis Chessmen, one of the most famous archaeological finds in Scottish history discovered in the Outer Hebrides in 1831, or Pictish stones and horse adornments all inspired items which appear in the final animation.

Expect to see many historical treasures in these collections, including an original Carnyx Celtic war horn, similar to one featured in Brave. Look out for Sir Edwin Landseer's painting Monarch of the Glen, which captures the majesty of the Highland stag, also prominent in the film.

Appendix D - Informed consent form for managers and guides

Edinburgh Napier
UNIVERSITY

Informed Consent Form

Name of Researcher: Justyna Bakiewicz PhD candidate

Email address: J.Bakiewicz@napier.ac.uk

Department: School of Marketing, Tourism and Languages

Edinburgh Napier University requires that all persons who participate in research studies give their written consent to do so. Please read the following and sign it if you agree with what it says.

Title of the PhD research: Heritage Management challenges at film-induced tourism heritage attractions: Case studies of Rosslyn Chapel and Alnwick Castle

Summary of the research: This qualitative research aims to provide a further theoretical insight regarding heritage management challenges at heritage sites featured in popular media products. In addition, it examines heritage management challenges faced as a site featured in film as well as management issues that arise from the impact of the popular media on heritage interpretation.

The study is fully funded by Edinburgh Napier University through a PhD studentship. As this study does not contain any unethical or inappropriate questions did not need to receive the formal approval of the Chair of the Faculty Research Committee at Edinburgh Napier University and that of HealthServ Research Ethics Committee. However, it is a subject to continuous review and audit by Edinburgh Napier University academic supervisory team and examiners. In addition, it conforms to the Edinburgh Napier University codes of conduct.

Important information regarding data protection and confidentiality

Your participation is voluntary and you are free to withdraw at any time and without giving any reason. However, after data has been anonymised or after publication of results it will not be possible for my data to be removed as it would be untraceable at this point.

During each interview, audio recorder will be used however, the researcher will be the only person who will have the access to the recordings.

All the information which is collected during the course of this research will be kept strictly confidential and stored in a secure database for a maximum period of three years. If the information you provide is reported or published, this will be done in a way that does not identify you as its source unless you wish so.

The results of the research will be presented in a PhD thesis that will be submitted to a board of examiners for the award of a PhD degree. Relevant parts of the research findings may be used for publications in academic journals with Edinburgh Napier University's authorisation.

I have read and understand the above and consent to participate in this study. My signature is not a waiver of any legal rights. Furthermore, I understand that I will be able to request a copy of the informed consent form for my records.

_____   _____

Participant's Signature   Date

I have explained and defined in detail the research procedure in which the respondent has consented to participate. Furthermore, I will retain one copy of the informed consent form for my records.

_____   _____

Researcher's Signature   Date

Appendix E - Transcript of the guided talk with Tom, July, 2013

During that time, when the canopy stood there, Hollywood came to town. And made a very short sequence of a film that was to become a global sensation. I am, of course, talking about 'The Da Vinci Code'. I used to ask people, 'Have you heard of The Da Vinci Code?' but I think the question now is 'Have you not you heard of The Da Vinci Code because this book and film has brought people here from all over the world. Are there any fans of the movie here? Have you seen the film recently? Well, we're quite happy to talk about the time Rosslyn Chapel was turned into a movie set but it you've seen the film you might remember that the sequence shot here begins with an aerial shot. A location shot showing the Chapel on the side of the glen, 'But what happened to the huge steel canopy?' I hear you ask. Well, they did do a costing exercise - how much would it be to remove the steel, film the aerial shot and then reconstruct it later? The canopy had cost a quarter of a million pounds and so they decided it would be a wee bit cheaper to build a model. And so a huge, one sixth scale model of the Chapel was built and that's what you see in the film for a location shot. When they came inside to film, that was authentic. If you've seen the film you'll remember that Sophie, the young woman, Audrey Tautou, is standing in the middle of the floor here and she's looking around remembering being here before. Remembering being brought here as a little girl. Meanwhile, Tom Hanks, Robert Langdon in the story, wanders over there - he's looking for a clue. This is going to drive the story on. He's looking for a Star of David. I hope that's not a spoiler by the way - it's a while since I've read the story. We don't have a Star of David and as far as I know, we've never had a Star of David. But that didn't stop them. They made one out of wood, about this size and they stuck it on the lintel above the stairs going down to the crypt. They painted it dark green. They painted the surrounding stonework dark green. And they picked out the Star of David in gold. That's what you see in the film… We don't have a Star of David and as far as I know, we've never had a Star of David.

Appendix F - Abstract of forthcoming book chapter

Title: Using heritage interpretation to manage visitors at film-induced tourism heritage attractions

Authors: Bakiewicz, J., Leask, A., Barron, P. & Rakic, T., Edinburgh Napier University, UK

Heritage visitor attractions are increasingly under external and internal environmental operating pressures (Leask, Fyall & Garrod, 2013) and face increasing competition from other leisure and visitor attractions (Leask, 2010). Thus visitors' expectations and experiences have become some of the crucial challenges for managers at heritage visitor attractions where they have started to play a significant role in visitor management practices (Poria *et al.*, 2009; Chen & Chen, 2010).

The chapter will explore the visitor management issues associated with heritage sites featured in popular media products and argues that, in the context of film-induced tourism heritage visitor attractions, heritage interpretation is a valuable visitor management tool which is increasingly considered to be an essential part and key to the quality of the visitors' experience (Moscardo & Ballantyne, 2008).

Alnwick Castle, UK, was a relatively unknown, but significant, heritage site and has now become a world-renowned visitor attraction through its representation in the Harry Potter films. The chapter is based on the findings from primary research and qualitative semi-structured interviews with visitors (30), managers (4) and guides (3) conducted at Alnwick Castle, UK in the summer of 2013. It will explore the visitor management challenges experienced at Alnwick Castle, reveal the visitors' expectations prior to their visit and their preferences for heritage interpretation at the site. The authors will then determine the role of heritage interpretation as a tool for managing visitors and developing the visitor experience at heritage sites featured in popular media products.

It is anticipated that the chapter will refer to several images to demonstrate key points of discussion.