

# **THE POWER OF STORYTELLING IN THE CO-CREATION OF TOURISM EXPERIENCES**

By

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**QQI**

## DECLARATION

The author hereby declares that, except where duly acknowledged, this thesis is entirely her own work.

This thesis is not one for which a degree has been or will be conferred by this or any other university or institution.

Signed:

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Jacqui Doyle

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## ABSTRACT

The consumer experience is central to tourism research and practice, where the concept of experiential consumption and the process of co-creation are receiving increased attention. In addition, interpretive storytelling is being advocated as a co-creation tool that facilitates more pleasurable experiences for tourists. This study aims to contribute to this emerging discourse by exploring *how interpretive storytelling can act as an engagement platform and value enhancing strategic resource that impels the value co-creation journey and shapes the tourist experiences at a Historic House Tourist Attraction (HHTA)?*

Service Dominant Logic (SDL) emerged as the most appropriate theoretical lens to study this topic due to its provider/customer balance, process orientation and application in tourism research. However, a review of the literature on storytelling in the co-creation of the tourism experience fails to provide illumination on the key issues required to answer the proposed research question. Details on how the co-creation process occurs, the role of the people within the experience and influencing dimensions are critically absent. This study gives prominence to these factors through six units of analysis; it will identify the co-creation *process* through the *performance* of stories; the role and function of the *people* and how and when they derive *pleasure* (value); the influencing aspects of the environment or *place*; and their *perspective* on how they feel and think during the experience.

Observation is coupled with interviews to capture the dual perspective of both guides and tourists in this ethnographic study and empirical investigation is situated in the context of guided tours at Huntington Castle, Ireland as a single case site. Analysis adopts a narrative approach of structural (how), thematic (what), and interaction (who, when and why) analysis; *Structural analysis* focuses on how stories are formed and their classification. *Thematic analysis* focuses on content to uncover similarities and divergences clustered into themes. *Interactional analysis* examines the physical and dialogic interaction between actors (e.g. guide, tourist and others).

Findings suggest that structured stories, regardless of genre, act as a platform of engagement by stimulating interaction between guide and tourist. In these interactive

encounters co-creation takes place through the guide's actions of interpretation and performance and the tourist's integration of their own resources to produce physical, sensorial, cognitive and emotional reactions. Therefore, the guide acts as an enabler and the tourist as responder. Together, they co-construct the narrative in the mind of the tourist and co-create the on-site experience at the HHTA. Value or pleasure is accumulated from these episodic story based interactions and is determined by the tourist through post experience reflection. The process and appropriation of pleasure is influenced by the authenticity of the guide and storyscape (environment); the cognitive processes of imagination and immersion; and, the affective responses of empathy and personal reflection. The memorable effect of the stories and the attainment of learning, further contribute to the acquisition of pleasure.

This study contributes by providing a theoretical conceptualization and practical framework for the design and management of a Story Enhanced Tourism Experience (SETE). Tourism scholarship is expanded by unifying storytelling and the marketing co-creation theory to conceptualize this experience. The framework has an applied value by providing managerial insights and strategic direction to national and international attractions intending to enhance their tourist experiences through storytelling. It also provides empirical support to the national policy emphasis on storytelling at heritage attractions.

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## LIST OF ABBREVIATIONS

ABC	Affective, Behavioural and Cognitive (psychological state)
B2C	Business to Consumer
C2C	Consumer to Consumer
CCT	Consumer Culture Theory
CDL	Customer Dominant Logic
CE	Customer Engagement
COE	Consumer Oriented Ethnography
CPD	Continuous Professional Development
ECS	Ethnographic Case Study
FP	Foundational Premises (of SDL)
HHTA	Historic House Tourist Attraction
IAE	Ireland's Ancient East
PAD	Pleasure, Arousal and Dominance
SETE	Story Enhanced Tourism Experience
SDL	Service Dominant Logic
SI	Symbolic Interactionism
SL	Service Logic

## GLOSSARY OF TERMS

**Co-creation:** Co-creation is an interactive, personal, relational and contextual process, where actors integrate resources and the beneficiary phenomenologically or experientially determines value. The study focuses on the micro level of co-creation in the dyadic exchange between two actors who are actively and directly involved in reciprocal service for service exchange.

**Cognition:** Relates to the ‘mind’ which includes a range of mental processes the individual goes through as a consequence of interaction or connection with a phenomena, for instance, interested, mindful, learning.

**Cognitive Immersion:** The individual’s mental connection, involvement and engagement with the tour and stories where they escape from their current reality and become temporarily transported to a liminal place.

**Communicative Staging:** The communicative aspects of the tour provided by the organization, such as the stories, activities and interaction. It is one element of narrative staging (below).

**Co-production:** Co-production is a sub-dimension of co-creation.

**Cultural Distance:** Relates to distance as a result of nationality and lack of local cultural knowledge, it can also refer to distance from the core self in that consumers do not identify with the heritage object.

**Customer Dominant Logic (CDL):** A customer centric marketing paradigm advocated by the Nordic School of Services Marketing (Scandinavia).

**Customer Engagement (CE):** The customer’s progressive process of increased cognitive and emotional investment in an experience.

**Dramaturgy:** A term borrowed from the theatre and used in sociology as the presentation of oneself to others as pioneered by Erving Goffman (1922-1982).



**Emotion:** Relates to the ‘heart’ and is the array of internal positive or negative feelings that an individual experiences as a consequence of interaction or connection with a phenomena, for instance, feelings associated with happiness or sadness. It can also refer to the feelings aroused in contemplating the situation of others, such as, the emotional states of empathy and nostalgia.

**Emotional Immersion:** The individual’s emotional connection, involvement and engagement with the tour and stories where they escape from their current reality and become temporarily transported to a liminal place.

**Emplotment:** Integrating a series of events into a story with a plot.

**Engagement:** The act of becoming more invested emotionally and cognitively with a phenomenon.

**Eudaimonic:** The cognitive elements of interest, imagination and engagement.

**Experience:** An interactive process that includes everything that happens during the tour including the attraction and its facilities and interaction with staff and other customers, which create the customer’s cognitive, emotional and behavioural responses.

**Foundational Premises (FP):** The basic tenets or building blocks on which a theory is built.

**Hedonic consumption:** The multisensory, imaginative (fantasy) or emotional responses exhibited in the pursuit of pleasure or enjoyment.

**Heritage:** The presentation of history in tourism as a chronological account or collection stories.

**Heritage Dissonance:** Occurs where the heritage presented is contrary to the person’s current understanding and provokes disagreement or discord for an individual or within a group.

**Historical Empathy:** How a person portrays empathy by adopting a different perspective

and developing an emotional connection by caring about the lives people of a past era. When communicated effectively, one person's empathy can influence and direct that of another.

**Historic House:** Referred to internationally as 'country houses' or 'stately homes' (UK) or 'historic house museums' (US), or, in Ireland as 'The Big House', they are considered a legacy of power and wealth and central to local or national history. Their historical significance often relates to a particular individual or family whose lives are celebrated and the importance of the architecture, landscaping and material culture of the house.

**Historiography:** A body of historical writing on a particular subject.

**History:** The temporal sequential chronicles of past events which when given a plot, context and meaning by a historian become heritage stories.

**Heritage Tourism:** The interpretation and presentation of history at sites of historic significance for the education and entertainment of visitors.

**Heritage Storytelling:** The use of polysemic and polyphonic metanarratives, complete with plots (tragic, romantic, comic and satire), characters and context, designed to convey history in an understandable and memorable way.

**Interpretation:** is a considered and planned activity to convey heritage appreciation and understanding by identifying ways in which the information will have more relevant meaning to the individual. Storytelling is a form of interpretation.

**Immersion:** where the individual transcends being a tourist and loses themselves in the wonder of discovery by being transported to a liminal place.

**Ireland's Ancient East:** Established in 2015, *Ireland's Ancient East* is a heritage themed regional cluster with several subtheme signature stories. The 19<sup>th</sup> century Anglo Ireland period was originally themed as '*Big Houses and Hard Times*' and subsequently changed to '*A Tale of Two Worlds*'

**Liminality:** The separation and distance from the ordinary constraints of life providing

the liberation of self to become temporarily enveloped in the new situation which may be real, virtual or fantasy.

**Metanarrative:** An overarching historical narrative or grand narrative. Elements of the metanarrative may be emplotted and contextually elaborated to become a story used in heritage tourism.

**Mindfulness:** The psychological engagement of mindfulness is a state of mind where tourists are become increasingly interested in the phenomena where they often question and reassess their existing understanding.

**Narrative:** The overarching story often in chronological form.

**Narrative Staging:** The presentation of a heritage site through stories. It has two components; communicative staging (above) and substantive staging (below).

**Narratology:** The study of the narrative structure and formation and the identification of meaning through themes and symbols.

**Perception:** The impression taken from the information in the current stimulus situation that leads to a cognitive or emotional response and contributes to a meaningful experience.

**Pleasure:** The positive outcome of enjoyment from the experience.

**Sensescape:** The environmental cues within a space that relate to the five senses.

**Service Dominant Logic (SDL):** An open source service centric marketing paradigm based on co-creation between provider and consumer where value is determined by the consumer.

**Story:** A story is organized and constructed into the sequence of events with plots, characters and a beginning, middle and end.

**Story Enhanced Tourism Experience (SETE):** The facilitation of a tourist experience

at a heritage through storytelling where the stories told add value by acting as a catalyst for interaction, stimulate engagement and facilitate co-creation between provider and tourist.

**Storyscape:** The service environment or space where stories are told which acts as the scenography for the story performance.

**Storytelling:** The act of telling stories with meaning and feeling.

**Substantive Staging:** The physical environmental aspects of the tour provided by the organization, such as the layout and props. It one element of narrative staging (see above).

# SECTION ONE - RESEARCH OVERVIEW AND STUDY CONTEXT

## *1.0 Introduction*

This study asks *how can interpretive storytelling act as an engagement platform and value enhancing strategic resource that impels the value co-creation journey and shapes the tourist experiences at a Historic House Tourist Attraction (HHTA)?* It focuses on the co-creation of the experience process and the contextual influencing dimensions as it examines how actors co-create value as pleasurable experiential moments through the practice of story based guided tours. Following an extant literature review, this study integrates the concept of co-creation with interpretive storytelling, viewed through the theoretical lens of Service Dominant Logic (SDL) to conceptualize the Story Enhanced Tourism Experience (SETE).

The SETE conceptual framework assimilates prior research and maps the co-creation process, the role of the actors and the influencing dimensions to define the scope and boundaries for the study. It adopts a broad constructivist epistemology and an interpretivist paradigmatic position of symbolic interactionism which suggests that the world is socially constructed and dependent on human interaction and interpretation. Accordingly, it explores how the social, cultural and material worlds relate and aggregate to culminate in the experience. Consequently, a qualitative methodology of ethnography is appropriate as it explores meanings and processes in socio-cultural contexts, thereby, directly reflecting the fields of inquiry. The research took place at Huntington Castle, Ireland as a single case study in a natural setting conducted over three months from June 2017 to August 2017. Consumer Oriented Ethnography (COE) is adopted because it affords an emic and etic perspective through observation and semi structured interviews and is flexible and adaptable to changes in the field based on the researcher's learning and reflection. The data collected is interrogated through structural, thematic and interactive narrative analysis as documented within this thesis.

## *2.0 Origins of the Research Topic*

The tourism and marketing domains are continually evolving as academia and practice interact to redefine how we think and operate. As a tourism consultant and educator for over 20 years, I (as researcher-practitioner) believe, one has to engage in Continuous Professional Development (CPD) in order to keep abreast of these changes. I hold a

Degree in Marketing and two Masters Degrees, one in Tourism<sup>1</sup> and one in Historic Houses<sup>2</sup> and believed a doctorate was the next CPD endeavour. Undertaking a Doctorate in Business Administration (DBA) is a major decision and central to this decision making process is the choice of research topic. I set out to combine my knowledge of marketing, tourism and historic houses. I believed the topic needed to hold sufficient interest to sustain the four years of study, be relevant to my professional practice and make a difference in the industry. In addition, as a tourism educator, the prospect of making an academic contribution and having my work published also appealed. With these criteria in mind, several factors led to the formation of this study.

While the industry discourse on the power of stories in tourism promoted their capacity to create interaction and foster engagement for more pleasurable experiences, direction on how to do this remained elusive. Managers talked about delivering the experience, as almost transactional in nature, where they provided the service and the tourist consumed it and that was all that was needed. The desired outcome of this transaction was tourist satisfaction (Fáilte Ireland, 2012). As a marketing professional and tourism educator, I felt that this simplistic approach, which was akin to the goods dominant production era of marketing, needed to be updated in light of current international marketing and tourism thinking. It seemed to me that it made more sense to shift the emphasis from the transactional delivery of satisfactory experience, to a more co-creative approach where the provider and tourist jointly create a pleasurable experience. However, I was surprised that the industry material on how to provide the story based experience did not explain co-creation or promote it as means to facilitate tourist pleasure. Consequently, the concept of co-creation and the process of acquiring pleasure became instrumental in the early days of deciding the focus of my DBA research.

Having researched many historic houses, I believed they did not present the richness of their historiography to its fullest potential. Many had great stories, associated with the property and its characters, which were not communicated to visiting tourists. They tended to produce tours which focused on the classic historical chronicles as in text books which resulted in standardized, lifeless encounters for tourists. I believed that they had the potential to bring the place alive by uncovering and telling their stories and linking

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<sup>1</sup> Michael Smurfit Graduate School of Business, University College Dublin (1996).

<sup>2</sup> Centre for the Study of Historic Irish Houses and Estates, Maynooth University (2013).

them to the house, its' people and contents. Accordingly, stories at HHTA became the focus of my research.

In a previous role managing tour guide programmes, I felt that the focus on the communication of factual information denied tourists a real insight into the culture and heritage of Ireland. I felt that a more interpretive approach would be beneficial and subsequently trained as an *Interpret Europe*<sup>3</sup> guide and trainer of guides. The interpretive approach to guiding is not new as a means to relate to visitors in a meaningful way (Tilden, 1977) however, the practice of interpretation through storytelling is new to tourism in Ireland. That is not to say, that no guides or tourism providers were doing this, in fact, some had been doing it very effectively for years, but it was not widespread and was not a constituent part of their training. I felt that in order to address this deficiency, further research was warranted and an operational framework would be beneficial in practice. Therefore, tour guide practice and co-creation through stories at HHTA's became the topic for exploration in my DBA.

### 3.0 *Research Rationale*

Emanating from these initial personal views, this section proceeds to explicate the research rationale from several perspectives. Firstly, from a theoretical perspective, an initial review of the relevant academic domains revealed gaps in the storytelling and co-creation literature and highlighted that a holistic understanding of the SETE was acutely absent. To gain an initial comprehension of the literature, a brief overview of the salient points are presented. Secondly, from an industry perspective, the practice of storytelling was being proposed as a means to increase tourist engagement and enjoyment and had become the authorized foundation of tourism experiences in the east of Ireland. While there was merit inherent in this approach, there was currently no empirical research to substantiate it. In order to appreciate the industry perspective, there is a value in comprehending the proposed context of heritage tourism in the east of Ireland and historic houses as a tourist attraction as outlined below. Thirdly, from a practical managerial perspective, guidelines on how to facilitate a SETE required more specific operational detail. An understanding of this need is presented to help enhance the tourist experience through SETE as guides remain focused on communicating factual information rather

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<sup>3</sup> European Association for Heritage Interpretation, [www.interpret-europe.net](http://www.interpret-europe.net)



than interpreting the site through stories.

### *3.1 The Theoretical Perspective*

Tourism is considered a multifaceted phenomenon evoking multidisciplinary interests. Recent attention in the fields of business and management has criticised tourism research as too narrow, lacking in current relevance and lagging behind real life practices (Li and Petrick, 2008; Richie, 1996). This study aims to avoid this pitfall and draws on current management, marketing, tourism, museum and heritage studies to explore the complete experience process to address aspects of the SETE which has contemporary relevance in practice and academia.

History is best understood through stories, which are a contemporary construction about the reality of the past, rather than a direct representation of it (Polkinghorne, 1988; Urry, 1996; White, 1981). Heritage is the presentation of history in tourism and is a collection of these constructed stories (Bromhall and Spinks, 2010). Tourists want to hear the stories behind the place which is evidenced by the increasing demand for stories in tour guiding (Bryon, 2012). Chronis (2004) academically pioneered the power of stories to interpret and communicate place heritage. This view is borne through by subsequent research which reveals that stories have the power to aid understanding, educate and entertain, resonate with the tourist's personal values and make the visit personal, relevant and meaningful (Byron, 2012; Mathisen, 2012). While this work is laudable from a conceptual standpoint, empirical studies on how to harness the power stories and apply them operationally is required (Mathisen, 2012, 2014).

Early work on the tourism experience focused on how tourists searched for authenticity through sightseeing as a means of escape from their mundane everyday lives (MacCannell, 1976). The concept of consumer behaviour at that time characterised tourists as rational beings who made decisions objectively. Holbrook and Hirshmann (1982) introduced an emotional dimension and experiential view and proposed that tourists seek "a steady flow of fantasies, feelings and fun" (p. 132). Although it took some time for this mode of thinking to take root, the concept of the experience economy (Pine and Gilmore, 1999), and experiential marketing (Schmidt, 1999) challenged the way in which tourism attraction providers understood and presented their offerings. It

included a shift from being product focused to being service oriented and these concepts were further developed through the marketing co-creation theories (Grönroos, 2006; Heinonen et al., 2010; Prahalad and Ramaswamy 2004; Vargo and Lusch, 2004). The adoption of a co-creative approach to experiences in tourism is gaining momentum, however, much of the work remains conceptual and lacks specific managerial direction on how to implement it (Blaquez-Resino et al., 2015). These managerial insights on how to facilitate co-creation (through storytelling) emerged as the primary purpose of this study.

The tourism industry is built on providing pleasurable destination experiences that incorporates various activities. Globally, visits to heritage sites are an essential component of the destination experience, thus, they play a crucial role in the tourist's determination of pleasure. The experience at heritage sites may be presented as self guide, audio guide, or personal guide experience and include various technological interfaces. However, interpersonal or face to face verbal interpretation delivered by local guides, is considered more effective in enhancing tourists' experience, than non personal or computerized methods (Munro et al., 2008). Thus, traditional guiding where one individual takes a group on a predetermined tour has the potential to create pleasurable experiences. Accordingly, a local heritage attraction using interpersonal guiding was sought for this study.

### *3.2 Heritage Tourism Strategy in Ireland*

As Ireland emerged from the recession (2008-2011) tourism became increasingly important in its' economic renewal (Department of Transport Tourism and Sport, 2015). Tourism's proven capacity to generate employment, economic activity and revenue render it an important pillar of the Irish economy and it continues to grow at a rapid rate. The strategy for Irish tourism entitled "People, Place and Policy – growing tourism to 2025" (Department of Transport Tourism and Sport, 2015) set revenue, visitor numbers and employment targets to be achieved by 2025, however, these were exceeded by 2017, as shown below in Table (i).

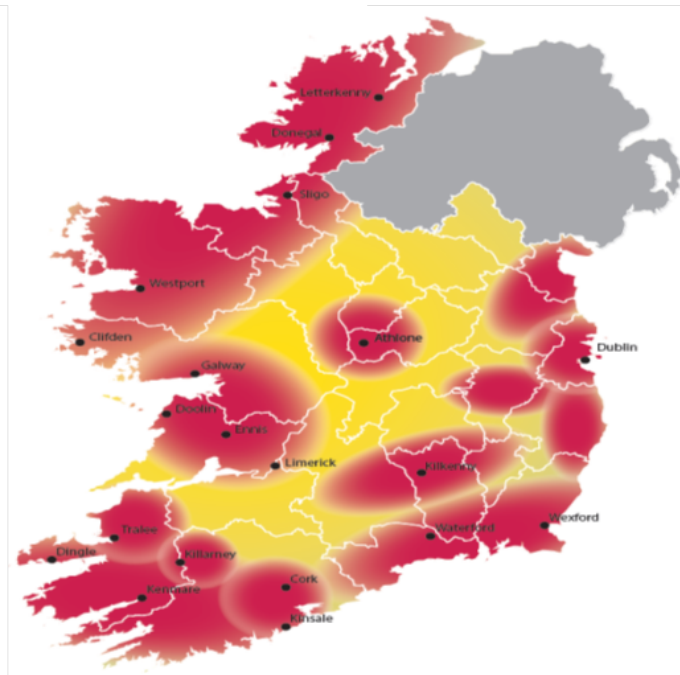
Table (i) - Tourism Targets 2025 and Tourism Statistics 2017

	Target 2025	Actual 2017
Tourist Numbers	10m	10.65m
Revenue Generated	5bn	5.78bn
Direct Employment	250,000	286,000

Source: Department of Transport Tourism and Sport, 2015, CSO, 2017

Against this backdrop of success, the key challenge was to create a more even dispersion of tourists across the country so that all areas, particularly rural areas, benefitted from the employment potential from tourism. This strategy also sought to alleviate the potential for over tourism in certain locations. The heat map of tourism visitors, shown in Figure (i), identified the key hotspots (red areas) that were in danger of over tourism and the more rural and less industrialised areas of the country (yellow areas) that could benefit from increased tourist numbers.

Figure (i) -Tourism Heatmap for Ireland



Source: Fáilte Ireland, 2017

The ideal situation was to increase the geographical spread and drive tourism traffic to the under visited 70% of the landmass and relive pressure on the 30% which is over trafficked. Following the success of the *Wild Atlantic Way* as a branded trail along the west coast of Ireland, Fáilte Ireland (The National Tourism Development Authority) undertook the creation of brand identities for other regions of the country, as shown in Figure (ii).

Figure (ii) - Ireland's Regional Experience Brands



Source: Fáilte Ireland, 2017

The purpose of this branding exercise was to activate the wider dispersion of tourists by stimulating more regional themed visits and longer stays for rural economic benefit. Launched in 2015, the brand for the east of the country is based on storytelling and called *'Ireland's Ancient East'* (IAE). In localising tourism narratives, storytelling acts as a unique destination selling proposition that bundles tourism services and attractions and acts as a compass that directs development (Byron, 2012; Olssen, 2013; Mossberg, 2008). The narrative positioning of IAE is founded on these concepts and has bundled the heritage attractions under nine signature story themes, which include historic houses and castles. The IAE initiative underpins Fáilte Ireland's plans to;

“...unlock Ireland's living culture and ancient heritage attractions through a unique visitor experience based on best-in-class storytelling and interpretation that delivers the most engaging, enjoyable and accessible cultural holiday experience in Europe”

Fáilte Ireland, 2017

Hence, stories are critical to the experiential aspect of a visit by providing the raw data for cognitive and emotional involvement that are necessary for a pleasurable experience. Consequently, gaining an understanding of the tourist's engagement capacity and process became essential for this study in order to explain how meaning and pleasure is achieved. While co-creation is important from a guide/tourist interaction and participation

perspective, the experiential elements of interest, emotion, imagination, immersion and engagement need to be incorporated in order to fully understand this co-creation process. The policy emphasis on stories further supports the focus on the experiential and engaging affect of the co-created SETE. Therefore, this study aims to unlock and understand the tourist/guide interaction and the tourist experience at a HHTA by acknowledging the experiential aspects and viewing the experience process through a co-creative lens with the resultant value as pleasure. While co-creation offers a theoretical foundation and strategic guidelines for implementation, storytelling is the tool to create the experience, and thereby dominates from an operational perspective. In this way, the research will have the potential to contribute to practice.

This emphasis on storytelling in tourism is founded on the premise that superior experiences emanate from interactive encounters where tales of people and place are a means to inform, educate and entertain tourists. However, there is no complete research to substantiate this contention, especially in an Irish context. In fact, during the period 2002-2011, Ireland ranked 24th in the world for tourism research, yet, there was no published studies in the peer reviewed academic journals that pertained to heritage or cultural tourism (Shen et al., 2014). Therefore, the purpose of this study is redress this imbalance and provide empirical evidence from an Irish context to support the national policy emphasis on stories in heritage tourism.

### *3.2.1 The Historic House as Context*

The historic house (including castles) are referred to internationally as ‘country houses’ or ‘stately homes’ (UK) or ‘historic house museums’ (US), or, in Ireland as ‘the big house’. They dominate the landscape due to their size and grandeur and were invariably central to local or national history. In the British Isles, visiting these houses for pleasure can be traced back 200 years (Mandler, 1999). The house itself, its contents and landscape were prominent visual indicators of the owner’s wealth, power and status. This ‘conspicuous consumption’ aimed to project an image of educated men of taste, thus, indicating their intellect and fitness to rule (Arnold, 1998). Thus, visitors were encouraged as a means to disseminate this message and various publications in the form of guidebooks and maps were produced (Arnold, 1998).

In Ireland, their importance as a tourist attraction was overlooked for a long time. Heritage is how history is conveyed in tourism and is linked with collective memory and national identity (Bromhall and Spinks, 2010; Palmer, 1999). Through heritage the nation becomes a community with common beliefs and culture, which manifests itself as a “deep horizontal comradeship [that] enables a particular type of self to be articulated and publicly recognized” (Palmer, 1999, p. 319). There are two levels of comradeship associated with historic houses in Ireland: that of the wealthy owners with a leaning towards an Anglo identity; and that of the estate workers and tenant with a leaning towards an Irish identity. Thus, Anglo Irish heritage signified through the historic house as a symbol of identity becomes divisive. This has the potential to cause heritage dissonance, where conflict arises from the perceived emphasis on one perspective over the other. Heritage is the nation’s inheritance, however, one person’s inheritance may be another’s disinheritance (Smith, 2006). The notion of disinheritance of property is central to the Anglo Irish historical discourse and a potentially contentious and emotive subject. The authorised national narrative has traditionally viewed these properties as a symbol of colonial oppression, in contrast to poverty stricken small tenant farmers in their vicinity (Dooley, 2001, 2010). In developing Ireland’s Ancient East, Failte Ireland initially labelled these 19th century stories as ‘Big Houses and Hard Times’, which only served to accentuate the contrast. Substantial opposition to the title which was rooted in dissonance, caused the theme to be renamed as ‘A Tale of Two World’s’. However, in communicating the narrative of historic house properties, avoidance of heritage dissonance is a significant concern.

Nevertheless, there is an increased awareness and appreciation of the value of historic houses as part of the national patrimony (Dooley, 2010). In 2017, 37% of the top 45 fee paying and non fee paying attractions were historic houses and castles and visits to them constituted 26% of all domestic tourists’ heritage activities (Failte Ireland, 2017; numbers for international tourists are not available). Their popularity is attributable to several factors. Firstly, the fact that these attractions are first and foremost a house, engenders a sense of the known and familiar because “houses, however resplendent, are part of everyone’s common experience” (Pavoni, 2001, p. 19). Hence, the perception of risk or challenge posed by the experience is reduced and tourists feel comfortable in this space. Secondly, their communicated heritage establishes links with the national and local historical narrative, a topic on which most visitors, particularly, the domestic tourism

market, would have at least a rudimentary knowledge. Again, this places the tourist within their comfort zone as it is easier to add to this existing knowledge base than begin to acquire and assimilate knowledge on a new subject. Thirdly, the aesthetically pleasant and evocative power of the architectonic and artistic surroundings offer a relaxing enclave or ‘dream space’ where tourists are free to remember, empathise and fantasise. Therefore, they become an attractive and appealing way to escape the accelerated pace and mundanity of everyday life.

Heritage places, in particular historic houses, present a unique and rich opportunity for storytelling. Pavoni (2001) suggests that the special character of historic houses is found in “the indissoluble link between the container and the contained”, that is the building and the contents (p. 17). They become the scenography for the stories associated with every room. These stories emanate from the buildings, material culture, current and past residents and various events that unfolded at this location. Together the scenes and stories, impact on visitors, creating mental and emotional reactions “produced by the presence and absence of the people who once lived in the house” which “successfully generates a combination of cultural images which can convey feelings, perceptions, in addition to knowledge” (Risnicoff de Gorgas, 2001, p. 10). Interest in this experience process combined with a lack of research and literature on the subject motivated the formulation of this research project context.

### *3.3 Managerial Perspective – Implementing the Heritage Tourism Strategy*

The strategy for IAE emphasizes the role of people, place and stories, highlighting the need for heritage staff to build relationships through continuous interaction with visitors and promoting storytelling as a means to engage tourists, deliver a genuine and distinctive experience and higher levels of tourist satisfaction. It advocates that well-planned storied interpretation can capture the imagination and facilitate an active, engaged and authentic interaction with heritage sites that makes experiences worthwhile, meaningful and memorable (Fáilte Ireland, 2012; Department of Tourism, Transport and Sport, 2015). However, research has identified poor interpretation, presentation and performance at heritage attractions (Fáilte Ireland, 2007, p. 32) and this presents a disconnection between the aspirational propositions of the IAE brand and the reality on the ground. As promotion of the region is based on ‘sharing our stories’, there is the potential danger that

heritage sites will not live up to the promotional promise. The challenge for these properties is how to plan and present their storied experiences as compelling value propositions that will motivate tourists to engage and how to organize their resources, the environment and their communication and interactive strategy to facilitate a story based experience. There is no directly relevant research that delineates how stories can be used to co-create tourist experiences and offer guidance to property management on how to facilitate them. Consequently, this study came to focus on unpacking the co-creative experience process to determine how it occurs and provide a framework for industry operators to develop and manage these experiences.

#### *4.0 Emergence of the Research Purpose, Problem and Questions*

The purpose of this study emerged to be threefold, firstly, to provide managerial insights on how to create a story based experience by providing an operational framework; secondly, to produce empirical evidence to support national tourism policy emphasis on storytelling; and thirdly to make a significant contribution to practice and theory by addressing issues of contemporary relevance. The above discussion paved the way for the study to be framed in a DBA research format which commenced with the formulation of the overarching research question which aims to identify;

*“How can interpretive storytelling act as an engagement platform and value enhancing strategic resource that impels the value co-creation journey and shapes the tourist experiences at a Historic House Tourist Attraction?”*

The next step was to specifically identify what areas of study would contribute to answering this research question. At its simplest level, the research needed to uncover; How stories are used between the guide and tourist? How do they create or add value? What is the process of co-creation of the SETE in this context? What do the guide and tourist do to co-create this experience? It requires looking beyond the parties involved to see what other factors influence the experience, particularly what dimensions influence the state of mind of the tourist. Most importantly, it needs to determine how the SETE results in a pleasurable experience. Consequently, a number of research questions were identified and the following sections elucidate the rationale for each.



#### *4.1 Research Question 1*

History presented in story form is central to heritage tourism, yet, despite its importance, some critical issues regarding the nature and role of heritage storytelling have yet to be determined. Key questions, such as, what constitutes a story? what type of story lends itself more readily to co-creation? and, what impact should the story have on the tourist in order to motivate co-creation? remain unresolved as they are absent from the literature.

Co-creation is what happens between the guide and tourist during the experience to create value for the tourist. Pivotal to the SETE is how guides engage tourists through stories. Vargo and Lusch (2010) view co-creation as engagement in action. Therefore, understanding the co-creation process will reveal how stories create engagement. Accordingly, the development and management of experiences is borne out of an understanding of how stories are used to engage tourists in the co-creation process. Accordingly, question one focuses on the performance of stories and the process of co-creation, and asks;

**RQ1** How are stories employed in the co-creation of the experience?

#### *4.2 Research Question 2*

Tunbridge and Ashworth (1996) believe that the study of heritage settings “must shift from the uses of heritage to the users themselves and thus from the producers (whether cultural institutions, governments, or enterprises) to the consumers” (p. 69). This positions the heritage visitors or tourists as the most important player in the experience, emphasizing their role as users and therefore their active involvement in creating the experience (Minkiewz et al., 2014). In the literature, the nature of this involvement remains undefined. The absence of the cognitive, emotive and conative affect of stories is articulated well by Arnould (2007) when he suggests that we need to know more about;

“...different types of consumers’ narrative frames and devices that consumers employ, the operation of transportation or immersion, the ways in which narrative frames and devices facilitate value-adding performances by firm-provided resources, and how marketer-provided resources cue consumer narrative practices that turn performances into experiences” (p. 191).

Arnould’s words point to gaining an understanding of how consumers process the stories

and what devices they use, that is, what they do, think, feel in order to become immersed and what prompts or cues their narrative practices. Arnould also indicates a need to understand the provider's side of co-creation which in this study refers to the tour guide as a resource that cues tourist narrative practices. In essence, he is seeking to explore what provider actions enable consumer responses. Sfantola and Björk (2013) posit that “firms and tourists are interconnected, interdependent and interact to co-create experiences over time” (p. 502). Therefore, both actors are central to the co-creation of the experience and thus co-creation research requires the exploration of the roles of each party. By exploring the role of the guides in the co-creation process the opportunity exists to define the actions guides required to engender the tourist ‘narrative practices’. These actions and reactions will provide key managerial insights on how to develop a SETE.

At its simplest level, people engage in tourism activities for the enjoyment it brings. Consequently, in the tourist’s mind, enjoyment or pleasure equates to value (Dube and Le Bel, 2003, 2003a). Heritage tourists assess perceived value based on pleasure, through context dependent affective responses where meaning and pleasure are the experiential outcome of these interactive co-creative moments (Calver and Page, 2013; Dube and Le Bel, 2003, 2003a; Prebensen et al., 2014; Mossberg, 2008). Pleasure is a progressive process where the emergent value is a steady flow of fantasy, feeling and fun (Holbrook and Hirshmann, 1982) and therefore it is entwined in the co-creation and engagement processes (RQ1). Hence, it is important to locate these moments of pleasure in order to determine the factors underpinning their co-creation. Accordingly, question two focuses on people and pleasure and asks;

- RQ2** (a) What is the role and function of the guide and tourist in this process?  
(b) Where is the locus of value co-creation?

#### *4.3 Research Question 3*

The experiences at HHTAs do not occur in a vacuum where the actors are protected from other influences. External stimuli prompt thoughts and reactions which on internal processing induce different psychological states. These influences may be external to the actors or internal to them. External influences may be the place itself, the guide, other tourists, and internal influences may be their prior experience and knowledge and how they cognitively react and emotionally engage. This question aims to explore the external

and internal dimensions that influence the psychological disposition of the tourist. Therefore, this study explores the influence of the storyscape as the physical and sensorial environment in which the experience takes place.

The hedonic and eudaimonic aspects of emotion, interest, imagination and immersion significantly affect the tourists experience and their assessment of value (Carù and Cova, 2006; Holbrook, 1997; Jonasson and Scherle, 2012; Laer et al., 2014; Mossberg, 2007; Staiff 2015; Vittersø, and Søholt, 2011; Williams, 2013), ergo, they are central to engagement and co-creation and shape the tourist experience. Minkiewz et al. (2014) explicate engagement as a process and define it as the “individual’s psychological state of cognitive and emotional immersion in the consumption experience” (p. 47). Therefore, in order to explicate this process, there is a need to understand the internal cognitive and emotive influences which deepen engagement and lead to immersion. Similarly, as tourist’s psychological states may change during experience there is a need to know what influences this change and how it affects the tourist.

As the aim of the research is to to understand how the story *impels the value co-creation journey and shapes the tourist experiences*, there is a need to understand how the physical environment influences the the story told and the effect of the story on the individual and hence, the nature of the personal mental and affective states and the factors that trigger them. Accordingly, question three focuses on the influence of place and the tourist’s perspective and asks;

- RQ3**   a) What environmental, dimensions influence the co-creation process?  
          b) What personal dimensions influence the co-creation process?

This study adopts the view that contemporary tourism needs to be understood as a specific process with an experiential approach (Gallarza et al., 2012). The three questions are driven by the overarching research question which directs the need to explore storytelling, the engagement and co-creation processes, the role of guides, the locus and nature of value and the influencing dimensions.

In summary, the research question and sub-questions are exhibited in table (ii).

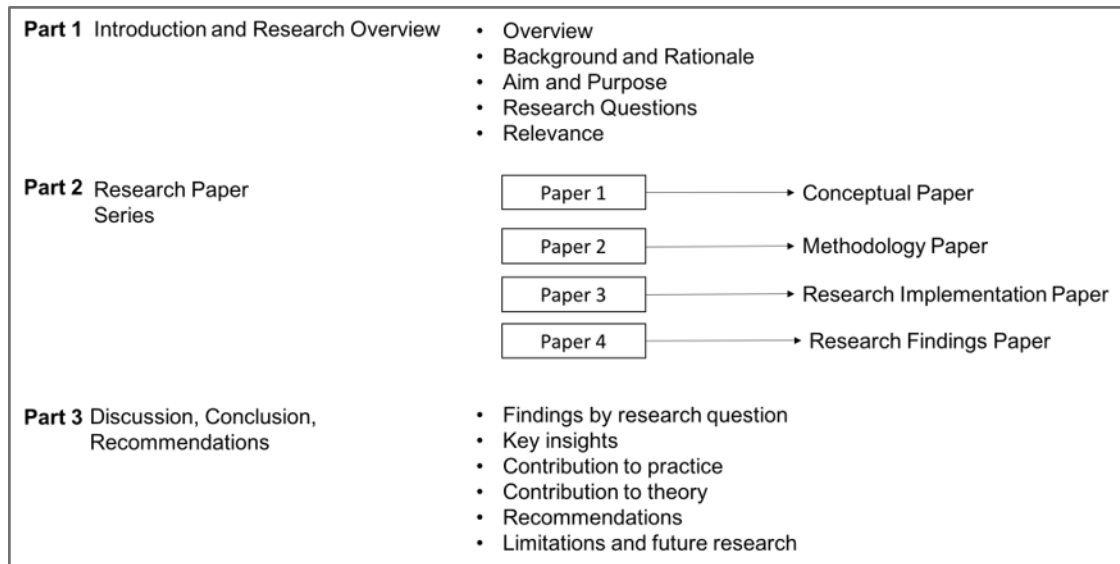
Table (ii) - Research Overview

<b>The Power of Storytelling in the Co-creation of Tourism Experiences</b>		
<b>Research Question</b> <i>How can interpretative storytelling act as an engagement platform and value enhancing strategic resource that impels the value co-creation journey and shapes tourist's experiences at a HHTA</i>		
<b>Research Sub-questions</b>		
<b>RQ1</b> How are stories employed in the co-creation of the experience	<b>RQ2</b> (a) What is the role and function of the guide and tourist in this process? (b) Where is the locus of value co-creation?	<b>RQ3</b> a) What environmental, dimensions influence the co-creation process? b) What personal dimensions influence the co-creation process?
<b>Research Objective</b> To develop a framework for the design and delivery of a SETE		

## 5.0 Thesis Structure

This thesis is presented as partial fulfilment of the DBA at Waterford Institute of Technology (WIT) and is divided into three distinct parts as shown in Figure (iii).

Figure (iii) - Thesis Structure



### Part 1- Introduction and Research Overview

This section, *Part 1*, described the background to the research by reflecting on the personal considerations that influenced the choice of the research topic. It proceeded to outline the tourism heritage sector, along with the professional and theoretical dynamics

that created the impetus for this research and shaped its' formation. It detailed the rationale for the research questions and mapped the overall thesis structure. Finally, it proposes the relevance of this study to academia and practice.

### *Part 2 – Cumulative Paper Series*

The cumulative paper series, consisting of four papers are embedded in this section. *Paper 1* explores the literature to define heritage storytelling, select an appropriate theoretical base and conceptualize the SETE. *Paper 2* outlines the paradigmatic stance of the research and formulates the research design, taking cognizance of the ethical considerations and the academic rigor of the research. *Paper 3* details the data collection process and the analytical tools to be employed and *paper 4*, analyses the data and presents the findings.

### *Part 3 – Discussion, Conclusion and Recommendations*

This section pursues a response to the research questions and offers a discussion on each. It then proceeds to offer some key insights emerging from the study and the contributions to practice and theory are elucidated. A series of recommendations are presented, the limitations of the study delineated and ideas for future research are proposed. Finally, the author offers some reflection from her personal journey through the DBA process.

## *6.0 Relevance and Contribution*

The literature revealed persistently scant treatment of co-creation of tourist experiences and the process by which this occurs, resulting in manifold requests for further research. Chief among these research calls are, Mathisen's (2014) recommendation to investigate stories as a co-creation tool, exploring the guide/tourist interaction and the influencing factors; Chronis's (2012) invitation to extend his work to other contexts; and, Io's (2013) suggestion to develop a co-creation framework. This study responds to these requests and adopts the view that contemporary tourism needs to be understood as a specific process with an experiential approach (Gallarza et al., 2012) to enhance practice in this area.

Concentrating on the co-creation of experience between guide and tourist at HHTA in Ireland's Ancient East, this study amalgamates the marketing concept of co-creation with

the practice of interpretive storytelling to conceptualize a new type of tourism experience, the Story Enhanced Tourism Experience. The ultimate objective is to create a comprehensive framework for the design and management of the SETE. In order to ascertain these managerial insights this research aims to identify the process, the personal and social influencing dimensions and contextual elements that contribute to the co-creation of narratives. The intention is to empirically demonstrate that stories can act as a catalyst for interaction and a platform for engagement in the co-creation of the experience and therefore generate value in the form of pleasure.

To this author's knowledge, no studies have integrated co-creation and storytelling to determine the dimensions and process that leads to pleasure. It unpacks the experience through the lens of co-creation, focusing on stories as an interpretive technique in the co-creation process and exploring the dyadic relationship between guide and tourist to create value or pleasure in experience. In doing so, it will have relevance to the tourism industry, heritage attraction practice and academic theory in both the marketing and tourism domains. At the industry level it will attempt to provide justification for the current policy emphasis on storytelling in Ireland. At the practice level, the operational framework and managerial insights will guide practitioners in designing, developing and facilitating the SETE. This framework will have a high applied value to national and international property managers seeking to design and develop their attractions. At a theoretical level, it seeks to emphasize the important role interpretive stories hold and contribute to the development of co-creation theory by furthering understanding of the process of narrative staging and the personal, social and contextual influencing dimensions. The resulting insights will strengthen the existing scholarship on the use of stories in tourism and the process of value co-creation in tourist experiences.

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## Section Two - Cumulative Paper Series

## Paper 1

## RESEARCH PAPER SERIES

### Paper 1: CONCEPTUAL PAPER

#### **“The Power of Storytelling in the Co-creation of Tourism Experiences”**

##### **ABSTRACT**

The consumer experience is central to tourism research and practice. An extant review of the literature reveals a move towards experiential consumption where the tourist is an active participant. Consequently, the concept of co-creation is receiving increased attention and storytelling has been advanced as a value enhancing tool. This research contributes to this emerging discourse by exploring the co-creation of the experience between the guide and tourist through storytelling at Historic House Tourist Attractions (HHTA). The purpose is to explore how storytelling acts as an engagement platform and value enhancing strategic resource that impels the value co-creation journey and shapes tourist's experiences. The aim is to theoretically examine and conceptualize the cocreation process, the role and function of actors and the influencing dimensions, to proffer a new type of tourism experience, the Story Enhanced Tourism Experience (SETE). It unpacks the process through the lens of Service Dominant Logic (SDL) and Consumer Culture Theory (CCT), disaggregates the stories through narratology, and draws out the nuances of the dyadic guide/tourist relationship through dramaturgical analogy. Taking cognisance of the personal, social and contextual influencing factors, it considers the impact of six specific dimensions; storyscape, sensescape, social relations, authenticity, emotion and imagination. The ultimate objective is to create a comprehensive framework for the design and management of the SETE. This research builds on existing literature and contributes by unifying storytelling, marketing co-creation theories and the concept of dramaturgy to present a fresh approach to the heritage experience. The emerging framework will have a high applied value to national and international HHTA property managers by providing operational and managerial insights to replicate the SETE.

**Key words:** tourism experience, co-creation, stories, tour guide, dramaturgy, narratology.

## 1.0 Introduction

Heritage Tourism is experiential consumption which has become more visitor centric and service oriented, provoking a literary discourse on discovering unique and distinctive ways to involve tourists in the experience (Calver and Page, 2013; Chen and Chen, 2010; Otto and Richie, 1996). Indeed, it has become increasingly recognized that the tourist's active participation in the service encounter can enhance their overall experience. The concept of co-creation is therefore receiving increased attention and storytelling has been advanced as a value enhancing tool (Mathisen, 2014). For heritage attractions, their key distinguishing feature is their historiography. This narrative can be harnessed through storytelling, as the core organizing principle to present the attraction, and, as a means to engage tourists in co-creating their own experience.

In Irish tourism, the intensification of interest in the power of storytelling to augment the tourist experience is contemporaneous with the acknowledgement that relevant research is acutely absent. National tourism organizations promote storytelling as a means to facilitate an active, engaged, meaningful and memorable experience (Fáilte Ireland, 2010). However, research has identified poor interpretation, presentation and performance at heritage attractions, and therefore, a critical disconnection between policy and reality exists (Fáilte Ireland, 2007). The challenge for attractions is how to plan, present and deliver a memorable story based experience. Currently, there is no directly relevant research that provides guidance on this process and this study aims to redress this imbalance.

Concentrating on the co-creation of experience between guide and tourist at HHTA in *Ireland's Ancient East*<sup>4</sup>, this study amalgamates the marketing concept of co-creation with the practice of interpretive storytelling to conceptualize a new type of tourism experience, the Story Enhanced Tourism Experience (SETE). The ultimate objective is to create a comprehensive framework for the design and management of the SETE. The purpose of this paper is to outline this conceptualization and demonstrate through theoretical argument that storytelling can act as a value enhancing strategic resource that impels the value co-creation journey and shapes tourist's experiences.

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<sup>4</sup> Established in 2015, *Ireland's Ancient East* is a heritage themed regional cluster that includes a subtheme of Anglo Ireland and the 'big house'.

There is dearth of research on visitor attractions and this scarcity extends to historic houses, and storytelling (Arnould, 2007; Chronis, 2004; Fyall and Leask, 2006; Mathisen, 2014; Potter, 2015). The concept of co-creation continues to evolve apace, yet, some critical omissions remain (Minkiewicz et al., 2014). Mossberg (2008) states that, the “link between servicescapes, storytelling, dramaturgy and marketing” is almost “untouched in international research” (p.208). Counteracting this research disparity and responding to Chronis’s (2012) invitation to extend his work to other contexts, this study specifically answers Mathisen’s (2014) research call to investigate stories as a co-creation tool, exploring the guide/tourist interaction and the influencing factors.

More specifically, a review of this body of literature reveals several significant knowledge gaps. Shaw et al. (2011) identify the need for engagement platforms to enhance the tourism experience and Chronis (2012) maintains that successful tourism experiences take place at attractions that know how to facilitate their narrative construction. However, many lack the requisite knowledge, skills and know-how, to apply storytelling as an engagement platform and a co-creation tool, since the storytelling role of the guide is a relatively new research topic that has received little attention (Mathisen, 2012; Weiler and Black, 2015a). While researchers acknowledge the importance of co-creating experiences in tourism and tour guiding, they overlook the practical consideration of defining how this process actually occurs (Io, 2013; Li and Petrick, 2008; Mathisen, 2012; Mossberg, 2008; Weiler and Black, 2015). Blaquez-Resino et al. (2015, p. 708) recently called for “research focused on providing frameworks that can help organizations manage the value co-creation process”.

The importance of effective guide interpretation and performance in creating experiences is acknowledged and the role of the tourist as an active participant in the mutual co-construction of the experience is widely recognized (Arnould and Price, 1993; Arnould et al., 1998; Huang, 2010; Pine and Gilmore, 1999; Weiler and Black, 2015). However, inadequate attention is paid to the co-creation processes between the guide and tourists to co-create this experience, resulting in research that considers the guides perspective only (Chronis, 2012; Mathisen, 2014; Weiler and Black, 2015). Value creation always has two sides - the guide and tourist, which should be viewed concurrently, rather than in isolation (Gupta and Lehman, 2005; O’Cass and Sok, 2015). Chronis (2012) recommends that future research should include both perspectives.

Several authors recommend adopting a broad view of the co-creation context to encompass the personal, sociocultural and experiential aspects of value to achieve a greater understanding of the rich and dynamic context from which experiences emerge (Akaka et al., 2015; Askegaard and Linnet, 2011; Chandler and Vargo, 2011; Edvardsson et al., 2011). However, much of this work is conceptual and there is a paucity of empirical research that embraces the broad context of co-creation leaving a significant gap in the literature (Mathisen, 2014; Minkiewicz et al., 2014; Walter et al., 2010). Mathisen (2014) advocates that in order to stage a storied experience, there is a need to focus on the dimensions that influence it, which may be context specific. Mariampolski (1999), cautions that research practice cannot fully understand consumer behaviour without considering the settings. Taking cognisance of these deficiencies, Table 1.1 condenses the research proposal into the research questions and basic conceptual framework. In order to ascertain how stories can be used to create the tourist experience, it is necessary to explore the storied experience process, the role of the actors within this process and the personal, social and contextual influencing dimensions.



Table 1.1 - Research Overview

The Power of Storytelling in the Co-creation of Tourism Experiences		
Research Question		
<p><i>How can interpretative storytelling act as an engagement platform and value enhancing strategic resource that impels the value co-creation journey and shapes tourist's experiences at a HHTA</i></p>		
Research Sub-questions		
<p><b>RQ1</b> How are stories employed in the co-creation of the experience</p>	<p><b>RQ2</b> (a) What is the role and function of the guide and tourist in this process? (b) Where is the locus of value co-creation?</p>	<p><b>RQ3</b> a) What environmental, dimensions influence the co-creation process? b) What personal dimensions influence the co-creation process?</p>
Research Objective		
To develop a framework for the design and delivery of a SETE		

This research diverges from previous studies theoretically, by underpinning the research with an established marketing co-creation paradigm, and methodologically, by incorporating the views of both guide and tourist and utilizing the tools of dramaturgy and narratology. The resulting insights will justify policy focus on stories and the emergent SETE framework will have a high applied value to managers seeking to incorporate stories in the design and development of their attractions. It will strengthen existing scholarship on the use of stories in tourism and the process of value co-creation.

### *1.1 Structure of the Paper*

The theoretical journey commences by examining the management, marketing, and history literature to explicate the terms - story, narrative and emplotment. The aim is to derive a working definition of heritage storytelling for this study. It proceeds to chart the evolvement of services marketing to the co-creation theories of the 21<sup>st</sup> century and subsequently evaluates three paradigms as the potential theoretical foundation of this research. Attention is then directed to the tourism experience and the interpretive and performative function of tour guides. This paves the way to explore stories as an engagement platform and the role of the tourist in the co-creation process. Subsequently, the personal, sociocultural and contextual dimensions that influence the co-creation process are explored. Finally, concluding comments are presented and the study contribution is advanced.

### *2.0 Stories*

Stories and narratives are used in management, marketing and tourism. They have provided insights into organizational behaviour, entrepreneurship and leadership (Boje, 2007; Boje and Rhodes, 2006; Boje and Khan, 2009; Denning, 2005; Gabriel, 2000; O'Connor, 2002). They have extolled the marketing strategy of high profile brands like Guinness and Dominos Pizza and are increasingly used in digital marketing (Page, 2013; Scott, 2015; Simmons, 2006). Stories exist in tourism research in destination promotion, consumer research and attraction interpretation (Cutler and Carmichael, 2010; Lichrou et al., 2010; Staiff, 2014). In localising tourism narratives, storytelling acts as a unique destination selling proposition that bundles tourism services and attractions and acts as a compass that directs development (Byron, 2012; Olssen, 2012; Mossberg, 2008). The narrative positioning of *Ireland's Ancient East* is founded on these concepts. To a lesser extent, tourists own stories have also been used in consumer research (Woodside et al., 2008; Woodside and Meghee, 2009). Most importantly, interpretive stories have the power to provide unique and memorable experiences and have been explored in contexts such as war sites, adventure activities and museums (Arnould and Price, 1993; Chronis, 2004, 2008, 2012, 2015a; Hodge, 2011; Mathisen, 2012, 2014; Mossberg, 2008).

Cox (2015, p. 118) advises that at HHTA in England “human stories and personal narratives dominate” to “bring the house alive”. This study will employ interpretive

stories which dwell on the historiography of each property, recounting tales of people and place to situate, inform, educate and entertain visitors. Athinodoros Chronis<sup>5</sup> is the seminal author on storytelling in tourism. His work on narrative co-construction, imagination, materiality and embodiment at heritage sites, represents the most important literary source for this study and is summarized in Appendix 1.1 (Chronis, 2004, 2008, 2012, 2015a, 2015b; Chronis and Hampton, 2008; Chronis et al., 2012). Similarly, the recent work of Line Mathisen<sup>6</sup> on stories in a co-created environment provides some valuable insights (Mathisen, 2012, 2013, 2014). This study builds on their work to date and responds to their research calls as outlined in the introduction.

The increasing popularity of stories stems from their effectiveness as a knowledge transfer mechanism and valuable communication tool. Their communicative power originates in stories as a natural mental process, through which people think, communicate, understand each other and make sense of their lives and society (Chronis et al., 2012; Shankar et al., 2001; Woodside et al., 2008). Furthermore, as the human memory is story-based, messages and meaning conveyed through stories increase memorability (Martin et al., 1983; Schank, 1999). Persuasive stories, told well, can connect people and place, touching them intellectually, physically and emotionally and resonate with their personal values to make the visit personal, relevant and meaningful (Byron, 2012; Mathisen, 2012). They can immerse tourists and transport them to a special world or liminal place (Carù and Cova, 2006; Mossberg, 2007; van Laer et al., 2014; Williams, 2013)

## *2.1 Story, Narrative and Plot*

Defining the terms story and narrative as used in management is complex and contested. Denning (2007) advises that the “story is a large tent, with many variations within that tent”, and a review of the literature indicates interpretation is dependent on the discipline and the selected philosophical underpinnings (p. 230). In management, the key authors occupy opposing explanatory positions. Gabriel (1995), declares objective verifiable

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information the enemy of the story as it disregards context and scorns meaning. He advises that narratives which are descriptive objective accounts and void of emotional effect, are not stories. He suggests that stories allow for poetic elaboration and come into existence when plots and characters are added to the narrative in a way that generates emotion (Gabriel, 2000). Czarniawska (1999), takes the opposite approach and advocates narratives over stories. Boje (2001) maintains that the story is the account of incidents and events - the ante-narrative, and narrative comes after that, adding a plot to make the story coherent. Thompson (1997) suggests that story and narrative are equivalent terms, and several authors note how they are often used interchangeably (Brophy, 2012; Feldman et al., 2004; Shanker et al., 2001).

Historians were the first storytellers. Hayden White's (1973, 1978, 1987) work on historiographic narratology has been used to inform the application of this science in business. Czarniawska (2010) proclaims that "White's studies of historiography taught me how to recognize a story in the making" (p. 61). White contends that raw historical data is first arranged in temporal order as a chronicle, from which a story is organized and constructed into the sequence of events with plots, characters and a beginning, middle and end. Hence, history is a body of narratives about the past that is constructed by historians, which are void of meaning until transformed into a story (De Certeau, 1988; Munslow, 2007; Staiff, 2014). Genette (1983) divides the narrative into what happened - the story, and how it is narrated or told - the discourse. This duality is central understanding history as a narrative form of knowledge

Similarly, Boje (2001) draws on White's use of the classic emplotment typology of tragic, romantic, comic and satire, suggesting that they are relevant to contemporary organizational analysis. He used this typology in narrating the demise of Enron (Boje and Rosile, 2003), as did Gabriel (1991), to explicate the stories of workers in a school, hospital and the military service. Others have built these classic plotlines. Brown and Patterson (2010), use Booker's (2004) seven plots, to show how story plots underpin the marketing of the various aspects of the Harry Potter phenomenon. Kent (2015), uses Tobias's (1993) twenty master plots, as the foundation of public relations messages. This discussion indicates that the current use of narrative, stories and plots in marketing and management originate in the historical domain.

## 2.2 *Heritage Stories*

Heritage is the presentation of history in tourism (Bromhall and Spinks, 2010). Staiff (2014) maintains all the principles of narrative history apply to narrating heritage. History is a contemporary construction about the reality of the past, rather than a direct representation of it and heritage tourism sites seek to provide this realistic (re)construction through interpretation (Chronis, 2012; Urry, 1996; White, 1981). This interpretation extends to the material and intangible culture of the site. Staiff (2014) proposes that a metanarrative is constructed and superimposed on the historical narrative it draws from. In this metanarrative, the storyteller can elaborate and mould the available material to interpret and represent the historical context and events. However, a dichotomy then emerges as to whether the metanarrative is historically authentic or fiction. Gabriel (2004) contends “facts rarely speak for themselves – and never in isolation”, and, the storyteller can be afforded poetic licence or freedom to elaborate (p. 62). They can maintain allegiance to the facts and create authenticity, whilst simultaneously enriching the story context to produce a verisimilar and imaginative story. Treating the metanarrative as story and discourse, elevates the importance of the performance or telling of the story which concurs with Boje’s (1991) belief that stories are contextually embedded and the natural linguistic context and performance cannot be ignored, as they are two sides of the same coin. In the dialogic performance of stories at the HHTA, elaboration takes place in order establish a connection with the original family, integrate the physicality of the house and estate, and contextualise events in the socio-cultural and economic circumstances of the period - thus a metanarrative is created.

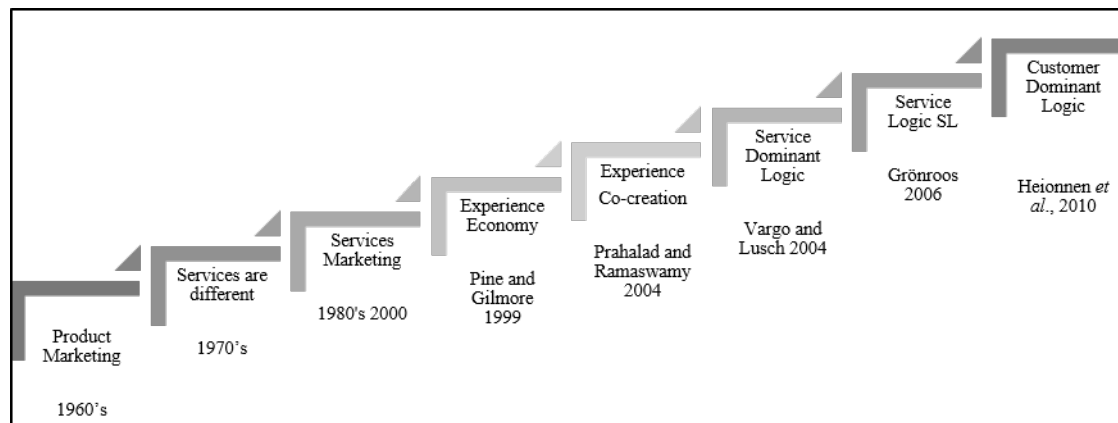
The initial aim of this discussion was to situate heritage stories in the broader literature of management narratology. However, as its lineage unfolded, the theoretical and philosophical basis was traced to historiographic narratology, from which heritage is derived. This triangulation indicates that subject boundaries are not demarcated in the multi disciplinary field of narratology, and, as demonstrated above, each can make a contribution to the study of heritage stories. Based on this review, the following definition has been composed for this study - Heritage storytelling is the use of polysemic and polyphonic metanarratives, complete with plots (tragic, romantic, comic and satire), characters and context, designed to convey history in an understandable and memorable way.

### 3.0 *The Marketing Concept of Co-creation*

There is a social science approach and a marketing management approach to researching tourist experiences (Mossberg, 2008; Quan and Wang, 2004). In charting the progression of theories used in tourism experience research since 1975, a transition to the marketing management approach becomes apparent with advent of the experience economy (Pine and Gilmore, 1999), as shown in Appendix 1.2. Campos et al. (2015), indicate this trend and a review of recent studies confirms the contemporary focus on the marketing management approach as shown in Appendix 1.3. They note that the strategic role of co-creation for competitive performance necessitates a marketing management approach. As this research has similar market based aims, a marketing management approach is deemed appropriate.

Since the introduction of modern marketing in the 1960's there have been several paradigmatic shifts that have influenced research and practice (Figure 1.1). A paradigm can be defined as a view of reality, way of seeing things or worldview (Kuhn, 1962; Li and Petrick, 2008). The Kuhnian view postulates that science travels through revolutions and paradigm shifts take place. Anomalies or discrepancies can arise over time to challenge the prevailing paradigm and a new paradigm can emerge. A paradigm shift can be considered as a new way of thinking founded on new knowledge or assumptions (Li and Petrick, 2008). A dominant logic or worldview is often not clearly stated, yet seeps into the "collective mind set" within a discipline (Vargo and lusch, 2004, p. 2).

Figure 1.1 - Evolvement of Marketing Paradigms



The initial transition from goods to services marketing occupied practitioners and researchers in the latter part of the last century. Incremental improvements had eradicated some inconsistencies in the fragmented study of marketing, yet, some critical anomalies remained (Gummesson, 2012). Achrol and Kotler (1999) forecasted a paradigm shift at the turn of the century. This paradigm shift commenced with the experience economy and the advent of co-creation theories, which laid the foundation for theoretical organization to manifest itself as three marketing paradigms; Service Dominant Logic (SDL), Service Logic (SL), and Customer Dominant Logic (CDL) (Grönroos, 2006; Heinonen et al., 2010; Pine and Gilmore, 1999; Prahalad and Ramaswamy, 2004; Vargo and Lusch, 2004). These three paradigms are evaluated below in order to determine the most appropriate for this research.

### 3.1 Evaluation of Marketing Paradigms

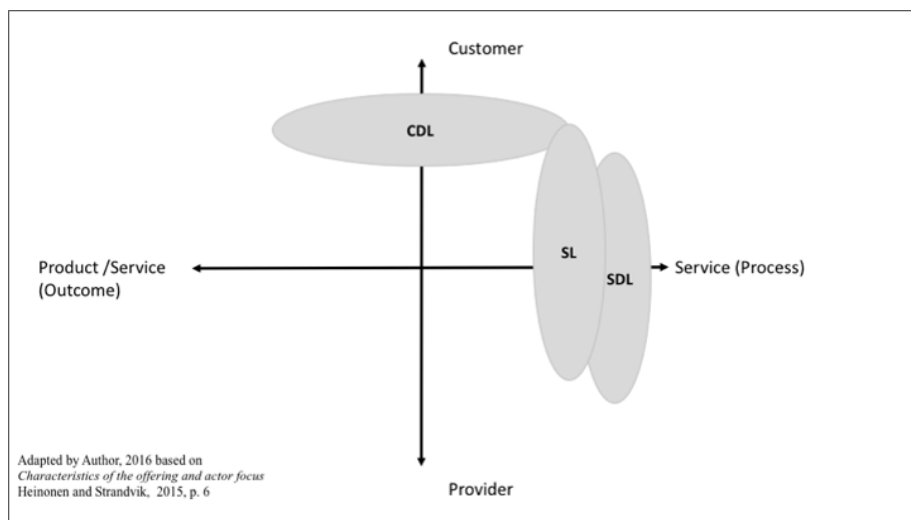
Each paradigm uses a “characteristic lexicon, or set of central constructs, to depict its logic” which are outlined below in Table 1.2 (Grönroos et al., 2015, p. 72).

Table 1.2 - Evaluation of Co-creation Paradigms

	<b>Service Dominant Logic (SDL)</b>	<b>Service Logic (SL)</b>	<b>Customer Dominant Logic (CDL)</b>
<b>Key Authors</b>	Vargo and Lusch (2004; 2008; 2015) Lusch and Vargo (2006a; 2006b; 2006c)	Grönroos (2006; 2008; 2011)	Heinonen et al., (2010; 2013) Heinonen and Strandvik (2015)
<b>Key Publications</b>	Vargo and Lusch (2008) Helkkula et al. (2012)	Edvardsson et al. (2011) Grönroos and Ravalid (2011) Grönroos and Voima (2013)	Boysen et al., (2015)
<b>Central Constructs</b>	11 Foundational Premises reduced to 5 Axioms.  Actor interaction and resource integration, create value that is subjective and phenomenological and determined only by the beneficiary. Firms can only facilitate value. Service is relational and takes place within the network or ecosystem that is bound by institutions.	11 Propositions  Customers self service process form the customers value generating process. The firm cannot create value, its role is to serve as value facilitator and create opportunities for interactions with customers in order to enter the joint sphere and become a co-creator of value	Three Central Tenets  1. Co-creation, 2. Value in use 3. Customer experience  Understanding what the customer's intends to do with the offering so they can facilitate service that holds meaning in their everyday lives.

*Prima facie* these paradigms appear remarkably similar, however, closer inspection reveals differences in focus and scope. This is best explained by mapping each paradigm in terms of the degree to which they are product outcome or service process dominant, and the extent of their alignment to the customer or provider as shown in Figure 1.2.

Figure 1.2 – Characteristics of Paradigms





It positions CDL as encompassing both products and services, outcome dominant and customer oriented. SDL and SL are positioned as service focused and process dominant, with SL aligned towards the customer SDL leaning towards the provider. Some key points are revealed from this mapping exercise. Firstly, CDL is quite distanced from the provider, thus diminishing its value as a co-creation paradigm. SL also tends to take a customer focus and while SDL is somewhat provider focused, it appears to provide a greater balance. Secondly, the closeness of SDL and SL. The literature advises they have similar perspectives on the meaning of service, resource integration, yet, differ on issues of type, locus, drivers and process of value and the roles of actors in this process (Grönroos and Gummerus, 2014). The fact that recent articles by eminent scholars join the two paradigms or use their names interchangeably, suggests a perceived erosion of their distinctiveness in academia (Campos et al., 2015; Jaakkola et al., 2015; Mathis et al., 2016).

The conceptualization of value is a key difference between the three paradigms. In SDL, value is always co-created, and therefore is value in experience (Vargo et al., 2008). SL contends that value is only created only through interaction and conversation, and therefore is, value in use (Grönroos and Voima, 2013). CDL pays less attention to interaction and considers value as formed separately for provider and customers (Heinonen et al., 2013). Minkiewicz et al. (2014) question what is created – value or experience? Prahalad and Ramaswamy (2004) suggest that experiences are co-created and value is the outcome of these experiences. Circumventing these difficulties, SDL suggests value extends from value in exchange to value in context (Chandler and Vargo, 2011). *Value in Exchange* is the consumer's perception of the value received when purchasing the product (Sweeney and Soutar, 2001). *Value in Use* is created during the consumption process where the customer feels better off (Chathoth et al., 2013; Grönroos, 2008). *Value in Experience* is an outcome of the individual experience that is an “interactive, relativistic, preference experience” (Holbrook, 2006, p. 715). *Value in Context* is a phenomenological perspective of value co-creation reliant on other resources and the context of the experience (Vargo et al., 2008). Edvardsson et al. (2011) propose *Value in Social-Context* to include the social dimensions of the experience context.

Four evaluative criteria were identified. Firstly, the extent to which the paradigms are focused on the principles of interactivity and joint creation of value. Secondly, their

inclination towards a process perspective, because it is in the co-creation process that meaning is created. Thirdly, the balance of scope or alignment towards the customer or provider, and, finally, the extent of their application in tourism research studies. Accordingly, the CDL approach to interaction and value co-creation was considered contrary to the principles of co-creation. It displays a distinct bias of scope towards the customer and has no research foundation in the tourism industry. SL and SDL both adhere to the principles of interactivity and joint value creation and are process orientated. The SL bias is towards the customer and its research legacy is limited. In addition, its similarities to SDL have caused some to consider it a slightly nuanced version of SDL (Kryvinska et al., 2013). SDL provides a greater balance between the customer and provider perspectives and its wide research remit in tourism gives credence to its academic value and serves to illustrate that SDL has wide applicability in the tourism sector (Appendix 1.4).

Tourism researchers point to an absence of frameworks that assist in managing the co-creation process and call for research on the practical application of SDL (Blaquez – Resino et al., 2015; Li and Petrick, 2008). Gallarza et al. (2012) comment that within the next 5-10 years, tourism service research will adopt SDL, as contemporary tourism needs to be understood as a specific process with in an experiential approach. This research aims to redress this imbalance by selecting SDL as the appropriate paradigm for this study.

Critics rightly point to the lack of theoretical status of SDL (O'Shaughnessy and Jackson-O'Shaughnessy, 2009). SDL is not a theory, but a lens, perspective or mind set, through which phenomena can be viewed (Vargo, 2007a, 2007b, 2011). Achrol and Kotler (2012) suggest that the complex nature of marketing phenomenology and the fact that theories within the discipline are in their infancy, makes adopting a paradigmatic approach to marketing most appropriate at this stage. They recognize the dilemma of finding a theory that satisfies current and future possibilities, yet, acknowledge the emerging potential of co-creation and predict that it is likely to reach its full potential under SDL. This gives credence to the use of the SDL paradigm despite its current lack of theoretical status.

Numerous theoretical connections have been suggested for SDL. Arnould (2007, 2008) has long been a proponent of considering Consumer Culture Theory (CCT) as a natural

conceptual counterpart to SDL in order to get inside the life world of the consumer (Arnould, 2007). CCT integrates the sociocultural, symbolic and experiential elements of consumption. The CCT focus on the social aspects of consumer interactivity draws parallels with SDL, prompting Arnould (2007) to call them ‘natural allies in an emerging paradigm’ (p. 57). They both recognize the performative nature of value co-creation and share similar views on resources (Jaakkola et al., 2015). Vargo, as a collaborator with Akaka et al. (2015), ordains acceptance of CCT as the theoretical foundation of SDL.

SDL will facilitate the conceptualization of the co-creation process and CCT will facilitate broadening the context to incorporate social and cultural influences (Akaka et al., 2013; Akaka et al., 2015). The remainder of this paper will integrate into the discussion, the Foundational Premises (FP) of SDL, as shown in Table 1.3.

*Table 1.3 - Foundational Premises of SDL*

<b>FP1</b>	Service is the fundamental basis of exchange	Axiom Status
<b>FP2</b>	Indirect exchange masks the fundamental basis of exchange	
<b>FP3</b>	Goods are distribution mechanisms for service provision	
<b>FP4</b>	Operant resources are the fundamental source of strategic benefit	
<b>FP5</b>	All economies are service economies	
<b>FP6</b>	Value is co-created by multiple actors, always including the beneficiary	Axiom Status
<b>FP7</b>	Actors cannot deliver value but can participate in the creation and offering of value propositions	
<b>FP8</b>	A service centered view is inherently beneficiary oriented and relational	
<b>FP9</b>	All social and economic actors are resource integrators	Axiom Status
<b>FP10</b>	Value is always uniquely and phenomenologically determined by the beneficiary	Axiom Status
<b>FP11</b>	Value creation is coordinated through actor-generated institutions	Axiom Status

*Source: Vargo and Lusch (2015).*

#### *4.0 The Tourism Experience Co-Creation Process*

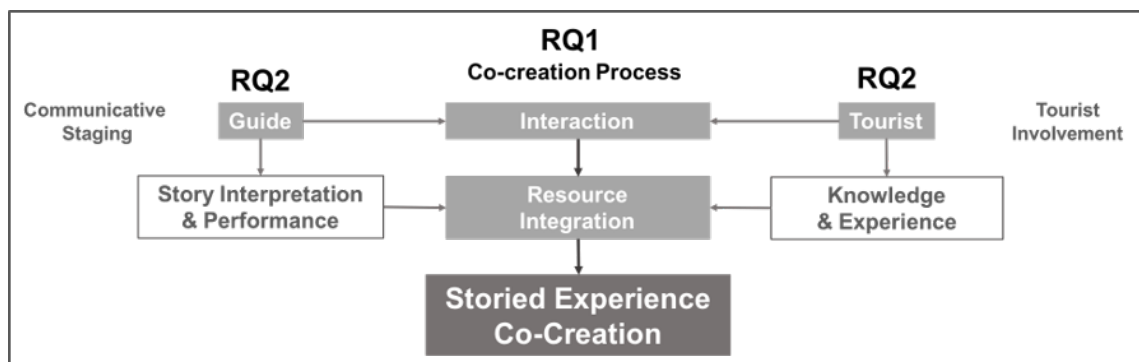
The tourist experience is their subjective response to the service that may be considered entertaining, meaningful, hedonic, or, enjoyable (Hollbrook and Hirschman, 1982; Lee et al., 2007; Oh et al., 2007; Uriely, 2005). It involves the tourist’s cognitive abilities, personal and sensorial inputs to produce behavioural responses and affective reactions, and leave tourists with memories of the experience (Edvardsson et al., 2005, 2011; Jaakkola et al., 2015; Pearce, 2011; Tung and Ritchie, 2011; Walter et al., 2010). Experiences have been explored from many perspectives with a progressive regard to the concept of memorability. Memorability refers to the degree of positivity/negativity, the clarity and the longevity of recollection (Kim, 2010). Larsen (2007) describes a

memorable experience as “a past personal travel-related event strong enough to have entered long-term memory” (p. 15). As memories are all that endures once the experience is over, memorability, as recollection of experiences, is perhaps the most important element of tourist experience.

The concept of co-creation has been addressed in tourism by several authors (Chatthoath et al., 2016; Jensen and Prebensen, 2015; Prebensen et al., 2015), and is also receiving increased attention in tour guiding (Chronis, 2008, 2012, 2015a; Jonasson and Scherle, 2012; Larsen and Meged, 2013; Mathisen, 2012, 2014; Weiler and Black, 2015), yet the literature fails to take a practical operational view and delineate how co-creation occurs (Io, 2013). The co-creation process and the role of the actors is now theoretically examined through the lens of SDL (RQ1-2).

SDL proposes that provider resources can be categorized as operand (place, equipment and materials) and operant (people and their knowledge, skills and abilities), with the latter being a source of strategic benefit (FP4). Similarly, the tourist has operant resources of personal knowledge and skill. SDL considers co-creation as relational (FP8), where actors (FP6), integrate their resources (FP9), to create value for the beneficiary (FP10). The organization creates the experience space, facilitates the dialogue and information transfer (FP7), yet, it is the tourist who develops the experience through involvement and determines value (FP10). Therefore, in the SETE, co-creation is facilitated through the guide and tourist interaction and the blending of their resources to co-construct the narrative and consequently co-create the experience. This process is depicted below in Figure 1.3.

*Figure 1.3 - Conceptual Model Part 1 – The Co-creation Process*



#### *4.1 Communicative Staging - Interpretation and Performance*

As the narrative structure is the core organizing principle in presenting heritage attractions, narrative staging as the commercial portrayal of the story becomes its value proposition (Chronis et al., 2012; Chronis, 2012). It includes communicative staging, as the tour guides interpretation of the story and live performance (operant resources), thus, positioning guides as central to the experience. Potter (2015) proclaims that through interpretation and performance, the guide is the most important means of understanding a historic house.

Tour guides have been undervalued in the tourism industry and guided tours shunned for being rehearsed and superficial (Larsen and Meged, 2013; Mak et al., 2011; Pond, 1993). However, the role and perception of the tour guide is changing to meet the needs of the more enlightened tourist (Reisinger and Steiner, 2006; Weiler and Black, 2015). This transition shifts their role from information provider, presenter and entertainer to brokers or mediators of meaning and experiences (Weiler and Black, 2015). Guides as experience brokers, interface with visitors, bridge cultural differences, foster social interaction and choreograph the tour (Arnould and Price, 1993; Ap and Wong, 2001; Mathisen, 2012; Weiler and Black, 2015a). As mediators of meaning they broker understanding and facilitate mental engagement through effective interpretation that stimulates the imagination and provokes thought (Ablett and Dyer, 2009; Chronis, 2004; MacDonald, 2006; Io, 2013).

The contribution of the frontline worker to the consumer experience is well established in marketing and tourism literature (Morgan et al., 2009; Minkiewicz et al., 2014; Verhoef et al., 2009). The guide's performance and storytelling ability influences co-creation and is essential to experience quality (Mathisen, 2012, 2014; Mossberg, 2008). Interpersonal or face to face verbal interpretation delivered by local guides, is considered more effective in enhancing tourists' experience, than non personal computerized methods (Munro et al., 2008). In a review of 12 studies on the role of the tour guide, over 22 years, Black and Weiler (2005), found that interpretation was the only consistent role across all studies. While this does not indicate that interpretation is the most important role, it does suggest that interpretation is ever present role.

Interpretive guiding differs from education in that it extends beyond the mere transmission of facts to reveal meaning and relationships. The purpose is to provoke the tourist to think about the subject, relate it to their own personal knowledge or experience, and reveal meaning that the tourist may not glean on their own (Tilden, 1977). Interpretation forges a connection with the people, place, artefacts and historical events (Jonasson and Scherle, 2012; Weiler and Kim, 2011). In doing so, it raises awareness of the cultural value of the attraction by positively affecting tourist's appreciation, knowledge and understanding of the site (Hwang et al., 2005; Io, 2013).

Holloway (1981), points out that "each guide excursion, like a theatre performance, is a unique performance involving a different audience" (p. 389). A guided tour is not a monolithic lecture, but, a performance where a symbiotic relationship exists between the guide and tourist, as each have a role to play (Ablett and Dyer, 2009; Larsen and Meged, 2013; Nelson, 2009). The guide is "at once a performer and an interpreter, at the centre of the experience" and the tourists are indispensable co-creators of the tour (Larsen and Meged, 2013; Overend, 2012, p. 53). Cultural narratives are constructed through performance as guides mediate meaning through interpretation and take the tourist on the physical journey of the story and site (Coleman and Crang, 2002; Edensor, 2000, 2001; Williams, 2013).

The literature notes the importance of effective guide interpretation and the performance of the guide in delivering tourist satisfaction (Chronis, 2012; Huang et al., 2010; Io, 2013; Mathisen, 2012; Weiler and Black, 2015a). Guide interpretation can enhance the visitor experience, lead to greater satisfaction, higher perceived value, and play a role in creating a memorable tourist experience (Arnould and Price, 1993; Arnould et al., 1998; Ap and Wong, 2001; Chang, 2006; Taylor and Shanka, 2008; Weiler and Black, 2015a). While these studies extol the potential of interpretation and performance to enhance the experience, there is a distinct lack of research that delineates how this actually occurs and how storytelling can be integrated as an interpretive value enhancing tool (Io, 2013; Mathisen, 2012).

#### *4.2 Guide and Tourist Experience Co-Creation*

Tourists are creative, interactive agents, that co-create tourist spaces, and their heritage

experiences (Lu et al., 2015; Minkiewicz et al., 2014; Mossberg, 2007; Richards and Wilson, 2006). As such, co-creation cannot take place without interaction, where there is a simultaneity of provider and consumer value creation processes (Grönroos, 2006). Value resides in the experience and not in the object of consumption and therefore the essence of creating value is in the level of interaction (Prebensen et al., 2014).

Chronis (2015b) maintains that theoretical parallels can be drawn between the co-creation of narratives and the co-creation of marketplace experiences. In the mutual process of co-construction, stories act as a co-creation tool and tourists contribute to become “story builders” in conversation with the guide (Chronis, 2004, p. 387). This dialogical interaction facilitates the constructivist process (Bruner, 2005). It displaces the tourist as a spectator and positions them as actors or performers, thus placing the emphasis on the process (Campos et al., 2015; Larsen and Urry, 2011). During this process, the tourist’s perception of the guides interpretation and performance is mentally amalgamated with their personal knowledge and experience, to complete the story, create personal relevance and meaning and construct a coherent narrative of the past (Chronis, 2012; Chronis et al., 2012). The story is therefore co-constructed between guide and tourist in the present (Chronis, 2004). Chronis (2015a) defines this process as having four stages; completing, relating, re-contextualizing and imagining. In this way, guides and tourists are participating in resource integration to create value (FP9).

Tourists do not come from an unmediated narrative state and bring their own resources. Their prior knowledge or entrance narrative, comprises of their experience, memories and knowledge related to the heritage site, derived from education or the mediatisation of attractions and destinations (Connell, 2012; Tsybulskaya and Camhi, 2009). They piece together the fragments already known about a site with the newly acquired knowledge to complete the puzzle and create their own master narrative, bringing their own interpretations and biases (Chronis, 2004, 2012). The portrayal of the story is the guide’s own personal expression and the message extracted is unique to each individual tourist, resulting multiple and often competing narrative constructions (Chronis, 2004). New information gleaned on tour has the potential to cause conflict as the tourist tries to reconcile this perceptual gap between their pre-established perceptions and reality. Consequently, the stories are polysemic and polyphonic, where “stories proceed from stories”, in the hermeneutic circle of re-interpretation and re-imagination (Chronis et al.,

2012, p. 267). In this way, the storied experience is fluid and created through performance (Coleman and Crang, 2002).

### *5.0 Performance Metaphor and Actor Agency*

The performance metaphor is a dramaturgical analogy where the tourism site is the stage on which staff and tourists perform (Knudsen and Rickley-Boyd, 2012). The service environment or servicescape is divided into ‘frontstage’ and ‘backstage’ and the performance metaphor designates a theatrical role for each element of the service to include; director, lead actors, supporting cast, set, audience, and script (Bitner, 1992; Goffman, 1959). Pine and Gilmore (1999), explicate performance as when “a company intentionally uses services as the stage and goods as props, to engage individual customers in a way that creates a memorable event” (p. 11).

Fine and Speers (1985) researched guiding at HHTA in Texas as a dramatic performance using Mac Cannell’s (1976) Theory of the Gaze. However, tourists are not disembodied gazers and proponents of the ‘performance-turn’ in tourism suggest that the tourist is involved physically, mentally and emotionally (Larsen and Urry, 2011). Ek et al. (2008) extended the performance metaphor to include tourists as active, engaging performers who physically and socially produce experiences.

Morgan et al. (2009) propose that when using the ‘work is theatre’ metaphor, the personality of the guide, the environment and the staff /customer interaction take on an added importance. They suggest charting each stage of the service encounter as an integrated production in a cinematic rather than factory sense, to ensure service consistency. This approach could be construed as standardizing and scripting that can result in a rigid and superficial performance or ‘disneyfication’ of the tour (Binkhorst and Den Dekker, 2009; Calver and Page, 2013). Tung and Richie (2011) indicate that taking advantage of spontaneous, unforeseen, serendipitous opportunities for storytelling has positive effects on memorability. Mathisen (2012) cautions that staging may restrict serendipity and therefore co-creation through storytelling.

The notion of staging as a standardized fixed performance is overturned by considering the individual agency of both guide and tourist. Larsen and Meged (2013), suggest that



even with standardization, tours will be different because people are different and “standardized tours do not have to standardize tourists” (p. 89). The tourist’s active role in co-creation increases their power of individual agency (Valtonen and Viejola, 2011). Potter (2015) describes HHTA tours as “unpredictable, ephemeral performances”, suggesting the emphasis be placed on guides agency and performativity and not on a stagnant script (p. 10). Guides govern the story content and steer tourists to a particular meaning, thereby shaping the affective impact of the story and the direction of their historical empathy (MacDonald, 2006; Modlin et al., 2011). This agency can be used to positive or negative effect, for example, at tours of plantation HHTA in the U.S., guides interpret the elegant, elite lifestyle of the owners offering a pleasurable experience to tourists whilst omitting the unpleasant subject of slavery (Buzinde and Santos, 2009). The performance metaphor overcomes the issue of standardization by stressing the adaptability and pliability of human activity and accommodating improvisation in performance (Larsen and Meged, 2013; Zakrisson and Zillinger, 2012). It provides a process perspective that is consistent with the principles of co-creation (Ek et al., 2008; Payne et al., 2008).

Stories act as a catalyst for participation and a unifying theme that binds each stage of the co-creation journey from interaction and involvement through to resource integration and experience creation. Understanding this journey can empower providers to facilitate positive interactions and experiential outcomes (FP7). Service designers support this view and promote designing for interactivity at all stages of the encounter and orchestrating the people, process and environment to facilitate value co-creation (Teixeira et al., 2012; Tussyadiah, 2014). However, Mathisen (2014) notes that despite the relevance of storytelling in tourism, its research as a “firm driven and thus strategic resource for value co-creation is still limited” (p. 157). This research will unpack the process and anatomise the role of the actors, to identify how stories act as a value enhancing engagement platform. While SDL can explicate the co-creation process of actors, the performance metaphor elucidates the use and allocation of resources and social interactions in this process (Chathoth et al., 2013; Vargo and Lusch, 2008).

## 6.0 *Influencing Dimensions*

Conceptual studies recommend broadening the co-creation context to take into account

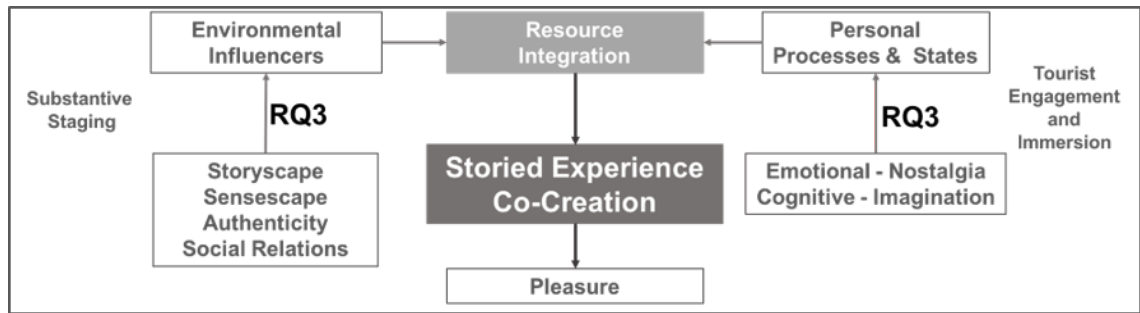
the environmental, sociocultural, psychological and experiential aspects that influence the experience. (Akaka, et al., 2015; Askegaard and Linnet, 2011; Chandler and Vargo, 2011; Edvardsson et al., 2011). Mathisen (2012), suggests that “staging memorable experiences demands a strong focus on elements that may influence the process of co-creation” because they impact on the guides co-creation strategies (p. 37). However, research is still limited in this area, which Minkiewicz et al. (2014) note as an important omission from the SDL literature. Mariampolski (1999), cautions that research practice cannot fully understand consumer behaviour without considering the setting. This section theoretically examines the co-creation context (RQ3).

Experiences are “stimulations to the senses, the heart, and the mind”, which result in cognitive, emotional, physical and social responses (Schmidt, 1999, p. 25; Verhoef et al., 2009). These dimensions are substantiated in the review of the tourism experience studies, presented in Appendix 1.5. In descending order, the most frequently cited dimensions are:

1. social interaction (personnel and other tourists)
2. service environment (sensory, physical, material, embodied)
3. intellectual engagement (imagination and immersion)
4. affective responses (emotions and nostalgia)
5. authenticity

The second part of narrative staging is the substantive staging or the management and organization of the historically contextualised physical space (Arnould et al., 1998). Dimensions 1, 2, and 5 are extrinsic factors or environmental influences, which relate to the provider controlled substantive staging. Dimensions 3 and 4 are factors intrinsic to the tourist as personal processes, which relate to the second part of the tourist’s journey of engagement and immersion. These are shown in the top line of the conceptual model in Figure 1.4.

Figure 1.4 - Conceptual Model Part 2 - The Influencing Dimensions



Authors adopt different viewpoints on the factors that influence co-creation, yet are universal in their belief that experiences are contextually embedded. In order to determine the specific elements of these two categories, the heritage experience and interpretation literature provided direction. The experience literature demonstrates a leaning towards the importance of authenticity, imagination, emotional nostalgia, social interactions, the materiality and sensorial cues of the physical environment (Chronis et al., 2012; Chronis, 2015b; Hodge, 2011; Minkiewicz et al., 2014; Tarssonen and Kylanen, 2005). In heritage interpretation, Staiff (2014) considers the physical world, materiality, senses emotions imagination and social relations.

Synthesizing this literature leads this author to consider the influence of six dimensions. Extrinsic factors that relate to the provider controlled substantive staging are the storyscape, sensescape, social relations and authenticity. Intrinsic factors are the tourist's cognitive and emotional processes, particularly nostalgia and imagination as depicted in the conceptual model Figure 1.4 above.

### 6.1 Engagement and Immersion

Understanding how the substantive staging elements affect the tourist's internal processes and psychological states to drive engagement and immersion is of critical importance. Essentially, the tourist's perceptions, sensations and emotions are individually and subjectively expressed as thoughts, feelings and reactions. These are triggered by, and respond to, the tourist's sensory impression and their corporeal, social and cognitive interaction with the place, people and objects in the service environment (Agapito et al., 2013; Andrades and Dimanche, 2014; Campos et al., 2015; Lugosi, 2009, 2014). Interactive participation can propel or enhance these processes and lead to a psychological

state of engagement and immersion and memorability (Campos et al., 2015; Hollebeek, 2013; Lugosi and Walls, 2013; Minkiewicz et al., 2014). Engagement can also be achieved through the immersive capacity of story interpretation and performance. Minkiewicz et al. (2014) in their study of on-site heritage tourism experiences, note that immersion was critical to co-creation and that tourists became engaged by being mentally challenged in ways that stimulate the imagination, preferring people based stories, to mere commentary. They too, explicate engagement as a process and define it as “an individual’s psychological state of cognitive and emotional immersion in the consumption experience” (Minkiewicz et al., 2014, p. 47).

## 6.2 *The Storyscape and Sensescape*

The heritage tourism setting is often the key appealing feature and has multifarious effects on tourist’s experiences. The substantive staging of the experience setting, known variously as, the servicescape, experiencescape, storyscape or sensescape, has been studied from many perspectives, yet there a paucity of research on the the physical environmental factors that influence the co-creation process (Agapito et al., 2013; Bitner, 1992; Chronis, 2004; Mossberg, 2008; Walter et al., 2010). As experiences always take place in a specific imaginary or factual social context, the essence of experiential value is contextual, that is influenced by the time, place and social setting of the experience (Helkkula, 2011; Akaka et al., 2015). The servicescape creates involvement by facilitating activities and promoting social interactions which generates higher perceived value and memorability (Bitner, 1992; Mossberg, 2008; Ali et al., 2013).

Servicescapes have storytelling qualities as consumers read their physical environment through attention to textual information, signage, objects and artefacts and link them to the story being told and their prior knowledge. It is also a sensescape that can arouse the visual, auditory, olfactory, gustatory and tactile senses (Agapito et al., 2013). This sensory stimulation helps tourists conceive and assimilate the story in its natural environment and endows their constructed stories with perspicuity and authenticity. This reading or interpretation positions the storyscape/sensescape as a powerful influence in the resource integration process (Chronis, 2015a; Jaferi et al., 2013; Mossberg, 2008).

Sensory stimulation leads to embodied tourist practices (Knudsen and Waade, 2010).

Tourists physically move with the tour, hearing the story, seeing and perhaps touching the artefacts and taking in the smells and sounds of the place. Through these embodied practices, they actively perform the storyscape engaging their cognitive reasoning, sensory and affective responses (Chronis, 2015b; Coleman and Crang, 2002). Therefore, the storyscape is not just the background for the story, but its very inspiration, which enables not only the literal, but also the spatial and embodied co-construction of the narrative (Chronis, 2008; Chronis et al., 2012).

### *6.3 Social Relations*

Tourists interact with staff and other tourists who share and shape their experience with positive and negative effects (Arnould and Price, 1993; Carù and Cova, 2015; Walter et al., 2010; Wirtz and McColl-Kennedy, 2010). Fellow customers can provide support in terms of interaction, participation, assistance, guidance and feedback and create a temporary sense of belonging (Carù and Cova, 2015; Rosenbaum, 2008). Tourists value this social interaction above all else, yet, there is a paucity of research in this area (Walter et al., 2010; Weiler and Black, 2015a). As social interactions provide cognitive and emotional stimulation and contribute to individual or collective value formation, they hold a central influencing position in the co-creation process (Ballantyne et al., 2011; Epp and Price, 2011; Helkkula et al., 2012; Slatten and Mehmetoglu, 2011).

### *6.4 Authenticity*

Discourse on authenticity in heritage tourism relates to toured objects, tourism sites and tourist experiences (Reisinger and Steiner, 2006; Rickly-Boyd, 2012; Wang, 1999). Authenticity enhances the tourist experience, increases participation and drives engagement and enhances satisfaction and perceived value, (Bryce et al., 2015; Chhabra, 2010; Mathisen, 2013). Tarssonen and Kylanen (2005) suggest that an appealing story promotes authenticity and strengthens memorability, however, together, authenticity and storytelling, remain an under researched, although not unexplored subject in tourism (Chronis et al., 2012; Mossberg, 2008).

Authenticity may be viewed as objective, constructive or existential (Reisinger and Steiner, 2006; Wang, 1999). Objective refers to the original, genuine object or artefact; constructive or symbolic refers to the reconstruction or commercial staging of place or

events; and, existential to the feelings it produces (Chhabra, 2010; Wang, 1999). Tourists search for authenticity is an important motivator in heritage tourism, however, this search is not necessarily concerned with originality and accepts constructive authenticity derived from the stereotyped images promoted through media and advertising (Mossberg, 2008; Poria et al., 2009). In this constructive sense, replica artefacts and objects are accepted as being realistic, and reconstructed sites or buildings deemed authentic (Bohlin and Brandt, 2014). Similarly, immersion in a story is not dependent on whether it is true, but whether it is believable (Mossberg, 2008). Therefore, authenticity is determined by the individual's perception of genuineness (Cohen, 1988; Kolar and Zabkar, 2010).

Existential authenticity considers the personal and subjective tourism experience, shifting from what is real to what is felt, to include bodily feelings, a temporal escapism from normal life and transportation to a liminal space (Reisinger and Steiner, 2006; Rickly-Boyd, 2013; Wang, 1999; Williams, 2013). This embodiment of meaning, feelings and sense of transportation prompts consideration of performative authenticity (Zhu, 2012). Knudsen and Waade (2010), suggest that tourists perform places through their actions and behaviour and authenticate them through their affective responses, rendering place and authenticity central to the performativity of experience. Therefore, authenticity is not an end in itself but a facilitator or a co-creator of value that allows tourists to enhance the quality of their experience (Ramkissoon and Uysal, 2014).

### 6.5 *Emotion - Nostalgia*

Stories generate emotion and Gabriel (2000) devotes one chapter in his book exclusively to one type of emotion- nostalgia. Idealised through memory and a desire for the 'good old days', nostalgia is appealing and emotionally impactful (Hutcheon and Valdes, 2000). Nostalgia is a form of recollection that creates an emotional connection between people and place and provides the inspiration for the process of sense making (Hodge, 2011; Jaferi et al., 2013). According to Hodge (2011), historic places are by their nature nostalgic and nostalgia is "unquestioningly ensconced" in HHTA (p. 131). Nostalgia is considered as a longing for the past, formed on only positive recollections, that are borne out of discontentment with the present (Canton and Santos, 2007). This indicates a search for something better, a means of escapism from the present or to return to a simpler way of life, that could be construed as a search for liminality or immersion, which the tourism

provider can facilitate (Williams, 2013). In accounting for the success of *Downton Abbey*, Baena and Byker (2015), explore the concept of nostalgia as giving the viewer a sense of a historical and social “idealised past” that is “good and worthy of emotional investment” (p. 267). This investment pays dividends as emotionally absorbing experiences yield a higher level of experiential value (Bohanek et al., 2005). Therefore, as positive emotional outcomes stem from interaction between provider and tourist, which is also the point of value creation, and, higher levels of emotion increase experiential value, it can be concluded that emotions are a critical influence on the value co-creation process.

### 6.6 *Cognitive – Imagination*

The guides interpretation and performance allows tourists to ‘step back in time’ and become engrossed in the vicarious experience of story characters, leading to a state of immersion. Stories are a mechanism for escape where tourists become immersed in the unfolding plots and characters (McCabe and Foster, 2006). The storyscape furnishes the tourists imaginings of the story and contributes to the state of immersion. To achieve this, the environment should be a “thematized and secure spatial enclave”, that is, a storied setting, protected and impenetrable from the realism of ordinary life, where tourists feel emancipated to become absorbed (Carù and Cova, 2006, p. 5). While the significance of immersion in the tourism experience is acknowledged it remains inadequately theorised and researched (Carù and Cova, 2006).

Chronis et al. (2012) theorize imagination as anchored on four experiential domains which permeate all aspects of the experience, namely, narrative, material, emotional and values anchoring. Their research is underpinned by reader-response and transportation theories, to highlight the immersive power of stories. Reader-response theory focuses on how the reader uses imagination when interacting with a text, where composition of the story takes place in the reader’s mind, commonly referred to as being ‘lost in a book’. They suggest the consumption context as the text, and the tourists as readers, who co-create meaning through imaginative processes of filling gaps in the story and imagining, to create their own version of the story and therefore multiple readings exist. In this way, imagination not only influences the co-creation process, it enables it.

Taking this a step further, with active engagement and focused attention on the text,

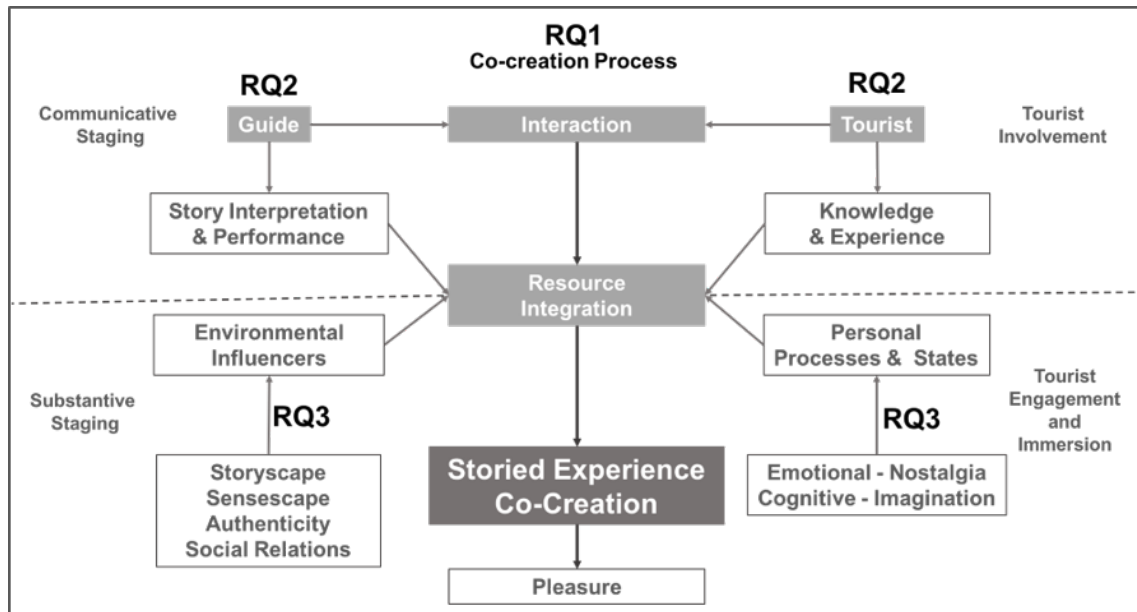
readers engage their imagination and emotions to become immersed in the story and are temporarily mentally transported to a liminal place that a story evokes (van Laer, 2014). In this liminal space, existential authenticity is created and memorability ensues (Tarssonen and Kylanden, 2005; Wang, 1999). This immersion and transportation is created in the mind of the tourist, yet, is a result of the co-creation efforts of both guide and tourist. Therefore, imagination has a pivotal influence on the experience.

### *7.0 Concluding Comments and Contribution*

This paper explored and synthesized a rich body of literature to conceptualize a fresh approach to heritage experiences in the form of the SETE. The inquiry was guided by the research objective which aims to determine how storytelling can act as an engagement platform and value enhancing strategic resource that impels the value co-creation journey and shapes tourist's experiences. The intention was to understand how storytelling was currently being applied in the co-creation of tourist experiences and the process by which this occurs. The literature revealed persistently scant treatment of both topics, resulting in manifold requests for further research. Chief among these research calls are, Mathisen's (2014) recommendation to investigate stories as a co-creation tool, exploring the guide/tourist interaction and the influencing factors; Chronis's (2012) invitation to extend his work to other contexts; and, Io's (2013) suggestion to develop a co-creation framework. This study responds to these requests and adopts the view that contemporary tourism needs to be understood as a specific process with an experiential approach (Gallarza et al., 2012). It will therefore examine on-site experiences at HHTA to discover the co-creation process (RQ1), the role of guide and tourist (RQ2) and, the contextual dimensions (RQ3). The completed conceptual framework draws on the reviewed literature to illuminate how the key concepts are interpreted and integrated into the SETE co-creation process that ultimately leads to memorability, as shown in Figure 1.5.



*Figure 1.5 - Complete Conceptual Model*



This conceptualization views the SETE as the strategic application of storytelling as a value enhancing engagement platform, specifically designed to stimulate dialogical interaction and tourist participation, to co-create unique, personalised and memorable experiences. The story becomes the anchor for interaction and involvement, conveyed through the guides interpretation and performance which intensifies engagement and inspires the resource integration process. Co-creation is realised when both parties fuse their knowledge and imaginings to jointly create a fluid and authentic experience. Value is the experiential outcome which is idiosyncratically determined by the tourist. The experience is socially, temporally and contextually situated, where tourists exhibit performative, embodied and affective practices, which are influenced or enabled by the storyscape, sensecape, authenticity, social relations, emotional and imaginative immersion. Stories have the power to create interaction, foster participation and inspire cognitive and emotional immersion and therefore can act as an engagement platform in the co-creation of experiences. Memorability is an inevitable outcome of a well delivered SETE as the literature links memorability to storytelling, the tourists cognitive, emotional and sensorial reactions and their engagement and immersion in the experience.

The aim is to dissect the co-creation process into its component parts through the lens of SDL (RQ1), and, discern the nature of the influencing dimensions through the prism of CCT (RQ3). The nuances of the dyadic guide/tourist relationship and the social aspect

of co-creation will be explored through the performance metaphor (RQ2). The narrative structure of the stories will be appraised to determine their plot type and assess if the process is consistent, regardless of nature and composition of the stories. Adopting a multi-paradigm research approach incorporating existential phenomenology and symbolic interactionist dramaturgy, a multistep qualitative methodology is currently being considered (Gioia and Pitre, 1999; Goffman, 1959; Lindberg et al., 2014). This multistep approach may commence with observation and proceed to use semi structured interviews to elicit the tourist and guide's perspective.

This study contributes by providing a theoretical conceptualization and practical framework for the design and management of a Story Enhanced Tourism Experience. Tourism scholarship is expanded by unifying storytelling, marketing co-creation theories and the concept of dramaturgy to conceptualize this experience. The framework will have a high applied value by providing managerial insights and strategic direction to national and international attractions intending to enhance their tourist experiences through storytelling. It will also provide empirical support to the national policy emphasis on storytelling at heritage attractions.

### Appendix 1.1 – Review of Key Publications by Athinodoros Chronis

Chronis A. (2004) ‘Coconstructing heritage at the Gettysburg storyscape’, <i>Annals of Tourism Research</i> , Vol. 32, No. 2, pp. 386–406.	
American civil war site at Gettysburg, USA.	<ul style="list-style-type: none"> <li>• Object Authenticity</li> <li>• Factual Authenticity</li> <li>• Personage Authenticity</li> <li>• Locational Authenticity</li> <li>• Contextual Authenticity</li> </ul>
Chronis, A. (2008) ‘Co-constructing the narrative experience: staging and consuming the American Civil War at Gettysburg’, <i>Journal of Marketing Management</i> , Vol. 24, No. 1-2, pp. 5-27.	
American civil war site at Gettysburg, USA.	<ul style="list-style-type: none"> <li>• Narrative Staging – communicative and substantive staging</li> </ul>
Chronis, A. and Hampton, R.D. (2008) ‘Consuming the authentic Gettysburg: how a tourist landscape becomes an authentic experience’, <i>Journal of Consumer Behaviour: An International Research Review</i> , Vol. 7, No. 2, pp. 111-126.	
American civil war site, Gettysburg, USA.	<b>Authenticity:</b> How each aspect of perceived authenticity (Chronis 2004) contributes to sparking consumer imagination and connecting them with the site. Propose avenues that marketing managers can use to stage authenticity in a commercial environment’s, at both substantive communicative levels.
Chronis, A. (2012) ‘Tourists as story-builders: Narrative construction at a heritage museum’ <i>Journal of Travel and Tourism Marketing</i> , Vol. 29, No. 4, pp. 444-459.	
History Museum in Lincoln, Nebraska, USA.	<b>Narrative-construction processes</b> <ul style="list-style-type: none"> <li>• narrative familiarity</li> <li>• narrative enrichment</li> <li>• narrative imagining</li> </ul>
Chronis, A., Arnould, E.J. and Hampton, R.D. (2012) ‘Gettysburg re-imagined: The role of narrative imagination in consumption experience’ <i>Consumption Markets and Culture</i> , Vol. 15, No. 3, pp. 261-286.	
American civil war site, Gettysburg, USA.	<b>Consumer Narrative dispositions</b> (Bring other knowledge, their own life experience, and personal valuations to their Gettysburg experience. These elements shape their narrative dispositions) Imaginary is mediated and constructed <b>Intertextually</b> . <b>Reconceptualize</b> the past in terms of the present. <b>Reverse valuation</b> – not the essentialist truth but the appropriation of the past to fit the present. <b>Imagination</b> is anchored on four experiential domains <ul style="list-style-type: none"> <li>• Narrative Anchoring</li> <li>• Material Anchoring</li> <li>• Emotional Anchoring</li> <li>• Values Anchoring</li> </ul> Imaginaries are a dynamic social formation or (re)imagined and (re)shaped through negotiation and enactment. It is a social process in a social context of social interaction where imaginaries are socially sanctioned.
Chronis, A. (2015a) ‘Substantiating Byzantium: The role of artefacts in the co-construction of narratives’, <i>Journal of Consumer Behaviour</i> , Vol. 14, No. 3, pp. 180-192.	
Museum exhibition of Byzantine heritage in Thessaloniki, Greece	<b>Narrative-construction processes</b> <ul style="list-style-type: none"> <li>• Completing</li> <li>• Relating</li> <li>• Re-contextualising</li> <li>• Imagining</li> </ul> <b>Materiality Anchored in</b> <ul style="list-style-type: none"> <li>• Artifactual knowledge</li> <li>• Practicalness</li> <li>• Intermateriality</li> <li>• Realness</li> </ul>
Chronis, A. (2015b) ‘Moving bodies and the staging of the tourist experience’, <i>Annals of Tourism Research</i> , Vol. 55, pp. 124-140.	
National Military Park	<ul style="list-style-type: none"> <li>• <b>Strategies of Spatialization</b>- labelling, cartography, topography, morphology</li> <li>• <b>Strategies of Emplacement</b> - orientation, situating, embodiment</li> <li>• <b>Strategies of Regulation</b> -pathing, directing, focusing</li> </ul>

***Appendix 1.2 – Theories of Tourism Experience Research, 1975-2010***

<b>Theory</b>	<b>Purpose</b>	<b>Authors</b>
<b>Theories of Flow and Arousal</b>	Extraordinary experiences	Czikzentimhalyi (1975)
<b>Theories of Liminality</b>	Transition from ordinary to extraordinary	Turner (1974) Cohen (1979)
<b>Theory of the Gaze</b>	Framing the gaze	Urry (1990)
<b>Theories of Authenticity</b>	Front stage, back stage	MacCannell (1976); Dann (1977)
<b>Confirmation/Disconfirmation</b>	SERVQUAL – service Quality	Parasuraman et al., (1994)
<b>Theories of Mindlessness</b>	Habits – ordinariness of holiday experiences	Pearce (1998) Bitner (1992)
<b>Theories of Consumerism</b>	Existential Authenticity	Wang (1999)
<b>Importance – Evaluation approach</b>	Reasoned behaviour – Multi-attribute approach	Oh et al., (2001)
<b>Experience Economy</b>	Facilitate the experiences	Pine and Gilmore (1999); Binkhorst and Den Dekker (2009)
<b>Marketing Management Approach</b>		Quan and Wang (2004)
<b>Co-creation Theory</b>	Tourist play an active role in the co-creation of experiences	Prahalad and Ramaswamy (2004)
<b>Service Dominant Logic</b>	Co-creation, resource integration, actors, networks, institutions, value in experience and context	Vargo and Lusch (2004)
<b>Service Logic</b>	Co-creation, interaction, many to many marketing, value in experience	Grönroos (2006)
<b>Customer Dominant Logic</b>	Customer focus, goods and services, separate value formation	Heinonen et al., (2010)

### Appendix 1.3

#### Marketing Management Approach to Tourism Experience Research, 2007-2014.

<i>Experiential Marketing</i>	<i>Experiential Consumption</i>	<i>Creative Tourism</i>	<i>Co-Creation Theory</i>	<i>Experience Economy</i>	<i>Performance Turn</i>	<i>SDL</i>
	Bertella (2014)		Bertella (2014)			Bertella (2014)
			Binkhorst and Den Dekker (2009)	Binkhorst and Den Dekker (2009)		
				Ek et al., (2008)	Ek et al., (2008)	
		Ihamäki (2012)				
MacLeod et al., (2009)			MacLeod et al., (2009)	MacLeod et al., (2009)		
Mathisen (2013)					Mathisen (2013)	Mathisen (2013)
					Mkono (2012)	
			Morgan and Xu (2009)			
Mossberg (2008)	Mossberg (2008)			Mossberg (2008)		
Prebensen et al. (2013)						Prebensen et al. (2013)
		Richards (2010)		Richards (2010)		
		Richards (2011)		Richards (2011)		
		Richards and Marques (2012)		Richards and Marques (2012)		
						Rihova, et al., (2013)
						Rihova et al., (2014)
			Scott et al. (2009)			Scott et al. (2009)
		Tan et al., (2013)		Tan et al., (2013)		
		Tan et al., (2014)		Tan et al., (2014)		
Volo (2009)				Volo (2009)		
McIntyre (2010)		McIntyre (2010)		McIntyre (2010)		
Mehmetoglu and Engen, (2011)				Mehmetoglu and Engen, (2011)		
Minkiewicz et al., (2014)			Minkiewicz et al., (2014)	Minkiewicz et al., (2014)		Minkiewicz et al., (2014)
Olsson (2012)						Olsson (2012)
Prebensen et al., (2012)						Prebensen, et al., (2012)
			Bharwani and Jauhari (2013)			
			Chathoth et al., (2013)			Chathoth et al., (2013)
			Neuhofer et al., (2013)			
	Lugosi (2014)		Lugosi (2014)			
			Shaw et al., (2011)	Shaw et al., (2011)		Shaw et al., (2011)
		Binkhorst (2007)	Binkhorst (2007)	Binkhorst (2007)		
			Cabiddu et al., (2013)			Cabiddu et al., (2013)
						Ciasullo and Carrubbo (2011)
Eraqi (2011)			Eraqi (2011)			
						Hsieh and Yuan (2011)
						Li and Petrick (2008)
			Lugosi and Walls (2013)			Lugosi and Walls (2013)
Morgan et al. (2009)				Morgan et al. (2009)		
Mossberg (2007)						
Neuhofer et al., (2012)			Neuhofer et al., (2012)	Neuhofer et al., (2012)		
	Räikkönen and Honkanen (2013)		Räikkönen and Honkanen (2013)			
						Santos-Vijande et al., (2012)
			Sfandla and Björk (2012)			Sfandla and Björk (2012)
Zouni and Kouremenos (2008)			Zouni and Kouremenos (2008)			

Source: Adapted by author from Campos et al., (2015), p.4-17

***Appendix 1.4 – Application of SDL in Tourism Research.***

<b>Area</b>	<b>Study</b>	<b>Authors</b>	<b>Sector</b>
<b>Value Co-creation Process</b>	Value co-creation/co-production	Shaw et al., (2011)	UK hotel industry
<b>Value in Context</b>	Tourism Supply Chain(TSC)	Dougali et al., (2015)	City destination
<b>Value</b>	Co-production v. co-creation	Chatoth et al., (2013)	Hospitality
<b>Resources</b>	C2C value co- creation in tourism	Rihova et al., (2014)	Conceptual
<b>Resource Integration</b>	Consumer Engagement	Chatoth et al., (2014)	Hotels - Hong Kong
<b>Interaction</b>	Co-creation through storytelling	Pedrotti, (2012)	St. James Way -Spain
<b>Servicescape</b>	Co-creation of experience	Majboub, (2014)	Cultural tourism
<b>Value Realization</b>	Applying SDL to tourism	Horbel, (2013)	Conceptual
<b>Value in Experience</b>	Value co-creation and IT	Cabiddu et al., (2013)	Tourism networks
	Co-creation for disabled customers	Navarro et al., 2014	Hotels
	Tourism loyalty	Blaquez –Resino et al., (2015)	Conceptual
	Value as competitive advantage	Hayslip et al., (2013)	Spanish Hotels
	Applying SDL to hotels	Fitzpatrick et al., (2013)	European and US Hotels
	Technology enhanced tourism experience	Neuhofer et al., (2013)	Conceptual

### *Appendix 1.5 – Dimensions of the Tourism Experience*

Dimensions of the Tourism Experience		
<b>Schmitt, (1999)</b>	Various examples	Sensory, affective, intellectual, behavioural and relational experiences.
<b>Dube and Le Bel, (2003)</b>	General perception of pleasure	Sensory (or physical) pleasure, social pleasure, emotional pleasure, intellectual pleasure.
<b>Gentile, Spiller and Noci, (2007)</b>	Various examples	Sensory, emotional, cognitive, pragmatic, lifestyle, relational.
<b>Tarssonen and Kylanen, (2006)</b>	Adventure Tourism	Individuality, authenticity, story, multi-sensory perception, contrast and interaction.
<b>Oh et al., (2007)</b>	Bed and Breakfast	Applied Pine and Gilmore's (1999) experience realms of education, entertainment, escapism, esthetics (as determined by level of participation and immersion).
<b>Mossberg, (2008)</b>	Hotel	Physical environment, personnel, other tourists, products and souvenirs and a theme or story.
<b>Walter et al., (2010)</b>	Restaurant	Social interaction, the core service and the physical context.
<b>Chang and Horng, (2010)</b>	Coffee Shop	Physical surroundings (atmosphere, concentration, imagination, and surprise), service providers, other customers, customers' companions, and the customers themselves.
<b>Chronis (2004; 2012; 2015a; 2015b); Chronis et al., (2012)</b>	Guided Tours, Museums, Military site.	Physical environment or storyscape, materiality, embodiment, authenticity and the role of imagination.
<b>Walls et al., (2011)</b>	Conceptual	Physical experience factors, individual characteristics, human interaction elements and situational factors.
<b>Hodge, (2011)</b>	Historic House	Materiality, embodiment, the social construction of reality and nostalgia.
<b>Minkiewicz et al. (2014)</b>	Heritage Site	Emotional and cognitive immersion, interaction with staff and technology.
Dimensions of the Memorable Tourist Experience		
<b>Pine and Gilmore, (1999)</b>	Various tourism examples	Education, entertainment, escapism, esthetics (as determined by level of participation and immersion).
<b>Tung and Richie, (2011)</b>	Tourism - University Students	Affect, expectations, consequentiality and recollection.
<b>Kim, Hallab et al. (2012); Kim, Richie et al., (2012); Kim (2014)</b>	Destinations	Experiential factors that lead to strong memorability – Memorable Tourism Experience; hedonism, novelty, knowledge, meaningfulness, involvement, local culture, and refreshment.
<b>Chandralal and Valenzuela, (2013)</b>	Tourism University Students	Perceived opportunities for encounter, authentic local experiences, perceived significance, perceived novelty, perceived opportunities for social interactions, local hospitality, serendipity and surprises, perceived professionalism of local guides, positive emotions

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## PREFACE

A large volume of literature exists in the areas of tourism and marketing and theoretical advances through conceptual and empirical studies continuously add to this body of work. Paper 1 reviewed the extant literature and incorporated the concepts deemed relevant at that time, however, as the study progressed other ideas and topics became relevant. Aspects of Service Dominant Logic (SDL) and Customer Engagement (CE) and pleasure came to the fore. This preface, enlightened by the literature, highlights and clarifies these topics and thereby acts as a supplement to paper 1 prior to the presentation of paper 2.

Co-creation as an interactive, personal, relational and contextual process, where actors integrate resources and the beneficiary determines value, lies at the heart of SDL. The literature review raised a number of issues relating to; (i) the number of people in the co-creation process, (ii) the relationship between co-production and co-creation, (iii) the use of the terms phenomenological or experiential, (iv) the relationship between Customer Engagement (CE) and SDL, and, (v) the tourists cognitive emotive journey to acquire pleasure. These warrant further analysis prior to the presentation of paper 2 in the interests of research focus refinement.

### *(i) The Number of People in the Cocreation Process*

Initial SDL research studies focused on the firm/customer exchange which led to a belief that SDL only applied dyadic exchange (Vargo and Lusch, 2004). As SDL research evolved, subsequent extensions of the context suggested SDL can be applied to any 'service system', 'value network' or 'ecosystem' (Lusch et al., 2010; Vargo, 2008; Vargo and Lusch, 2008; Wieland et al., 2012). Each referred to a number of players in the co-creation process, Park and Vargo (2012) likened this system to Normann's (2001) value constellation. Clarification on this issue emerged from Chandler and Vargo (2011), who pointed out that markets exist when service is exchanged for service, regardless of the number of parties to the exchange, the time frame, geographic location or virtual platform. They explained that context allows for boundaries or parameters to be placed on markets. To differentiate, they offered a multi-level conceptualization of context, suggesting mirco (dyads), meso (triads) and macro (complex networks) levels of exchange, which often work within the Meta-Layer (Service Ecosystems). Micro refers to the dyadic exchange where two actors are actively and directly involved in reciprocal service for service

exchange, such as, where the tourist receives guiding services in exchange for the entry fee paid. Recent studies have progressed the dyadic view to include the collective nature of co-creation between tourists, as a consumer community, who can positively or negatively affect the experience (Carù and Cova, 2015; Helkkula et al., 2012; Tombs and McColl-Kennedy, 2010). However, Vargo et al. (2010) suggest that experiences may be collectively produced but subjectively experienced and therefore while this study does not neglect the effect of the collective, its focus is on the individual experience in the dyadic relationship between the guide and tourist.

#### *(ii) The Relationship between Co-production and Co-creation*

SDL proposes that there are two components to value co-creation; co-production and co-creation (Lusch and Vargo, 2006; Vargo and Lusch, 2008). While both are distinct and separate concepts, co-production is nested within co-creation and refers to “participation in the development of the core offering itself” (Lusch and Vargo, 2006, p. 284). An Australian study of heritage sites supports and clarifies this contention by revealing that co-production focuses on the physical interaction and it is the active participation in the performance of one or more activities during the experience (Minkiewz et al., 2014) that constitutes co-production. This positions co-production as what tourists ‘do’, thereby, it is just one contributing factor of co-creation. Accordingly, as an integral part of co-creation, this study does not treat co-production separately and takes the lead from Chatoath et al. (2013), who, in their study of hotels, consider these constructs as creating “a continuum rather than a dichotomy” (p. 11).

#### *(iii) Phenomenological or Experiential*

Vargo and Lusch (2008) chose the word phenomenological rather than experiential as they felt the word experience “invokes connotations of something like a Disneyworld event” (p. 9). They are comfortable with the terms being used interchangeably – therefore, in this study ‘value’ is always uniquely and phenomenologically /experientially determined by the beneficiary.

#### *(iv) The Relationship between CE and SDL*

Studies on Customer Engagement (CE) relate to a sense involvement and connection



(Calder and Malthouse, 2008), a behavioural outcome (Van Doorn et al., 2010), and a firm/customer attachment that extends beyond transactions (Verhoef et al., 2010). Brodie et al. (2011), submit that CE is conceptually rooted in SDL because it highlights the transcending, relational (FP8) and interactive (FP6) nature of co-creation with others in the networked environment (FP9) where value is considered experiential, subjective and contextual (FP 10). Malthouse and Calder (2011) highlight that engagement cannot be studied independently of experiences and Lusch and Vargo (2010) note that facilitating interactive co-created experiences can be construed as the act of “engaging”. Therefore, the co-creation process is engagement in action, as one mirrors the other. CE is a progressive process which affects the tourist’s psychological state having Affective, Behavioural and Cognitive (ABC) dimensions (Brodie et al. 2011; Pine and Gilmore, 1999; Schmitt, 1999). Consequently, co-creation is linked to the engagement power of the cognitive- emotive journey.

#### *(v) The Tourist’s Cognitive - Emotive Journey*

Tourism experiences are “psychological phenomena, based in and originating from the individual tourist” (Larsen, 2007, p. 8) reflecting their states of mind in the situation and how they react during the encounter (Mossberg, 2007; Pine and Gilmore, 1999). Tourists personal characteristics, resources, ability and willingness to participate, significantly influences the co-creation process (Prebensen and Foss, 2011; Walls et al., 2011). The more time, effort and resources tourists invest in active engagement the higher the likelihood of a positive outcome (Prebensen and Foss, 2011; Prebensen et al., 2013; Prebensen et al., 2014). Story and storyscape mindfulness drives the emotional reactions which take place in the mind of the tourists and therefore the experience is subjective, personal and individualized (Knutson and Beck, 2004; Mossberg, 2007; Moscardo, 2017; Minkiewz et al., 2014; Walls et al., 2011). Thus, experiences are individually emergent, differing from person to person rather than a pre determined reaction to staged performance (Carù and Cova, 2003). In order to understand tourist’s *reactions*, it is necessary to understand the internal processes between stimuli and response.

Stimulus response models shed light on how this occurs in the service environment. They include, Mehrabian and Russell’s (1974) emotion/cognition model, where emotion precedes cognitive states captured as degree of Pleasure, Arousal and Dominance (PAD);

Lazarus (1991) cognitive/emotion model where cognition precedes emotion; and, Bitner's (1992) servicescape model as customers internal responses (cognitively, emotionally and physiologically) to aspects of the environment (place, people and the organization and delivery of the service). Lazarus (1991) suggests that cognition is not always followed by emotion, yet, emotion cannot arise without cognition (Coughlan et al., 2013). Bigne et al. (2005) suggests the Lazarus's (1991) approach is more effective in explaining pleasure and Tai and Fung (1997) consider aspects of each are important. PAD viewed pleasure as an affective continuum and arousal as being 'active, alert, attentive and excited'; together these were considered cognitive (Mehrabian and Russell, 1974, 1977; Russell and Carroll, 1999). Dominance was initially considered behavioural (Mehrabian and Russell, 1974), yet, was subsequently revised to being emotional (Russell and Mehrabian, 1977), cognitive (Russell and Pratt, 1980) and back to emotional (Mehrabian, 1996). Decades of research have proposed alternative processes and nomenclature, before reaching a point of some consensus in a recent article by Bakker et al. (2014). Bakker et al (2014) postulate if dominance is the "freedom or limitations regarding someone's behaviour", it is cognitive, that is, how individuals act on these thoughts and feelings (p. 413). Table 1 summarizes the impact of SDL criteria (as exhibited in both paper 1 and this preface), on the current study.

*Table 1.4 - Summary impact of SDL criteria on current study*

<b>SDL Criteria</b>	<b>Current Study</b>
(i) The number of people in the co-creation process	Focus is on the individual experience in the dyadic relationship between the guide and tourists.
(ii) The relationship between co-production and co-creation,	Does not treat co-production separately, and considers these constructs as creating "a continuum rather than a dichotomy" (Chatoath et al., 2013, p.11).
(iii) The use of the terms phenomenological or experiential	Assumes value is always uniquely and phenomenologically / experientially determined by the beneficiary.
(iv) the relationship between Customer Engagement (CE) and SDL	Co-creation is engagement in action and is linked to the engagement power of the cognitive- emotive journey.
(v) The tourists cognitive emotive journey to acquire pleasure	Response to stimulus which has cognitive, emotive and conative dimensions.

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## Paper 2

## RESEARCH PAPER SERIES

### Paper 2: METHODOLOGY PAPER

#### **“The Power of Storytelling in the Co-creation of Tourism Experiences”**

##### *ABSTRACT*

The literature propitiously commends storytelling as a conduit of value co-creation in tourism experiences, yet, is deficient in detailing how this process occurs, the role of the actors and potential influencing dimensions. This study gives prominence to these factors and situates their empirical investigation at Huntington Castle, Ireland. In the physical and social context of guided tours, it proposes that storytelling acts as a co-creation tool, enabling the guide to interact, forge a connection and engage the tourist. The tourist's active participation engenders positive cognitive and emotional responses which contribute to a hedonic experience. Value is therefore co-created in these pleasurable moments of interaction. Therefore, the core philosophical issues are human and object interaction and how value is co-constructed through participation in a dynamic and evolving sociocultural context. Accordingly, this suggests a social constructionist epistemology and symbolic interactionism interpretation of how the social, cultural and material worlds relate and aggregate to culminate in the experience. Consequently, a qualitative methodology of ethnography is appropriate as it explores meanings and processes in socio-cultural contexts, thereby, directly reflecting the fields of inquiry. Consumer Oriented Ethnography (COE), at the real life case study setting, affords an emic and etic perspective through observation and interviews. Commencing with a pilot study and following a period of reflection and revisions, the main research will observe a random sample of 24 tours, interview convenience sample of 30 tourists and conduct a series of unstructured interviews with the guides. Narrative analysis explores the data in terms of structure, interaction, performance and themes.

**Key Words:** Storytelling, interpretivist, ethnography, narrative analysis

## 1.0 Introduction

The emphasis on storytelling in Irish tourism is founded on the premise that superior experiences emanate from interactive encounters where tales of people and place are a means to inform, educate and entertain tourists. The challenge for tourist attraction management is how to plan, present and deliver these co-created story based experiences. Responding to this challenge, this study asks *how can interpretive storytelling act as an engagement platform and value enhancing strategic resource that impels the value co-creation journey and shapes the tourist experiences at a Historic House Tourist Attraction?* The objective is to develop an operational framework for the Story Enhanced Tourism Experience (SETE).

International academics agree on the paucity of empirical research in this area and suggest that the industry lacks the requisite knowledge and skills to apply storytelling as an engagement platform and co-creation tool (Io, 2013; Li and Petrick, 2008; Mathisen, 2012; Mossberg, 2008; Pine and Gilmore, 1999; Weiler and Black, 2015). They specifically call for research to investigate the co-creation process that takes account of both the guide and tourist perspectives (Chronis, 2012; Mathisen, 2014; Weiler and Black, 2015a). In addition, they point to a lack of understanding of the contextual dimensions that influence this process as a significant gap in the literature (Mathisen, 2014; Minkiewicz et al., 2014; Walter et al., 2010).

The research questions reflect these research deficiencies by focusing on the *process*, *actors* and *influencing dimensions* (Table 2.1).



*Table 2.1 -Research Questions and Objectives*

<b>The Power of Storytelling in the Co-creation of Tourism Experiences</b>		
<b>Research Question</b>		
<i>How can interpretative storytelling act as an engagement platform and value enhancing strategic resource that impels the value co-creation journey and shapes tourist's experiences at a HHTA</i>		
<b>Research Sub-questions</b>		
<b>RQ1</b> How are stories employed in the co-creation of the experience	<b>RQ2</b> (a) What is the role and function of the guide and tourist in this process? (b) Where is the locus of value co-creation?	<b>RQ3</b> a) What environmental, dimensions influence the co-creation process? b) What personal dimensions influence the co-creation process?
<b>Research Objective</b>		
To develop a framework for the design and delivery of a SETE		

Inspired by the work of Athinodoros Chronis<sup>7</sup> and Eric Arnould<sup>8</sup>, this study integrates the concept of co-creation with interpretive storytelling, viewed through the theoretical lens of Service Dominant Logic (SDL) and Consumer Culture Theory (CCT), to conceptualize the SETE. This conceptualization, as charted in paper one, shows how guides strategically employ stories as an engagement platform to add value to the tourist experience. The story becomes the anchor for interaction and involvement, conveyed through the guides interpretation and performance which intensifies engagement and inspires the resource integration process. Co-creation is realised through resource integration and the resulting value is determined by the tourist. The experience is socially and contextually situated and tourists exhibit performative, embodied and affective practices. These are influenced or enabled by the storyscape, sensecape, authenticity, social relations, emotional and imaginative immersion. It is proposed that stories have the power to create interaction, foster participation and inspire cognitive and emotional immersion, therefore, acting as an engagement platform and source of value creation. The following propositions have been formulated to explicate this further.

## *1.2 Propositions*

Interaction, dialogue and active participation, propel the co-creation process and lead to customer engagement (Brodie et al., 2011; Campos et al., 2015; Tynan, et al., 2010). Storytelling can act as a catalyst to create opportunities for dialogical interaction and

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<sup>8</sup> Dr. Eric Arnould is Professor of Marketing and Management in University of Southern Denmark

involvement between guide and tourist to co-construct the story in the present (Chronis, 2004, 2012; Olssen et al., 2016). They facilitate connection, conversation and co-contribution– they are the glue that holds the co-creation process together.

**P.1**                    *Storytelling facilitates connection, conversation and co-contribution*

This dialogical interaction facilitates the constructivist process (Bruner, 2005). Tourists are no longer passive spectators, they are creative, interactive agents, that co-create tourist spaces and produce value laden heritage experiences (Carù and Cova, 2007; Minkiewicz et al., 2014; Mossberg 2007; Richards and Wilson, 2006). In tourism, Li and Petrick (2008) position the “customer as co-creator of value and co-producer of experience” (p. 240). Guides mediate meaning, drive and shape the co-creation of experiences and *enable* value co-creation through the interpretation and performance of stories. Tourists are dynamic social actors who actively *respond* by participating and engaging corporeally, cognitively and emotionally. Consequently, co-creation is subject to the effectiveness of this inter-reliant relationship.

**P.2 (a)**                *Actors are co-dependent active performers (enabler/responder)*

Interaction, where there is a simultaneity of provider and consumer processes is central to co-creation and as value resides in the experience, the essence of co-creating value is in the interactive touch points (Grönroos 2006; Prebensen et al., 2014). This value may be perceived as hedonic or pleasurable. Tourism is an ideal example of hedonic consumption, it is multi-sensorial and linked to the feelings of fantasy and fun (Holbrook and Hirschman, 1982; Schmidt 1999). Hedonism or pleasure are defined as a key component of the tourist experience (Kim, Hallab et al., 2012; Kim, Ritchie et al., 2012; Kim, 2014; Prebensen et al., 2014). Hedonic service value stimulates affective responses which positively affects the perceived value of experience (Calver and Page, 2013; Chen and Chen, 2010). Tourists have the hedonic aim of enjoyment and where this aim is achieved, positive value in experience will be the outcome (Chen and Chen, 2010). Consequently, in identifying the pleasurable moments in the co-creation process, the locus of value creation is identified.

**P.2 (b)**                *Actors co-create value in the pleasurable moments of interaction*

Tourists assess the perceived value of the experience on hedonics and this evaluation is context dependent (Calver and Page, 2013). The context is multidimensional to include sensory, affective, cognitive, physical and social identity components (Schmidt, 1999). Chronis (2008) suggests that “stories are not only told and listened. They are also enacted in space” (p. 23). Tourists connect intellectually, physically, emotionally, and spiritually with the people, story and immediate environment, which alter their affective or cognitive states and consequently influence their perception of value. For example, the servicecape or environment, is not merely a background for the experience, it is the fundamental inspiration for the attraction and central to the resource integration process and therefore influences the co-creation process (Nilsson and Ballantyne, 2014). Similarly, interaction with other tourists contributes to individual and collective value formation (Carù and Cova, 2015).

**P.3 (a)**            *Experiences are embedded in the physical and social context.*

**Physical:** authenticity, storyscape, sensescape

**Social:** interaction with guides and other tourists

Guides can foster engagement and facilitate story immersion through interpretation and performance and tourists use their imagination through resource integration of story and place to complete the story. The resulting personal states of immersion and nostalgic emotion are created in the mind of the consumer as a result of the combined co-creation efforts of tourists and guides and can significantly contribute to the hedonic experience (Calver and Page, 2013; Chen et al., 2014).

**P.3 (b)**            *The co-creation of the SETE contributes to the cognitive and affective outcomes essential for a pleasurable experience*

**Personal:** imagination, immersion and emotional nostalgia

The research questions and corresponding propositions are shown below (Table 2.2).

Table 2.2 – Research Questions and Propositions

Research Questions	Propositions
<b>RQ1</b> How are stories employed ( <i>performance</i> ) in the co-creation of the experience ( <i>process</i> )?	<b>P1</b> Storytelling facilitates connection, conversation and co-contribution
<b>RQ2</b> a. What is the role and function of the guide and tourist ( <i>people</i> ) in this process? b. Where is the locus of value co-creation ( <i>pleasure</i> )?	<b>P2</b> a. Actors are co-dependent active performers (enabler/ responder) b. Actors co-create value in the pleasurable moments of interaction
<b>RQ3</b> a. What environmental, dimensions ( <i>place</i> ) influence the co-creation process? b. What personal dimensions ( <i>perspective</i> ) influence the co-creation process?	<b>P3</b> a. Experiences are embedded in the physical and social context b. The co-creation of the SETE contributes to the cognitive and affective outcomes essential for a pleasurable experience

### 1.3 Research Overview

With the research questions and corresponding propositions in mind, this paper concentrates on developing the research design which defines the philosophical position, describes the methodology and demarcates the data collection techniques. The research design is the blueprint which delineates how the investigation will be conducted. Its purpose is to ensure that the data collected effectively answers the research questions in a clear and unambiguous way. Research design is based on a series of choices which are consequential to each other. This section provides an outline of the choices made for this study.

The research design process is anchored in the chosen philosophical assumptions which are derived from the researcher's perspective or personal beliefs that shape their worldview. Their philosophical stance on the nature of reality (ontology) and knowledge (epistemology) can influence the design, implementation and analysis of the research. Reflecting on the underpinning philosophical assumptions is therefore essential. Several frameworks are available to aid the researcher in the determining the philosophical and theoretical perspectives (Burrell and Morgan, 1979; Morgan and Smircich, 1980). This research applies Crotty's (1998) framework that focuses on epistemology, theoretical perspectives, methodology and methods. It adopts an inter-subjective or constructivist epistemology which believes that reality is a social construction formed through participation in the social world from which knowledge and a meaningful reality emanate.

The experience at a historic house is co-constructed between the guide and other tourists and influenced by social practices. The resultant value, while individual is influenced by the collective, hence, it is socially constructed. The importance of the socially constructed nature of value rests in the belief that each actor makes a contribution to its creation.

Visits to HHTA's are sensory, embodied, affective experience, where physical and social interaction is governed by its own set of sociocultural influences. Encompassing these dimensions requires the adoption of a more pluralist constructivist epistemology (Askegaard and Linnet, 2011).

This epistemology links well with Symbolic Interactionism (SI) which resides in the interpretivist paradigm. A research paradigm or theoretical perspective should reflect the core themes of the research and contribute to answering the research questions. SI can support the discovery of insights because it focuses on how individuals interact and communicate with each other and objects to continually (re)create their social world. Storytelling is a form of symbolic communication, a two-way process between guide and tourist where both actively participate to co-create the experience in an ever evolving social context. The relationship between actors, how this is formed and developed through storytelling and their interpretation of signs, symbols and objects in the storyscape form the core of the research questions – process, actors and context. Hence, interpretivism is an appropriate paradigmatic position for this study as it examines the totality of interactive social practices and embraces value as socially constructed and central to these practices.

Characteristic to each paradigm are alternative methodologies which are evaluated to assess their sufficiency in meeting the information needs of the research questions and compatibility with the philosophical assumptions. There is a close connection between the interpretivist theoretical approach and a qualitative methodology which is being increasingly used in tourist attraction studies (Leask, 2016). The 'how' and 'why' of the research questions and their aim of extracting meaning indicates that qualitative data would contribute more significantly to their resolution. The alternatives considered are phenomenology and ethnography. The phenomenological emphasis on the individual rendered it unsuitable in this socially constructed interactive context.

Ethnography is an interpretive, reflexive and constructivist process to explore meanings and processes in socio-cultural contexts. As such, it directly reflects the fields of enquiry of this research and is the chosen methodology. Consumer Oriented Ethnography (COE) is deemed an appropriate approach to research consumption practices (Arnould and Wallendorf 1994; Arnould 1998). It has been widely used in tourism and storytelling because it situates the researcher directly within the phenomenon, focuses on the tourist and their interactions and encompasses all aspects of the consumption environment.

Each methodology has an inherent arsenal of data collection methods. The chosen COE methods are observation and interviews. Observation focuses on the actor interactions in the servicescape to capture what is happening to the tourists and what are they doing and saying, thus, providing an etic/emic perspective. Complementing observations, the tourist perspective is explored through semi structured interviews and the guide perspective through a series of unstructured interviews. These methods are appropriate because observation situates the researcher and researched directly in the experience setting and interviews extract different perspectives to co-produce a descriptive meaning.

At this juncture, consideration of the research site leads to a decision on the Ethnographic Case Study (ECS). The ideal ECS should be isolated naturalistic setting capable of stimulating sensorial and affective reactions. Huntington Castle in Clonegal, Co. Carlow Ireland, is a suitable location to explore 'how' experiences are socially constructed through interaction and participation as they are 'played out' in a real life context. The research design can therefore be summarized under Crotty's framework as shown below.

*Table 2.3 - Research Design*

<b>Epistemology</b>	<b>Theoretical Perspective</b>	<b>Methodology</b>	<b>Ethnographic Case Study</b>	<b>Methods</b>
Constructionism	Interpretivism	Ethnography	Huntington Castle	Observation
'Context of Contexts'	Symbolic Interactionism	Consumer Oriented Ethnography		Semi Structured Interviews
				Unstructured Interviews

The sample will be drawn from house and garden tour visitors in July 2017. A random sample of 24 tours will be observed and a convenience sample of 30 interviews will be drawn from those tour groups. Actual sample size will be determined in the field subject to the researchers' assessment of data saturation for each method. Pilot observations and interviews will take place between 5-9 July, 2017, and following a period of reflection and refinement, the main data collection will take place from 12-28 July, 2017. The research process is summarized in table 2.4.

Table 2.4 - Research Summary

	<i>Why</i>	<i>Why</i>	<i>Why</i>	<i>With whom</i>	<i>When</i>	<i>How</i>
	RQ1 - the process	RQ2 - the actors	RQ 3 -the context			
<b>Observation</b>	<b>Needed for</b> to understand what happens during the experience <b>in order to</b> create the SETE framework	<b>Needed for</b> to understand the actor behaviour and interaction <b>in order to</b> determine the roles and function in co-creation	<b>Needed for</b> to determine which factors tourists interact with <b>in order to</b> determine the most relevant influencers	Random selection of tours groups  Minimum 24 Tours	Pilot Observation 5-9 July  Observation 12 -28 July	<b>Passive to active participation observations</b> based on observation protocol and using observational template
<b>Tourist Interviews</b>	<b>Needed for</b> to determine pleasurable moments <b>in order to</b> to assess the the points of value co-creation	<b>Needed for</b> to determine what tourists thought and felt <b>in order to</b> identify how stories engage the tourist cognitively and emotionally	<b>Needed for</b> to identify the factors that influenced tourists <b>in order to</b> gain managerial insight into positive influencers	Convenience sampling for 1-2 interviews following tours  Minimum 30 Interviews	Pilot Interviewing 5-9 July  Interviews 12 -28 July	<b>Semi structured interviews</b> based on interview protocol and guideline questions
<b>Guide Interview</b>	<b>Needed for</b> to determine pleasurable moments <b>in order to</b> to assess the points of value co-creation	<b>Needed for</b> to gather information on what the guide thought and felt <b>in order to</b> understand their roles and function in co-creation	<b>Needed for</b> to determine the guides view on influencing factors <b>in order to</b> determine the most significant factors	Series of interviews conducted at the end of each day of tours. Minimum of 3 interviews per guide	Pilot Interviewing 5-8 July  Interviews 12 -28 July	<b>Unstructured interviews</b> based on interview protocol

#### 1.4 Paper Structure

The remainder of this paper details this research strategy. Commencing with the philosophical stance on epistemology and the corresponding theoretical perspective, it then proceeds to determine the methodology and provide justifications for this choice. The case study location is selected and the data collection methods identified. Accordingly, implementation plans and protocols are developed for the elected methods. Attention is then directed to the research limitations, quality criteria and the associated



ethical responsibilities. Finally, an outline of the proposed analytical approach is presented.

## 2.0 *Philosophical Perspective*

The philosophical perspective is traditionally derived from three interrelated components - ontology, epistemology and methodology. Guba and Lincoln (1994) define ontology as our assumptions about reality, epistemology as how the researcher comes to know that reality, and methodology, as how the researcher will discover that reality. The research questions guide the ontological assumptions, which are consequential to the epistemological view, which together, lay the foundations from which the methodology logically emanates (Holden and Lynch, 2004). This consequentiality extends to data collection method and therefore the research design is both a process and practice. The following section outlines the philosophical perspective which directs and shapes the research design.

Burrell and Morgan (1979) present a framework for analysing these philosophical assumptions based on the objective/subjective divide, indicating polar opposite positions. Morgan and Smircich (1980) suggest that intermediate positions exist. On this continuum, research can be paradigmatically positioned as positivistic and quantitative or anti-positivistic (interpretivist) and predominantly qualitative. Each use different criteria to determine the position (Table 2.5). Crotty (1998) believes that the traditional approach to philosophical theorizing can take the researcher away from the research and describes his approach as “theorising embedded in the research act itself” (p. 17). Adopting a practical and readily understandable framework he concentrates on epistemology, theoretical perspectives, methodology and methods (Table 2.5). This is the chosen framework for this study.

*Table 2.5 - Frameworks for Philosophical Assumptions*

<i>Burrell and Morgan (1979)</i>	<i>Morgan and Smircich (1980)</i>	<i>Crotty (1998)</i>
<ul style="list-style-type: none"> <li>• Ontology</li> <li>• Epistemology</li> <li>• Human Nature</li> <li>• Methodology</li> </ul>	<ul style="list-style-type: none"> <li>• Ontology</li> <li>• Human Nature</li> <li>• Epistemology</li> <li>• Favoured metaphors</li> <li>• Research Methods</li> </ul>	<ul style="list-style-type: none"> <li>• Epistemology</li> <li>• Theoretical Perspective</li> <li>• Methodology</li> <li>• Methods</li> </ul>

Crotty (1998) suggests four questions should be asked (option details in Appendix 2.1).

1. “What *methods* do we propose to use?”
2. “What *methodology* governs our choice and use of methods?”
3. “What *theoretical perspective* lies behind the methodology in question?”
4. “What *epistemology* informs this theoretical perspective?” (p.2)

Crotty (1998) omits ontology by arguing that ontology and epistemology are conceptually intertwined, because, “ontological issues and epistemological issues tend to emerge together ... to talk of the construction of meaning is to talk of the construction of meaningful reality” (p. 11). Accordingly, the framework moves straight to epistemology which inevitably has ontological references. On the continuum epistemology is positioned as realist (objective) where reality exists external to human perceptions and beliefs, and, relativist (subjective) adopts the opposite stance that reality does not exist externally but is subjectively perceived (Burrell and Morgan, 1979). The middle ground is one of inter-subjectivity or a constructivist approach which holds that knowledge is created through human interaction moderated by communication and interpretation (Crotty, 1998; Morgan and Smircich, 1980). Essentially, the belief is that the world is experienced through participation and knowledge and meaningful reality are the product of the interaction between people and their world (Crotty, 1998; Scotland, 2012). Experiences at historic houses are constructivist because they are shared and bound by social consensus (norms, values and social practices) which influence how tourists communicate and act. Therefore, the co-creation of value is individual, yet, modified by the collective influence. In this way, value moves from being individual and subjective to being collective and inter-subjective, and therefore value is a social construction (Rihova, 2015b). Understanding value as a socially constructed practice is important because it recognizes the roles actors play in the socio cultural context, thereby, providing a broad perspective of the co-creation ecosystem.

CCT explores the ‘lived experience’ and while the experience is individual, the ‘lived’ element necessitates consideration of the surrounding sociological and institutional conditions. Askegaard and Linnet (2011), take this into consideration in their “context of contexts”, which is a “broad interpretation of social constructionism” (p. 381). They advocate consideration of social, cultural, political and institutional contexts as a means to achieve an epistemology relevant to CCT research. This is necessary to comprehensively answer the research questions and this study will seek to garner

knowledge through this broad constructivist ‘context of contexts’ lens.

The interpretivist approach of Symbolic Interactionism (SI) elucidates that knowledge and meaningful reality evolve over time and are communicated and promulgated in a social context. Fundamental to SI, is the belief that individuals attach meaning to interactions in a social context based on the preconceived meanings they hold. These preconceptions are derived from social and cultural influences and their personal interpretation such as values, assumptions and beliefs which are often facilitated by symbols. Social interaction and the lived experience cause this belief system to evolve and change. Storytelling is a form of symbolic communication, that is, a two-way interaction, where the guide performs the story, and the tourist responds by creating their individual mental version. Consequently, the story is completed through collaboration as “meaningful stories are only possible through construction” with others (Chronis 2005, p. 401). In this way, stories are transformed into a cultural text in the continuous process of (re)creation and (re) interpretation, over time a new collective cultural texts emerges. Chronis (2008) comes to the conclusion that “a narrative experience is a product of numerous storytelling interactions that ... are subject to a collective spirit of shaping ... narrative experiences are co-constructed” (p. 24).

In this worldview, the tourist is not a passive consumer but an active participant. Subjects (guide, tourist), objects (stories, artefacts) and context are not viewed as separate entities but co-constructors of experience in the social context of the tour. These interrelationships are integral to co-creation and the core focus of the research questions. For example, co-creation of value is dependent on interaction between the guide and tourist which facilitates the integration of resources to create their new social reality of the experience. This social reality is also contextual and SI takes cognisance of signs and symbols – tangible objects and intangible thoughts and feelings. Contemplating the physical, personal and sociocultural contextual dimensions provides a complete view of the experience.

These socially constructed realities need to be interpreted to discover meaning. This study examines the process of interaction to determine how the guides storytelling impacts on the tourist’s reality and knowledge, resulting in a hedonic experience. Once the process has been identified and understood, the learning can be applied to design

interactions and recreate similar meaning and value for future tourists. In these newly created realities, the process of (re)interpretation begins again, thus perpetuating the ongoing evolvement social interactions and society. Hence, the interpretivist approach is appropriate because it relates to the research questions by exploring “value socially constructed in practice” (Rihova et al., 2015b, p. 80).

### *3.0 Methodology*

In tourism studies, criticism abounds of the dominant hegemony of positivistic research and quantitative methodologies and academics have called for more qualitative research, referred to as the “forbidden zone in tourism” (Jamal and Hollinshead, 2001, p. 63; Philimore and Goodson, 2004). A survey of methodological approaches reveals a wider usage of qualitative research in tourism than these authors suggest (Ap and Wong 2001; Arnould and Price, 1993; Arnould et al., 1998; Chronis 2004; Edensor, 2000, 2001; Shanker et al., 2001) (Appendix 2.2). It reveals that studies on co-creation are still in their infancy and no prevailing paradigm has yet emerged. Tourist experience studies continue to be predominantly quantitative, yet, storytelling in tourist experiences is completely qualitative. The inclination towards qualitative is supported by Leask’s (2016) review of tourist attraction research which reveals methodologies as 51% quantitative, 35% qualitative and 13% mixed methods (n=455).

CCT is completely open as it “neither necessitates fidelity to any one methodological orientation nor does it canonize a qualitative-quantitative divide” (Arnould and Thompson, 2005, p. 870). However, there is a close connection between interpretivism and qualitative methodologies. Qualitative research aims to provide an in-depth understanding of human behaviour and the underpinning reasons. It looks at ‘how’ this behaviour occurs, ‘why’ it happens and ‘who’ is involved in a particular context. The research questions have similar aims to explore the ‘how’ of the process and influencing dimensions (RQ1,3), the ‘who’ of the actors involved (RQ2) and the ‘why’ to interpret and understand their actions and activities. A qualitative approach is therefore deemed appropriate for this study.

### 3.1 *Phenomenology or Ethnography*

Askegaard (2015) suggests that in the sociocultural context of CCT, scholars tend to lean towards methods that allow a “profound conceptualization”, such as phenomenology or ethnography (Arnould and Thompson, 2005, p.870). The phenomenological approach espouses an individualistic focus and the use of depth interviews is the primary research instrument. A move away from this is recommended to broaden the focus beyond the subjective experiences of the individual (Askegaard and Linnet, 2011; Jamal and Hollingshead, 2001). Brown (2007) in his study of tours in Scotland suggests a paradox exists and submits that asking tourists “what they think” is often not as good as what can be seen in activity. He suggests that observation and ethnography allow the discovery of practice as it happens rather than relying on post accounts of their activities in isolation. Tussyadiah (2014) suggests where the goal is to capture and understand tourist behaviour and determine meaning and value in a sociocultural context, ethnographic studies are recommended. Similarly, Rihova et al. (2015a) recommend observation grounded in the ethnographic tradition for co-creation research.

### 3.2 *Ethnography*

Ethnography is a “sense-making procedure” that observes practice in action to discover behaviours and activities in the cultural, operational, and experiential contexts. It provides an understanding of both what is happening to participants (their lived experiences- emic) and what they are actually doing (bodily interactions, actions and behaviour-etic) to determine shared meaning and patterns (Rihova et al., 2015b). Ethnography is a time intensive, field based inductive approach based on naturalism, holism and multiple perspectives. The inherent aim is to examine, capture and explain the participant’s voice, their social processes and practices and the underlying meaning of associated social interaction. Meaning is extended beyond the spoken word to incorporate the shared meaning of culture within a group setting. Unravelling the resultant layered meanings through content analysis identifies themes and provide a thick description of the phenomena in the form of stories. These can be abstracted to theory that is often context specific rather than generalizable (Arnould 1998; Goulding et al., 2004). Ethnographic research is therefore both a process and practice (Brewer, 2000).

As ethnography encompasses the socio-cultural contexts, processes, and meanings of a

social setting, it aligns with the research themes, constructivist epistemology and interpretive theoretical perspective of symbolic interaction. Prus (1996) identifies the synergy between SI and ethnography as being based on the nature of the subject matter, intimate familiarity and awareness of the process of interactions. Locating these criteria in the context of this study, the emergent issues directly correlate to the research questions rendering ethnography the appropriate methodology.

- The intersubjective behaviour of the guide and tourist as they interact with each other and their environment (RQ 2,3)
- The interpretations they make about themselves, each other and objects (RQ 2,3)
- How they influence or accommodate each other, the bonds that develop and how they manage these relationships (RQ 2)
- The sequence of interactions as they are experienced (RQ 1)

### 3.3 *Ethnographic Studies in Tourism, Historic Houses and Guiding*

Ethnographic research is often under acknowledged in tourism, but is not underutilized. It has been employed in studies of destination experiences, host/guest tension at festivals, authenticity of rituals as a tourism experience and battlefield tourism experiences (Giovanardi et al., 2014; Iles, 2006; Zhu, 2012). Potter (2015) maintains that participant observations dominate research in historic house guided tours in the US. She undertook semi-structured interviews and focused on the performative aspects of the tour, using video observation and conversation analysis. Ethnography was also used to explore tour guides as storytellers (Byron, 2012); tour guide performance (Fine and Speers, 1985; Tucker, 2007); to uncover tour guide styles (Ferguson et al., 2015); to explore social learning at historic houses (Szymanski et al., 2008), and, to understand the performance metaphor in action (Quick, 2012). Prebensen and Foss (2011) use ethnography to investigate the social relations and physical aspects of the servscape and Jonasson to discover the use of body and space at Scandanavian city tours (Jonasson, 2009; Jonasson and Scherle, 2013). These studies suggest that ethnography is experiencing a renaissance in tourism.

Looking to the CCT founders for guidance, it transpires that Arnould, a trained anthropologist, has unsurprisingly favoured ethnography in exploring leisure tourism

experiences (Arnould and Price, 1993; Price et al., 1995; Arnould et al., 1998). Similarly, storytelling expert Chronis displays a distinct propensity toward ethnography utilising methods of observation, interviews and photo elicitation (Chronis 2005, 2012, 2015a, 2015b; Chronis and Hampton, 2008; Chronis et al., 2012). In fact, Chronis and Arnould collaborated on a study of storytelling in tourism experiences at a tourist attraction using similar ethnographic methods (Chronis et al., 2012).

### *3.4 Consumer Oriented Ethnography (COE)*

Arnould's specific approach is Market Oriented Ethnography (MOE) that concentrates on the behaviour of people that constitute the market for a particular product or service (Arnould and Wallendorf, 1994). Baron and Harris (2010) suggest from an SDL perspective, MOE in the vein of Arnould and his colleagues, is the appropriate methodology for examining actor interaction in the co-creation of experiences. MOE is suitable for this study because it deals exclusively with the market for historic house tours and aims to uncover their consumption practices through the lens of SDL. MOE, later referred to as Consumer Oriented Ethnography (COE), is the methodological approach that will be pursued in this research (Arnould, 1998).

COE methods include observation and verbal reports. Observation is classified as full participation or non participation, depending on the level of researcher involvement and mechanical, which involves the use of photographs or video. Verbal reports are interviews and surveys. COE is a systematic process giving primacy to the observation of behaviour and speech events as they naturally occur (in action perspective, etc) and verbal reports (of action perspective, emic) to provide a "multi-layered and multi-vocal interpretation of behavioural constellations" (Arnould and Wallendorf, 1994, p. 497). Leask's (2016) study of research methods on tourist attractions found that, <50 were based on one case study site and <20 specified an ethnographic approach. The top ranking methods were interviewing (<100) and observation (<50). The next section identifies a suitable ethnographic case study and proceeds to explore the COE methods of interviews and observation.

### *3.5 Ethnographic Case study*

According to Burrell and Morgan (1979), an interpretivist understanding can only be derived from soliciting the point of view of those directly involved in the activities being

researched. This requires dialog between the researcher and researched to collaboratively form a meaningful reality. Accordingly, this study needs to take place in its natural setting with the researcher immersed in this context to appreciate and understand what happens, to who and why. Field studies are integral to ethnographic praxis and therefore the first methodological challenge is to determine where the research will take place.

Ethnographic studies focus on one case or research setting and position the researcher *in situ* and *in actu* to understand “the meanings that individual social actors bring to those settings and manufacture in them” (Goldbart and Hustler, 2005: Stark and Torrance, 2005, p. 33). They are appropriate where the objective is to record processes as they actually occur and provide multi layer insights at an individual, group and organizational level (Walsham, 1995; Yin, 2003). Accordingly, by providing an understanding ‘how’ experiences are socially constructed in a real life context, they are a suitable approach to elicit the process of co-creation and the dual perspective of guide and tourist.

Chronis, in his ethnographic studies, used single case study sites that “tell stories of people of the past to visitors in the present” as they are “an appropriate storyscape to study consumer’s involvement and interaction with narratives” (Chronis, 2015b, p. 182). Arnould et al. (2006) propose that the context gives “theoretical stories veracity and texture” and highlight that some contexts lead to more interesting insights and contribute to theory building (p. 107). Their prescription for an ideal context is one with natural boundaries which facilitates the isolation of groups and processes and having the potential to engage the senses and emotions to stimulate discovery.

Huntington Castle (Ireland) is a quintessential case study for this research (exhibit 3.1).



**Huntington Castle, Clonegal, Co.Carlow**



*Huntington Castle is the ancient seat of the Esmonde family. The Esmonde's came to Ireland in 1192 and their direct descendants, the Durdin Roberston family currently live in the castle. The house and gardens are open to the public and attractions also include a tearoom, gift shop and kids adventure playground and farm.*

Its seclusion affords it the natural enclave status and the fact that there is only one tour at a time means that each one is isolated. Tours are filled with story vignettes that can stimulate sensorial and affective responses. In this underexplored context, the processes can be segregated and disaggregated to reveal insights into individual and group behaviour. Huntington is an apposite case study that “is likely to result in a meaningful story with theoretical power” (Arnould et al., 2006, p. 122). The case study protocol is shown in Appendix 2.3.

### 3.6 Sampling and Saturation

The research population for this study is all tour visitors to Huntington Castle, the target sample is all those that visit in July/August 2017. The sampling method for observations will be on random days. The interview sampling method will be based on the non-probability convenience or opportunity sampling technique, where available participants will be invited to participate following the tour.

In qualitative research, there are no rules for determining sample size and the influencing factors include time, resources and the objectives of the study (Patton, 1990). The aim is to engage a sufficient number of participants to adequately answer the research question. Mertens (2014) suggests a sample size of 30-50 for ethnographic interviews and Mason (2010) in his survey of PhD studies found the average sample size was 31. The sample size or number of observations is more idiosyncratic and the researcher can only estimate the time it will take to reach a position where “themes and examples are repeating rather than extending” (Mertens, 2014, p. 334). The proposed observation sample is 24 tours. There is sufficient time for one or two interviews after each tour and the proposed sample size is for 30 interviews which may capture the voices of significantly more tourists due to dyadic interviews.

The guiding principle in determining sample size is the achievement of data saturation. Sample sizes should be large enough to elicit data on all perceptions and once this is achieved, saturation has been reached (Glaser and Strauss, 1967). The concept of data saturation is hard to define, but the general consensus is that saturation is achieved at the point where “no new data, no new themes, no new coding, and ability to replicate the study” is reached (Fusch and Ness, 2015, p. 1409). Instead of thinking about sample size, it may be more beneficial to think in terms of securing data, which is both rich and thick, thereby, having the quality and quantity to reach data saturation. The extended time spent doing ethnography and the multiple sources used, can yield rich and thick data and therefore saturation is commonplace in ethnographic research (Fusch and Ness, 2015). In this study, the identified sample size is the minimum requirement and final size will be determined by the researcher’s assessment of data saturation.

### *3.7 Observation and Field Notes*

At its simplest level, observation involves watching what people do and say in a particular context and recording these observations. It is suitable when the research questions are framed as ‘How’ (RQ1) or ‘What’ (RQ2-3). The aim is to understand how people view their reality, that is, how they see things, react to them, relate to people and objects and what they consider important (Spradley, 1980). For this study, the purpose is to characterize actor relationships; distinguish their roles; ascertain how storytelling is

employed; discern actor responses; and monitor factors that may influence the tour. The ultimate objective is to arrive at a postulation of the social and behavioural practices taking place on tours at Huntington. Fundamental to the process is the rigorous and systematic documentation of tourist and guide deeds and discourse whilst simultaneously registering the researchers “subjective feelings” (Spradley, 1980, p. 58). Various referred to as field notes, diaries or logs, they act as an external memory to record observations, contextual information, researcher reflections, insights and first thoughts of interpretation and analysis (Altrichter and Holly, 2005).

Spradley (1980) differentiates between the ordinary participant and the observer participant and suggests that the observer must use all their senses and be consciously aware to ensure that all occurrences are recorded. The observer participant must reflect and contemplate each observation - questioning their interpretations to reveal the emotions, attitudes and cultural forces at play. Participation has different levels of intensity (Table 2.6). Researchers often commence at the entry levels as a precursor to deeper engagement. Participant reactivity increases as the level of participation intensifies and there is a danger of becoming too close to the participants. Moving between the passive and active levels, allows the researcher to occasionally step further back into the observer role (Spradley, 1980). This research will commence with passive participation in order to gain familiarity with the tour operations and context. It will then oscillate between passive and active as the situation or focus requires.

*Table 2.6 - Types of Observation*

<b>Type</b>	<b>Description</b>
Non Participation	The researcher observes from a distance
Passive Participation	The researcher is known and visible but does not interact
Moderate Participation	The researcher has limited involvement and focuses more on their tasks of observation
Active Participation	The researcher actively participates and socially interacts
Complete Participation	The researcher is wholly involved and participates fully (cases where researchers were previously ordinary participants)

Source: Based on Spradley (1980)

Ethnographic observation includes descriptive, focused and selected observations as the researcher funnels down from the broad descriptive to concentrate on particular acts and events (Spradley, 1980). The early stages may be unstructured as the researcher becomes acquainted with the setting and develops a context appropriate structure. At the

descriptive level or *Grand Tour Observations*, the researcher has one question in mind “What is going on here?” (Spradley, 1980, p. 73). Chronis’s grand tour observations included surveillance of “visitors’ behaviours, time spent at specific locations, their interaction with licensed guides, and the focus of their attention (reading markers, taking pictures, examining the monuments and canons, etc.)” (Chronis, 2008, p. 9).

Becoming more focused and specific the *Mini-Tour Observations* are structured and can be guided by nine observational categories (Spradley, 1980) (Appendix 2.4.1). Whitehead (2005) revised this taxonomy to produce a more comprehensive and relevant categorisation (Appendix 2.4.2). They fit with the research questions and support the broad epistemological position on context. An observation template will be developed during the pilot observation stage using Whitehead’s criteria and used to structure subsequent observations (Robson, 2002; Whitehead, 2005). A random selection of 24 tours will constitute the main study using the observational protocol (Appendix 2.5).

### 3.8 Interviews

Interviews range on a continuum from structured to unstructured, where the former are a standardized, pre-set series of questions and responses, and the latter, have no predetermined structure and are more conversational. This polarisation can constrain the scope of the interview and limit the information secured. Adopting a midway position of semi structured interviews based on a loose structure of open questions, participant’s views and feelings about the experience can be elicited. In this way, there is a degree of researcher control whilst simultaneously offering the flexibility to delve deeper into emerging issues and to follow participants emotional and imaginative thought processes. This study will utilise semi-structured interviews with the tourists because it allows freedom of expression whilst ensuring that all topics are covered. It will engage in a series of unstructured interviews with the two guides because each tour day will foreground different aspects of storytelling and guiding and these can be best captured in a conversational way.

#### 3.8.1 Semi Structured Interviews with Tourists

According to Spradley (1979) the three most important elements of the the ethnographic interview are “explicit purpose, ethnographic explanations and ethnographic questions”

(Spradley, 1979, p. 465). By communicating the explicit purpose, the participant becomes familiar with the reasons that are guiding and directing the interview. The ethnographic explanation stage provides project, question, recording and native language explanations (Spradley, 1979). These are shown in the first and second elements of the interview protocol in Appendix 2.6 and in the participant information and consent forms in Appendix 2.8-9.

Chronis and his colleagues undertook several story based research projects at the tourist attraction of Gettysburg national park, citing the purpose of the interviews as being “focused on the visitors’ experiential benefits, their interactions during their visit, and the site qualities that contribute to their experiences” (Chronis, 2008, p. 9). Participants were asked about their “notable experiences and their reactions; about their interactions with tour guides and other tourists” (Chronis et al., 2012, p. 7). They were asked to comment on “those aspects of the site that they found particularly involving, captivating, significant, or characteristic of the historical events” (Chronis and Hampton, 2008, p. 115). The ethnographic questions in Table 2.7 draw on this work and are discussed below.

Spradley’s (1979) third important element is ethnographic questions. They can be divided into three broad categories; descriptive, structural and contrast questions. Each can be framed as an open question’s to elicit comprehensive responses. Similar to observations, Spradley (1979) proposes *Grand Tour* and *Mini Tour* questions as a means of distinguishing general questions from the more focused and specific ones.

Table 2.7 - Ethnographic Questions

<b>Research Question</b>	<b>Themes</b>	<b>Interview Questions</b>	<b>Probes</b>
	General	<i>Grand Tour Questions</i> In your own words, tell me what you thought and felt about the tour?	
<b>RQ1</b> <b>How are stories employed in the co-creation of the experience? (process)</b>	Stories Interaction Connection Engagement Conversation Experience	<i>Grand Tour Questions</i> What were the most enjoyable parts? What were the least enjoyable parts? <i>Mini Tour Questions</i> How did the stories of the house and people play a part in this experience? What did they make you do? What did they make you think? What did they make you feel?	Why? What? Examples? Specific areas and time Specific interactions Physical interaction Specific stories State of mind Emotional state
<b>RQ2</b> <b>a) What is the role and function of the guide and tourist in this process? (actors)</b> <b>b) Where is the locus of value co-creation?</b>	Interpretation Performance Interaction	<i>Grand Tour Question</i> Can you walk me through the tour as you experienced it? <i>Mini Tour Questions</i> What did you think of the guided element of the tour? What were you doing throughout the tour?	Guide interaction, delivery, knowledge, engagement Positive/negative examples previous knowledge, interest in subject, involvement in tour, state of mind, emotional state
<b>RQ3</b> <b>a) What environmental, personal, and social dimensions influence the co-creation process? (context)</b> <b>b) What personal dimensions influence the co-creation process?</b>	Storyscape Sensescape Authenticity Social Relations State of mind Emotional states	<i>Grand Tour Question</i> What other factors influenced your enjoyment of the tour? <i>Mini Tour Questions</i> What did you think of the house and grounds? How did it affect you? How did you get on with the other tourists? Did the tour impact on you mentally? Did the tour affect you emotionally?	Sounds, smells, look of house Objects – real Imagination, Immersion, liminality Nostalgia
	General	If you were to create a review of this experience – How would you sum it up	

The aim is to commence with an easy to answer, grand tour question that builds trust and confidence. The opening question of ‘In your own words, tell me what you thought and felt about the tour?’ is a descriptive and native language question that invites the participant to tell their own story, in their natural way of speaking. The proposition that value is created in pleasurable moments makes understanding the enjoyable episodes of crucial importance in this study. Therefore, the questions on the most/least enjoyable moments are supported by prompts to remind the researcher to use structural questions,

to stimulate response clarification, in order to identify the exact location, time and specifics of the interaction. The interview guide progresses to the particular issue of stories told, a mini tour question, with the aim of stimulating a conversation on how the stories affected them physically, mentally and emotionally. Broad expansive questions (grand tour) rather than a number of more specific questions (mini tour), allow the interview to flow more freely and garner more information, such as, the chosen structural question which commences ‘can you walk me through the tour ...’. This question gives free rein to the participant to discuss the tour as seen through their eyes. Mini tour questions delve further into the operation of the tour to ascertain how they perceived their role and the role of the guide. The penultimate question is broadly phrased so as to elicit any factors that the tourist might view as influencing the experience and then returns to the mini tour specifics seeking information on the *a priori* influencing dimensions. Having spent this time talking about their experience, the final question allows them to summarize and channel their opinion into a couple of sentences.

#### 3.8.1.1 *Dyadic Interviews*

Generally, tourists do not visit attractions alone but as part of a couple, family or with friends. Therefore, interviewing on a one-to-one basis may be impractical. The dyadic interview is where there are two interviewees, who have a close or personal relationship and interact in response to interview questions, which are based on a shared experience (Eisikovits and Koren, 2010; Morgan et al., 2013). Morgan et al. (2013) advise that there are few precedents for using dyadic interviews. Interviewee interaction and mutual emotional support may relax them in the interview situation, creating additional information and stimulating ideas, thus, facilitating better quality responses and richer data (Hughes, 2002). However, one may influence the other and the issue of image management comes to the fore, as each tries to preserve or project their desired self image, and consequently, may hinder the information flow or alter its content (Holstein and Gubrium, 1995). The researcher is challenged by having to manage two interviews in one and must exercise control to ensure that one interviewee does not dominate (Morgan et al., 2013). The implication for analysis is that there must be clarity as to whether they speak of a joint or individual experience – one or two stories? (Seale et al., 2008). Chronis (2008) in one of his studies at Gettysburg, undertook 76 interviews yielding 125 tourist voices. He points out that tourists don’t come as individuals and all members of

the group were allowed participate in the interview. Thus, the precedent has been set for dyadic interviews to understand story filled experiences at tourist attractions. This study will engage in dyadic interviews which aim to capture both voices resulting in two stories.

### 3.8.2 *Unstructured Interviews with Tour Guides*

The unstructured interview is conversational in format and descriptive in nature. The aim is to get participants to “open up and let them express themselves, in their own terms and at their own pace” (Bernard, 2002, p. 205). The researcher opens the dialog with a broad question, yet, the informant drives the conversation and content. The interviewer should have some topics ready and gently direct the conversation when required (Table 2.8). Using natural inquiry questions of ‘who, what why, where, when, and how’ an insight into how the informant constructs their world can be gleaned and an emic understanding realised (Arnould and Wallendorf, 1994; Whitehead, 2005).

The key informants are the two experienced guides at Huntington. A series of informal interviews will take place each day after the tours have finished. The unrestricted, conversational approach affords them the freedom to choose relevant topics for discussion which may yield new insights on storytelling in practice. They are likely to concentrate on issues relevant to the day’s tours and ideally cover all the relevant topics over the course of the study. However, in between interviews, the researcher can reflect on their content and determine if particular issues need to be introduced in the next conversation (Table 2.8). In this way, the unstructured interview becomes structured over time, moving from a grand tour to a mini tour perspective. This is not uncommon in a series of interviews when the elicitation of views on a number of topics is required (Spradley, 1979). The interview protocol for the guide interviews is shown in Appendix 2.7 and consent form in Appendix 2.10.

*Table 2.8 - Unstructured Interview Guide*

<b><i>Broad opening questions</i></b>	<b><i>Potential topics</i></b>
How did you feel the tours went today? Talk me through your thoughts on todays tours? What significant learning could we glean from todays tours? What was different about the tours today?	Tourism experience; Co-creation between guide and tourist; Stories and Storytelling; Authenticity; Storyscape; Sensescape; Social interaction; Immersion; Emotion; Transportation; Liminality



### 3.9 *Flexibility and Pilot Tests*

Traditionally, ethnographers decided on techniques to be employed once they had entered the field. In the complex and changeable research environment of guided tours this is not feasible or practical. Flexibility must therefore be incorporated to accommodate the researchers learning and permit adaption to potentially yield new data (Arnould and Wallendorf, 1994; Hammersley and Atkinson, 1995). Consequently, any proposed methods may be adapted or amended in the field.

This iterative process of data collection followed by revision is the purpose of piloting. Pilot tests are learning episodes and a natural point at which to revise, refine and improve the research techniques. For observation, the proposed template based on Whitehead's (2005) taxonomy may need to be adjusted to comprehensively capture all aspects of the research environment at Huntington. For interviews, the researcher can check if the questions were readily understood, need rephrasing or reordering, thereby, eradicating potential errors (Hennink et al., 2011; Wilson et al., 1998). Most importantly, the researcher can assess if the research questions can be answered with the information gathered (Hennink et al., 2011). One of the distinctive features of qualitative and ethnographic research is the emergent design which is stifled if the protocols are adhered to rigidly (Creswell, 2007). Therefore, in this study the protocols and the interview guide are designed to provide direction and may change subject to reflection in the post pilot period.

### 3.10 *Researcher Involvement and Reflexivity*

In interpretivist studies the researcher is central to uncovering, interpreting and analyzing data. Situated directly in the ethnographic research context and in dialog with the participants, a subjective interpretation is almost unavoidable. As identified above, ethnographic research is inherently reflexive in nature as it is punctuated by revisions derived from the researchers learning. The key to reducing bias in this study will be to constantly contemplate the implications of the researcher's words, deeds and thoughts and adapt or revise where necessary. Meticulous attention to detail in diaries, field notes and other documentation, coupled with the accuracy of recording interviews will help identify issues in the pilot stage and thus changes can be made prior to undertaking the main study.

An additional concern is participant reactivity to the researcher which can distort the data secured. Consumers may change their behaviour because they are being observed, forget elements of their experience or misrepresent them (Edvardsson, 1992). Participants may mask their true reaction and present responses which reflect what they consider to be the desired actions and answers. Their intentions may be to present themselves in a good light or to impress the researcher (Spradley, 1980). In this research, measures such as blending in with the group in terms of dress, language and behaviour will help integrate the researcher into the tour. Clearly identifying the role of the researcher at the outset and encouraging a response which accurately reflects their views and presented in their own words may serve to put the participant at ease and elicit a natural response.

### *3.11 Triangulation*

Carù et al. (2014) suggest that whatever techniques are used, each is “selective and offers one perspective at the expense of others” and singular research methods create blind spots (p. 779). Positivistic research employs multiple methods where each technique acts to triangulate with the others in order to verify and substantiate their findings. In ethnographic research triangulation is concerned with the complementarity of methods and synergy of data. It is more about crystallizing findings rather than triangulating methods (Spradley, 1980). In this study, interviews are used to supplement the observational data, as each seek to measure a different phenomenon. (Arnould and Wallendorf, 1994). Therefore, rather than aggregating methods to triangulate, methods have been selected according to the contribution they make and integrated to operate in tandem. Observation lacks insights into cultural meaning and consumers don’t fully remember their experiences post event and often deliver accounts in interviews that don’t match the observed occurrences. Therefore, neither is sufficient on its own to develop an ethnographic interpretation of the experience, however, the complementarity of methods can deliver a broader, more holistic data set.

### *4.0 Research Quality*

This research will adopt a rigorous and systematic approach. The researcher will be an active, reflexive participant who is at once, both a “storyteller and a scientist”, because in the systematic practice of ethnography, accurate storytelling adds to its scientific quality (Fetterman, 1998, p. 2). Additional rigor will be achieved by attending to cross checking, good governance and record keeping.

Trustworthiness in research is measured in terms of reliability (the consistency of measurement instruments), and validity (if the findings are a true reflection of the research situation). These terms are synonymous with positivist research and while they are important in qualitative research, they are assessed differently. Lincoln and Guba (1985) suggest four criteria of credibility, transferability, dependability and confirmability, while Richardson (2000) suggests that ethnographic research be judged on the substantive contribution, aesthetic merit, reflexivity, impact and verisimilitude of the research. A more recent taxonomy proposes the eight dimensions which are outlined below as they relate to this study (Tracy 2010).

*Table 2.9 - Dimensions of Quality and Reliability*

<b>Dimension</b>	<b>Relevance to Study</b>
<b>Worthy Topic</b>	This interesting research is relevant to those developing attractions in the heritage tourism industry. It is timely as it coincides with the development of Irelands Ancient East - a destination built on storytelling.
<b>Rich Rigor</b>	This research paid great attention to detail and employed best practice in planning the research to ensure sufficient data is collected and carefully analysed
<b>Sincerity</b>	The researcher periodically engages in reflection on the practices employed and interpretations drawn to avoid over influencing the research. The implementation and analysis processes are wholly transparent and documented.
<b>Credibility</b>	Multiple methods are used, more as a means to crystallize findings than to triangulate results. Multivocality is provided by adopting the views of both actors which results in thick descriptions.
<b>Resonance</b>	While focused on the historic house, this research is of interest and will resonate with all tourist attraction providers who will appreciate the process as relevant to their situation.
<b>Significant Contribution</b>	This research will make a conceptual contribution to both the tourism and services marketing domains by integrating the key elements of stories, tourism experience and co-creation through the service dominant logic of marketing. The resulting framework will provide a practical contribution to industry operators.
<b>Ethics</b>	The researcher has taken cognizance of the appropriate ethical concerns and developed a plan which has submitted to the WIT ethics committee for approval.
<b>Meaningful Coherence</b>	This research draws on the literature to provide a conceptual model, define the research questions and formulate the research propositions. This alignment follows through to the philosophical assumption, methodology and methods.

These points serve to suggest that this study adheres to the rigor of research best practice and has the potential to become a quality piece of research.

#### 4.1 *Limitations*

Limitations associated with ethnography include securing access to the research setting, the risk of intruding on participants privacy and researcher bias or ‘going native’ which may obfuscate the complete picture (Denscombe, 2007; Gill et al., 2010). In this case, access has been secured and participants will be fully informed and consent and a professional distance will be maintained. The interpretive, qualitative and exploratory nature of this study means theory is built on local knowledge and therefore is not generalizable beyond the research context. However, the rigor of the research design means it could be replicated in another tourism location.

#### 4.2 *Ethics*

The nature of this research project renders it low risk from an ethical perspective as the issues are neither personal nor sensitive. However, a series of protocols and a collection of consent forms have been devised in order to ensure the highest ethical standards. Protocols for each data collection method are designed in accordance with research best practice to ensure that the complete research process is conducted in an ethical manner (Appendix 2.5-7).

Participant ethical responsibilities require consideration of participant consent, protection of personal data and confidentiality of responses. Guides and tourists must give *informed consent*, that is, having received full information on how the interviews will be conducted, recorded and disseminated, they agree to participate (Mulhall, 2003). These issues are addressed in the documents shown in Appendix 2.8-10, which include the tourist information sheet and the consent forms for both tourists and guides. Participants are advised that by acting as volunteers they can withdraw from the interview at any time. Their contributions and recordings are confidential and shown anonymously in the final thesis. All anonymised material will be held in a secure location for no more than 6 years and will be carefully disposed of after this period. A submission has been made to the WIT ethics committee for approval.

#### 5.0 *Narrative Analysis Techniques*

Fetterman (2010) opens his book with the statement “Ethnography is about telling a credible, rigorous and authentic story” (p.1). However, critics of this descriptive or storytelling style caution that it may be perceived as non-analytical and a-theoretical

(Cresswell, 2007). This is counteracted by Pentland (1999) who suggests that narrative theory can deliver a deeper structure and provide analytical stories as a basis for theory building. There are several typologies of narrative analysis which Riessmann (2008) condenses into four contemporary techniques which are not mutually exclusive.

- *Thematic Analysis* focuses on text - what is told, to uncover themes
- *Structural Analysis* focuses form, how the story is told and its components
- *Interactional Analysis* focuses on the physical and dialogic interaction between actors
- *Performance Analysis* applies theatre metaphor to uncover the process

The analytical plan summarized below links these analytical techniques to the research questions and research methods (Table 2.10). Analysis will be will be conducted using the NVIVO software package

*Table 2.10 - Analytical Plan*

	<b><i>Focus</i></b>	<b><i>RQ</i></b>	<b><i>Actors</i></b>	<b><i>Process</i></b>	<b><i>Data source</i></b>
<i>Thematic Analysis</i>	Guides textual interpretation Tourists resource integration Psychological states Environmental influencers	1,2,3	Guide Tourist	Theme identification	Observation Interviews
<i>Structural Analysis</i>	Performance of stories	2	Guide	Disaggregation of the story structure and form	Observation
<i>Interactional Analysis</i>	Stories as a platform of engagement Narrative Co-construction Social relations Psychological states Actor roles	1,2	Guide/Tourist Other tourists Other Staff	How stories create connection, conversation and actor contribution	Observation Interviews
<i>Performative Analysis</i>	How the tour is performed Actor roles Environmental influencers	1,2,3	Guide/Tourist Other tourists Other Staff	Performance metaphor	Observation

## 6.0 Conclusion

This paper outlines the philosophical, theoretical and methodological pathway for the research of the co-creation of tourists experiences through stories at HHTA. It adopts a broad constructivist epistemology and an interpretivist paradigmatic position of symbolic

interactionism which suggests that the world is socially constructed and dependent on human interaction and interpretation. Consumer Oriented Ethnography is the chosen interpretive methodology that is flexible and adaptable to changes in the field based on the researchers learning and reflection. Huntington Castle, which offers daily tours is the selected case study site. Observations and interviews will take place according to the developed protocols, templates and interview guides which may be revised following reflection on the pilot phase. Random sampling of 24 tours for observation and convenience sampling for 30 semi structured interviews will be combined with a series of unstructured interviews with guides. The aim is to reach a point of saturation. A systematic, rigorous and reflective approach will minimise researcher bias and reduce participant reactivity. The purpose of using multiple methods is to crystallize findings rather than triangulate methods and data. Suitable interventions have been adopted to account for the ethical considerations of participant consent and privacy. Narrative analysis will be undertaken to elicit the process of co-creation, the role and function of actors and the contextual influencing dimensions. The study is limited by its use of a single case study and the lack of generalizability inherent in the chosen research strategy. However, the rigor attached to the research design means it could be replicated at other tourism sites.

### ***Appendix 2.1 - Crotty's Framework***

	<b>Definition</b>	<b>Examples</b>
Epistemology	The theory of knowledge embedded in the theoretical perspective and thereby in the methodology.	Objectivism, Constructionism, Subjectivism, <i>(and their variants)</i>
Theoretical Perspective	The philosophical stance informing the methodology and thus providing a context for the process and grounding its logic and criteria.	Positivism (and post-positivism), Interpretivism, Symbolic interactionism, Phenomenology, Hermeneutics, Critical inquiry, Feminism, Postmodernism, <i>etc.</i>
Methodology	The strategy, plan of action, process or design lying behind the choice and use of particular methods and linking the choice and use of methods to the desired outcomes.	Experimental research, Survey research, Ethnography, Phenomenological research, Grounded theory, Heuristic inquiry, Action research, Discourse analysis, Feminist standpoint research, <i>etc.</i>
Methods	The techniques or procedures used to gather and analyst' data related to some research question or hypothesis	Sampling Measurement and Scaling, Questionnaire, Observation • participant • non-participant Interview, Focus group, Case study, Life history Narrative, Visual ethnographic methods, Statistical analysis, Data reduction, Theme identification, Comparative analysis, Cognitive mapping, Interpretive methods, Document analysis, Content analysis, Conversation analysis, <i>etc.</i>

Source : Adapted from Crotty, 1998.

## Appendix 2.2 – Survey of Methodologies

<b>Tourism Experience</b>		
Quantitative	Io (2013); Calver and Page (2013); Kim et al., 2012; Kim, Ritchie et al., 2012; Chen and Chen (2010) Hughes et al. (2013); Taheri, Jaheri and O’Gorman (2014) Ali et al., 2013; Ali et al., 2015; Bryce, Curran, O’Gorman and Taheri (2015); Kang and Gretzel (2012)	Survey  Survey – Importance Performance Scale – Partial Least Squares(PLS) Survey – Structural Equation Modelling (SEM)
Qualitative	Arnould and Price, 1993; Matteucci, 2013  Neuhofer et al., 2013	Ethnography: Observation, interviews, photo elicitation Multiple case study
Mixed	Sheung and Chen 2012;	Auto-ethnography, survey
<b>Stories in Tourism</b>		
Qualitative	Chronis 2005; 2008; 2015a; 2015b; Chronis and Hampton 2008; Chronis et al., 2012 Byron 2012 Hodge 2011; Chronis 2012; Ziakis 2014 Mathisen 2012; 2014	Ethnography: Observation, interviews, photo elicitation  Phenomenology Mixed: survey, semi structured interviews, observations
Quantitative		
<b>Co-Creation</b>		
Quantitative	Prebensen et al., 2013 Grissmann and Sauer 2012	Survey - SERVQUAL Survey – Structural Equation Modelling (SEM)
Qualitative	Baron and Harris, 2010; Rihova, 2014	Ethnography, observation, interviews



### ***Appendix 2.3 - Case Study Protocol***

<b>Protocol Purpose</b>	This case study protocol aims to provide guidance on how the the research will be conducted for this research which aims to “ <i>to determine how can interpretive storytelling act as an engagement platform and value enhancing strategic resource that impels the value co-creation journey and shapes tourist’s experiences</i> ” explored through three research questions which examine <ul style="list-style-type: none"> <li>• the process of co-creation</li> <li>• the role and function of the actors</li> <li>• the contextual influencing dimensions</li> </ul>
<b>Research Area</b>	Storytelling services marketing concept of experience co-creation in heritage tourism
<b>Research Setting</b>	The historic house heritage tourism site of Huntington Castle, Clonegal, Co. Carlow, Ireland
<b>Research Scope</b>	Examination of the onsite visitor experience of house and garden tours
<b>Access</b>	Full access has been granted by the house owners Alexander and Clare Durdin Robertson
<b>Data Collection Methods</b>	Observation and field notes Semi structured interviews Unstructured Interviews
<b>Field Procedures</b>	Observation and field notes (see Appendix 2.5 for protocol) Semi structured interviews (see Appendix 2.6 for protocol) Unstructured interviews (see Appendix 2.7 for protocol)
<b>Case study report</b>	Integrated into DBA research thesis

#### ***Appendix 2.4.1 – Spradley’s Observational Dimensions***

Criteria	Description
<b><i>Actors</i></b>	People
<b><i>Space</i></b>	Physical setting
<b><i>Objects</i></b>	Physical things
<b><i>Acts</i></b>	Small units of behaviour
<b><i>Activities</i></b>	A set of related acts
<b><i>Events</i></b>	Bundle of themed acts
<b><i>Time</i></b>	Time of day, week, month, season
<b><i>Goals</i></b>	Underlying motivations
<b><i>Feelings</i></b>	Emotional responses

Source: Based on Spradley, 1980

#### ***Appendix 2.4.2 – Whitehead’s Observational Dimensions***

<b>Criteria</b>	<b>Description</b>
<i>Space</i>	The nature of the space utilized in the social setting
<i>Objects</i>	The material culture found in the social setting and how it is organized
<i>Individual Actors</i>	Actors within the setting and their specific characteristics
<i>Social Systemic Context</i>	Networks of the actors in the Setting i.e. actor groups
<i>Behaviours</i>	Carried out in a socio-cultural setting (acts, activities, events)
<i>Language</i>	Used by the actors in the space
<i>Expressive Culture</i>	Forms of Expressive Culture found in the social setting beyond general language (e.g., music, song, dance, art, architecture, etc.)
<i>Patterns of Interaction</i>	Carried out by the actors within the social setting
<i>Discourse Content</i>	As reflected in the language, expressive culture and social interactions the actors in the social setting
<i>Emotional Level</i>	Of the discourse
<i>Ideational Elements</i>	Beliefs, attitudes, values, significant symbolisms present
<i>Broader Social Systems</i>	That might influence the actor, behaviours, and ideations
<i>Physical Environment</i>	Element within or surrounding a specific social setting
<i>Goals, Motivations, Agendas</i>	Of individuals and groups of the actors within the social setting.
<i>Human Need</i>	Fulfillment that is attempted or met within the social setting or interaction.

(Source: Based on Whitehead, 2005)

## Appendix 2.5 – Protocol for Observation

<b>Protocol Purpose</b>	<p>This observational protocol aims to provide guidance on how the the research will be conducted for this research which aims to “<i>to determine how can interpretive storytelling act as an engagement platform and value enhancing strategic resource that impels the value co-creation journey and shapes tourist’s experiences</i>” explored through three research questions which examine</p> <ul style="list-style-type: none"> <li>• the process of co-creation</li> <li>• the role and function of the actors</li> <li>• the contextual influencing dimensions</li> </ul>
<b>Introduction</b>	<p>The objective is to allow the participants understand what, how and why of this observation exercise.</p> <p>“ My name is Jacqui Doyle and I am a doctorate student from Waterford Institute of Technology. I am undertaking research on how stories are employed in historic house tours by observing both you as tourists and [name] our guide. I will make some notes during the tour with no specific reference to any individual. So, if everyone is ok with that, we can commence and enjoy your tour”.</p> <p><i>The researcher will not participate in any tour where there are expressed objections to her presence.</i></p>
<b>Research Setting</b>	<p>Tours at Huntington operate every day at 2pm, 3pm, 4pm and 5pm. Tickets are purchased in the coffee shop and the tour commences at the front door of the castle. The average number of participants is 15 and average tour time is 30-40 minutes.</p>
<b>Pilot Observation</b> 5-9 July 2017	<p>Passive Participation to become familiar with</p> <ul style="list-style-type: none"> <li>• Tour meeting and organization</li> <li>• Tour pathway, key components and timeframe (Process RQ1)</li> <li>• The role of guides, tourists and other players (Actors RQ2)</li> <li>• The influencing personal, socio cultural and contextual dimensions (RQ3)</li> </ul> <p>And to develop</p> <ul style="list-style-type: none"> <li>• A template for recording observations</li> </ul>
<b>Reflection</b> 9-11 July 2017	<p>The contents and layout of the observation template will be refined based on learning from pilot phase</p>
<b>Observation</b> 12 -28 July 2017	<p>Passive to active participation using observational template</p>
<b>Tours</b>	<p>Random selection of 24 tours</p>
<b>Field Procedures</b>	<ol style="list-style-type: none"> <li>1. Introduced by Guide</li> <li>2. Introduction to research as above</li> <li>3. Record observations – template on clipboard</li> <li>4. Transcribe raw field notes into computer files</li> <li>5. Expand notes to rich descriptions</li> <li>6. Reflect for improvement</li> </ol>



## Appendix 2.6 - Protocol for Semi Structured Interviews with Tourists

<b>Protocol Purpose</b>	<p>This interview protocol aims to provide guidance on how the the research will be conducted for this study which aims to “<i>to determine how can interpretive storytelling act as an engagement platform and value enhancing strategic resource that impels the value co-creation journey and shapes tourist’s experiences</i>” explored through three research questions which examine</p> <ul style="list-style-type: none"> <li>the process of co-creation</li> <li>the role and function of the actors</li> <li>the contextual influencing dimensions</li> </ul>
<b>Introduction</b> Specifying privacy, confidentiality and consent	<p>The objective is to allow the participants understand the what, how and why of this interview exercise.</p> <p>“My name is Jacqui Doyle and I am a doctorate student from Waterford Institute of Technology. Thank you for taking time to talk with me today. I am undertaking research on how stories are employed in historic house tours by interviewing you as tourists. I would like to understand your thoughts and feelings about the tour you have just experienced. The purpose is to have a relaxed conversation with you and I will pose some questions. There are no good or bad, right or wrong answers and I would encourage you to say in your own words, what you really think and feel. If it is ok with you, in order to aid the efficiency and accuracy of this research, I will be recording the interview on my mobile phone which I will place on the centre of the table.</p> <p>“I would like to get your consent to conduct the interview together with some back ground information, please be assured that everything you say is confidential and strictly for my research use only.”</p> <ol style="list-style-type: none"> <li>Participant Information Sheet</li> <li>Tourist Consent Form</li> <li>Interview Log</li> </ol>
<b>Research Setting</b>	Interviews will take place at the coffee shop at Huntington directly after the tour.
<b>Pilot Interviewing</b> 5-8 July 2017	<p>Test ethnographic questions</p> <p>Test field procedures</p>
<b>Reflection</b> 9-11 July 2017	<p>Revisions to Ethnographic questions</p> <p>Revisions to field procedures</p> <p>Measures to reduce researcher bias</p> <p>Measures to reduce participant reactivity</p>
<b>Interviews</b> 12 -28 July 2017	Conduct interviews according to revised protocol and question guide
<b>Duration</b>	20 minutes
<b>Sampling Method</b>	Convenience Sampling of those available to undertake the interview for 30 interviews
<b>Field Procedures</b>	<ol style="list-style-type: none"> <li>Guide will ask for one group to volunteer to engage in interview</li> <li>Researcher and interviewees will go to the coffee shop</li> <li>Introduction as above including information sheet, consent form and log</li> <li>Commence recording</li> <li>Conduct interview according to interview question guide</li> <li>Make notes on relevant issues</li> <li>Thank each participant</li> <li>Terminate recording</li> <li>Transcribe raw field notes into computer files</li> <li>Expand notes to rich descriptions</li> <li>Reflect for improvement</li> </ol>

## Appendix 2.7 - Protocol for Unstructured Interviews with Guides

<b>Protocol Purpose</b>	<p>This interview protocol aims to provide guidance on how the the research will be conducted for this study which aims to “<i>to determine how can interpretive storytelling act as an engagement platform and value enhancing strategic resource that impels the value co-creation journey and shapes tourist’s experiences</i>” explored through three research questions which examine</p> <ul style="list-style-type: none"> <li>the process of co-creation</li> <li>the role and function of the actors</li> <li>the contextual influencing dimensions</li> </ul>
<b>Introduction</b> Specifying privacy, confidentiality and consent	<p>The objective is to allow the guide to talk freely on topics related to the guided tour.</p> <p>“My name is Jacqui Doyle and I am a doctorate student from Waterford Institute of Technology. Thank you for taking time to talk with me today. I am undertaking research on how stories are employed in historic house tours by interviewing you as the guide. I would like to understand your thoughts and feelings about the tours you have just delivered. The purpose is to have a relaxed conversation to hear your side of the ‘story’. There are no good or bad, right or wrong answers and I would encourage you to say in your own words, what you really think and feel. If it is ok with you, in order to aid the efficiency and accuracy of this research, I will be recording the interview on my mobile phone which I will place on the centre of the table.</p> <p>“I would like to get your consent to conduct the interview together with some back ground information, please be assured that everything you say is confidential and strictly for my research use only.”</p> <ol style="list-style-type: none"> <li>Participant Information Sheet</li> <li>Guide Consent Form</li> <li>Interview Log</li> </ol>
<b>Research Setting</b>	Interviews will take place at the coffee shop at Huntington directly after the tour.
<b>Pilot Interviewing</b> 5-8 July 2017	<p>Establish rapport with the guide</p> <p>Determine the feasibility of an unstructured approach</p>
<b>Reflection</b> 9-11 July 2017	<p>Possible topics to guide the interviews</p> <p>Revisions to field procedures</p> <p>Measures to reduce researcher bias</p> <p>Measures to reduce participant reactivity</p>
<b>Interviews</b> 12 -28 July 2017	Conduct interviews according to revised protocol and question guide
<b>Duration</b>	Duration is likely to vary according to the availability of the guide
<b>Sampling Method</b>	Total population sample of both guides. Series of interviews at end of each tour day.
<b>Field Procedures</b>	<ol style="list-style-type: none"> <li>Researcher and interviewees will go to the coffee shop</li> <li>Introduction as above including information sheet, consent form and log</li> <li>Commence recording</li> <li>Make opening grand tour question</li> <li>Make notes on relevant issues</li> <li>Thank the guide</li> <li>Terminate recording</li> <li>Transcribe raw field notes into computer files</li> <li>Expand notes to rich descriptions</li> <li>Reflect for improvement</li> </ol>

## ***Appendix 2.8 – Participant Information Sheet***

### **Participant Information Sheet**

**Research:**        **Storytelling in Irish Tourism**

Dear participant,

Thank you for agreeing to participate in this research. The following provides some information on the process.

#### **Purpose of the interview**

The research entitled “The Power of Storytelling in Irish Tourism” is being conducted as part of my Doctorate studies at Waterford Institute of Technology. The purpose of this interview is to discover your thoughts and feelings on the tour you have just experienced/delivered. The information you provide could contribute to understanding how we currently use stories in the tourism experience and facilitate better experiences in the future.

#### **Dissemination of the research**

The results of this research will only be used for academic purposes.

#### **Anonymity of the interviewee**

You will remain completely anonymous and your name will be immediately substituted with a pseudonym. Your personal details will only be known to the researcher and for the purposes of academic clarification by senior academic staff at WIT.

#### **Format, length and recording of the interview**

This interview is a conversation where I will ask some questions about the tour to understand your perspective. To save me writing everything down, my mobile phone will record the interview so that I can incorporate it into the analysis later. The interview will last 20 minutes (tourist).

#### **Consent**

We adhere to strict ethical standards and any information you provide will be treated confidentially and no individual will be identified in the published thesis. Interview recordings and personal information will be stored securely and destroyed following the study.

Thank you in advance for your help with this research project.

Jacqui Doyle,  
DBA Research Project  
Waterford Institute of Technology



## ***Appendix 2.9 – Participant Consent Form (Tourist)***

### **Participant Consent Form (Tourist)**

**Research:**        **Storytelling in Irish Tourism**

Thank you for agreeing to take part in the research. Following the researchers explanation of the interview process, you are asked to give your consent by signing this form.

I understand that:

1. I am engaging in this research on a voluntary basis.
2. I can withdraw at any time
3. My personal information is for research administrative purposes only and will not be made known or shared with any third parties and destroyed on completion of the study.
4. The recording of my interview will be destroyed on completion of the study.
5. Excerpts from the interview may be used in the published thesis but complete anonymity is assured.

I agree to the use of audio-recording during the interview.

I have read and understand my rights and consent to participate in the project.

Signature: \_\_\_\_\_

Name: \_\_\_\_\_

Date: \_\_\_\_\_

## ***Appendix 2.10 – Key Informant Consent Form (Guide)***

### **Key Informant Consent Form (Guide)**

**Research:**        **Storytelling in Irish Tourism**

Thank you for agreeing to take part in the research. Following the researchers explanation of the research process, you are asked to give your consent by signing this form.

I understand that:

1. I am engaging in this research on a voluntary basis.
2. I can withdraw at any time
3. I will contribute to this research by sharing my personal views on guiding, storytelling and the delivery and management of tours.
4. My personal information are for research administrative purposes only and will not be made known or shared with any third parties and destroyed on completion of the study.
5. The recording of my interview will be destroyed on completion of the study.
6. Excerpts from the interview may be used in the published thesis but complete anonymity is assured.

I agree to the use of audio-recording during the interview.

I have read and understand my rights and consent to participate in the project.

Signature: \_\_\_\_\_

Name: \_\_\_\_\_

Date: \_\_\_\_\_

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## PREFACE

As the paper series progressed and the subject areas were further explored, it became evident that some initial theoretical and methodological thoughts appeared less relevant. In particular, two areas outlined in paper 1 and 2, became problematic; the use of CCT as a theoretical base and the performance metaphor as a method of inquiry and analysis. These were discontinued and this preface explains the rationale for doing so.


The decision to cease pursuing dramaturgy and the performance metaphor as a means to explicate the performance and process was taken following further exploration of this method and its value. Critics of the performance metaphor suggest that as an operational stage management tool, it offers a superficial view of the service and adopts a supply side perspective reducing tourists to passive spectators (McGrath and Otnes, 1995; Morgan et al., 2008). As a result, production and consumption are separated and distanced and little insight into the interactivity of actors can be gleaned (Mosio and Arnould, 2005). Consequently application of the performance metaphor has limited value in the study of co-creation (Rodie and Kleine, 2000). Post performance studies have taken place (Ek et al., 2008; Morgan et al., 2008), yet, the performance metaphor still needs to more fully address the active and interactive role of the modern tourist and consequently “tourism demands new metaphors based more on being, doing, touching and seeing rather than just ‘seeing’” (Perkin and Thorns, 2001, p. 189). Additionally, the framework’s operational focus does not interrogate the drama content or stories (Mosio and Arnould 2005). On balance this author considered that given the focus on interaction, co-creation and stories, the performance metaphor was not the most appropriate method to adopt for this study. The qualitative ethnographic approach, where data is collected in context and examined through narrative analysis techniques offers a more in-depth understanding and a more comprehensive and complete picture of the role of stories, the co-creation process, the role of the actors within and the influencing dimensions.

Paper 1 suggests that Consumer Culture Theory (CCT) will be used to examine the environmental and personal dimensions influencing co-creation (RQ3). Specific reference to CCT has been discontinued for two reasons. Firstly, CCT explores the ‘lived experience’ taking cognizance of the surrounding sociological and institutional conditions. Askegaard and Linnet (2011), take this into consideration in their “context

of contexts”, which is a “broad interpretation of social constructionism” (p.381). They advocate consideration of social, cultural, political and institutional contexts. This is the chosen epistemology for this study, as it is broader than CCT, it therefore renders CCT redundant in this research context. Furthermore, CCT is the proposed theory underpinning Service Dominant Logic (SDL) and they both recognize the performative nature of value co-creation and share similar views on resources (Jaakkola et al., 2015). This similarity renders the use of both as unnecessary and dual continuance would only serve to complicate rather than clarify the understanding of the Story Enhanced Tourist Experience (SETE).

Lastly, the researcher acknowledges receipt of WIT ethical approval as referred to in paper 2 and presents a copy of the approval letter under appendix 1. The recommendations within were addressed in the research study.

## Appendix 1 – Ethics approval

Institiúid Teicneolaíochta Phort Láirge		Waterford Institute of Technology	
Port Láirge, Co. Wick	Waterford, Ireland		
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February 12<sup>th</sup>, 2018

Dear Jacqui,


I acknowledge receipt of your application for ethical approval for your study titled, *'The power of storytelling in the co creation of tourism experiences'*.

The Committee has reviewed the submission and is satisfied to approve your application. There were two particular items that were highlighted at the meeting and I am including these below for noting:

1. In the Information sheet provided, and in particular in the section in regard to dissemination of findings, limited reference is made to the owners of Huntington Castle. The Committee were of the view that there may be scope to disseminate summary results to the owners by way of an update following completion of your work.
2. While some concerns were expressed in respect of covert recording of tour participants, (bottom of page 3); the Committee notes your assertion on p.5 that *'...any tourist comments on this audio recording were excluded from the data analysis'*.

I appreciate you taking the time to submit your application and we wish you well with your future research endeavours,

Kindest regards,



Professor Denis Harrington, Head of Graduate Business and Chair of WIT School Ethics Committee

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## Paper 3

## **RESEARCH PAPER SERIES**

### **Paper 3: DATA COLLECTION AND PRELIMINARY ANALYSIS**

#### **“The Power of Storytelling in the Co-creation of Tourism Experiences”**

##### **ABSTRACT**

This study explores how storytelling can enhance the tourism experience in a single ethnographic case site, the Historic House Tourist Attraction of Huntington Castle, Ireland. The ethnographic study concentrates on the co-creation of experiential value between the tourist and tour guide and aims to define this process, the role of the actors involved and the influencing dimensions. This paper, as the third in a series of four, concentrates on detailing the data collection process and outlining the proposed approach to data analysis. The Consumer Oriented Ethnographic techniques employed include observations, field notes and interviews to generate data in the form of stories, supported by the reflections maintained throughout the study by the researcher. Commencing with an exploratory study the research instruments and methodology were piloted and the resultant learning applied to improve the process for the main phase of data collection. In total, 22 tours were observed, 8 unstructured interviews with the tour guides and 24 semi structured tourist interviews which captured the voices of 58 tourists.

**Key words:** ethnographic case study, storytelling, tourism experience, narrative analysis

## 1.0 Introduction

The emphasis on storytelling in tourism is founded on the premise that superior experiences emanate from interactive encounters where tales of people and place are a means to inform, educate and entertain tourists. Storytelling has been advocated as a co-creation tool that can act as a catalyst in the co-creation process (Mathisen, 2014), described as the specific moment “when tourism consumption and tourism production meet” (Andersson, 2007, p. 46). However, current research exhibits significant gaps in defining what is meant by the term ‘storytelling’ and describing how the process of co-creation of experience occurs, the actors involved and the influencing dimensions therein (Olssen, 2013; Moscardo, 2010). This dearth of knowledge has implications for tourism managers who struggle to design and deliver story based experiences in Historic House Tourist Attractions - HHTA (Cox, 2015), propelling the need for the current study. Responding to this challenge, this study explores how guides and tourists engage to jointly create experiential value through storytelling.

The study centers on the co-creation of the experience process and the contextual influencing dimensions as it examines how actors (tourists and guides) co-create value as pleasurable experiential moments through the practice of story based guided tours. It proposes that storytelling acts as a co-creation tool, enabling the guide to interact, forge a connection with and engage the tourist in the experience. The perceived authenticity of objects and other aspects of the physical storyscape contribute to the tourist’s emotional and cognitive states during the experience. This Ethnographic Case Study (ECS) facilitates the exploration of how storytelling acts as an engagement platform and value enhancing strategic resource that impels the value co-creation journey and shapes the tourist’s experiences. Its purpose is to explore experience co-creation between guide and tourist during guided tours of the observed HHTA. The aim is to determine the co-creation *process* and *performance*, the role and function of the *people* (guide and tourist) involved, how and when they derive value or experience *pleasure*, what elements of the environment or *place* influence them and garner their *perspective* on how they feel and think during the experience. It seeks to answer the question, ‘*How can interpretive storytelling act as an engagement platform and value enhancing strategic resource that impels the value co-creation journey and shapes the tourist experiences at a HHTA?*’ The overriding goal is to develop an operational framework for the Story Enhanced



## Tourism Experience (SETE).

Applying an ethnographic approach to the research study was deemed appropriate to help identify “operational links between events over time” (Fusch et al, 2017, p. 926), in this case, the co-creation of the tourism experience. The tourist’s active participation and contribution engenders positive cognitive and emotional responses, which contribute to a hedonic experience. Value is therefore co-created in these pleasurable moments of interaction. By locating the research in a natural setting which facilitates the recording of processes as they actually occur, it enables the researcher to enter into dialog with the researched to collaboratively form a meaningful reality (Goulding, 2005; Ren et al., 2010; Stark and Torrance, 2005; Walsham, 1995; Yin, 2003). Accordingly, by providing an understanding of ‘how’ experiences are socially constructed in a real life context, they are a suitable approach to elicit the process of co-creation and the dual perspective of guide and tourist (Yin, 2003). The purpose of this paper is to describe the operational detail of the research study, define the proposed analytical strategy and explicate how this process will anatomize and disentangle the research questions to elucidate critical managerial insights of the SETE.

### *1.1 Selecting the Research Site and Negotiating Access*

Arnould et al. (2006) propose that a studied context gives “theoretical stories veracity and texture” and highlight that some contexts lead to more interesting insights and contribute to theory building (p. 107). Similarly, storytelling authors recommend that to effectively capture the audience the site must be a “thematized and secure spatial enclave”, that is, a special or unique place which is secluded, safe and secure (Carù and Cova, 2007, p. 5). Their prescription for an ideal context is one with natural boundaries which facilitate the isolation of groups and processes and having the potential to engage the senses and emotions to stimulate discovery. As such, the researcher sought a single HHTA site in which to perform this ethnographic study. Having considered a number of alternatives, Huntington Castle in County Carlow was deemed an appropriate HHTA based on the research questions. Open every day from May to September, it offers guided castle tours, open garden access and has a coffee shop in the courtyard, where tour tickets are purchased. It is owned by Alexander and Clare Durdin-Robertson and has been in the same family since it was built in 1625. Huntington is an ideal ethnographic case study as

it provides a natural setting in a secluded enclave as there are no other buildings or commercial activities within sight (Carù and Cova, 2007). Thus, actors (tourists and their guides) can be observed by the researcher to capture the co-created tourism experience without outside interference. Castle tours are conducted by Alexander and his brother Harry, who are both passionate about their home and Janet Akl, an employed guide with an equal 'grá' [love] for the place (Tour guides 1-3). The castle has evolved in shape and purpose since the 1600s and the objects and artefacts within were accumulated over this time. The tour experience is founded on the castle's long narrative intermingled with the national historical narrative whilst simultaneously introducing authentic military, artistic and household objects. It is the genuineness of this naturalistic setting, the objects, and the story vignettes told by these experienced guides that can stimulate sensorial and affective responses.

The researcher covertly participated in two tours as a tourist in June 2017 to confirm her belief that this was an appropriate location for the research. She then negotiated site access with the Castle owners and explained how the research would be conducted by providing an outline of the research purpose and process by email. A series of research protocols and suite of consent forms were formulated to aid the research operational process and meet the ethical responsibilities of the research and relevant paperwork was provided to all participants (e.g. the Castle owners, tour guides and tourists) for consideration and signing. The study duration was agreed and was carried out over the period from June to August 2017.

### *1.2 Applying a Consumer Oriented Ethnography to the Data Collection Process*

Consumer Oriented Ethnography (COE) is a recommended methodology for examining actor interaction in the co-creation of experiences in a Service Dominant Logic (SDL) environment (Arnould and Wallendorf, 1994; Baron and Harris, 2010). It places a focus on the consumption practices of the tourist to explore meanings and processes in socio-cultural contexts, and therefore directly reflects the fields of inquiry outlined above (Arnould and Wallendorf, 1994; Arnould, 1998). For this research, the COE data collection techniques of observation, field notes and interviews were employed. Observation of tourists and guides actions, behaviour and speech events on live tours were complimented by subsequent interviews with both actors (tourist and guide) which

facilitated reflection and an opportunity to explicate how they interpret meaning from these storytelling practices. This methodology explored how value is socially constructed through interaction and participation by acquiring an emic and etic perspective to generate a holistic understanding of the SETE.

## *2.0 Primary Data Collection*

The researcher was afforded the opportunity to observe selected tours and talk to tourists after the tour ended. The tour processes and respective elements could therefore be segregated and disaggregated to reveal insights into individual and group behaviour. The data collected in this context is therefore likely to have latent links to existing literature on the co-creation of experiences, the potential to provide rich managerial insights to further understand the SETE and the capacity to contribute to the evolving theory on co-creation and storytelling in tourism experiences. Ethnography is a reflexive and flexible learning journey and consequently the research design altered during the course of field research. Jaimangal-Jones (2014) explains the evolving nature of ethnographic research by stating, “The combination of methods, flexibility surrounding their implementation and their exploratory nature, also allows for continual reflection on the data collected, thus shaping the research process through raising further lines of enquiry” (p. 42). The pilot approach is an ideal vehicle for reflective practices, they allow a series of learning episodes and a natural point at which to revise, refine and improve the research techniques. The opportunity to practice the art of observation and interviewing in the chosen setting was of enormous benefit under this guise as detailed below.

## *2.1 Pilot Study, June 2017*

Four guided tours of the Castle take place each day on the hour (2 pm to 5 pm) during high season and last approximately 40 minutes, and three tours were observed as a part of the pilot study incorporating 5 semi structured interviews undertaken with 11 tourists and 2 unstructured interviews with 2 guides.

### *2.1.1 Pilot - Observation*

The practical operational issues of recording observations came to the fore during the pilot phase. With the central focus on stories and how they are told, the pilot observation

involved recording the guides script, activities and choreography of the tour, coupled with noting actor (tourist, guide) interaction and their reaction to the material culture and environment. This took place in real time and in documenting the detail of one significant moment, the researcher found herself losing pace with the tour and failing to capture subsequent events of perhaps equal significance. In addition, recording the temporal flow to identify the process proved difficult. The researcher was aware that “field notes are always selective: it is not possible to capture everything” and that many field notes are “jottings, snatched in the course of observed action” (Hammersley and Atkinson, 2007, pp. 142-3). However, on reflection, the researcher sought to improve the efficiency of recording actual events and the quality of data derived from the observations and reconsidered the ‘what’ and ‘how’ of taking notes in the field. It was decided that recording the tour on a mobile telephone’s recording function, which was placed in the researcher’s handbag, would allow the researcher to focus on the behaviours whilst capturing the spoken word verbatim. It would also facilitate analysis on the discourse of the stories, and simultaneously capture the moment by moment flow temporal account of each tour. Using voice recording to supplement field notes in this way is advocated by Arnould and Wallendorf (1994). This did not dispense with taking field notes, rather, it allowed the researcher to focus on observing and recording behaviour, actions and interactions (Hammersley and Atkinson, 2007). From an ethical perspective, the voice recorded on the tour was 95% the tour guide, who was fully aware the recording was taking place.

To streamline the observational process a template to record observations was devised based on Whitehead’s (2005) taxonomy of key elements as a means to organize the field notes. The purpose of the template was fourfold, firstly to prompt the researcher on what to observe; secondly, as a systematic method to record observations across tours and tour guides; thirdly, to ensure the smooth and effective operation of the observations; and fourthly, to act as a basis for *a priori* coding. Initially, the template had three sections; Place, People, and Process. During the pilot study, this template evolved and was adjusted to comprehensively capture the elements that were idiosyncratic to this research purpose and setting. Some of Whitehead’s (2005) categories were deleted, such as, *motivations, goals and agenda* as these were difficult to determine through observation in this context. Others were renamed such as ‘*objects*’ which was expanded to include the complete material culture of the house. Many more categories that specifically relate

to this study were added, such as stories relating to the historic setting and categories such as interaction were given greater emphasis. The first section, *place* looked at the physicality of the storyscape which remained constant across all tours. The second section *people* focused on the tourists, guides and other individuals which varied for each tour. The third section concentrated on the tour *process* and how it was organized and delivered. Accordingly, observations in the field focused on the research questions by recording processes and events associated with the guide and the tourist and their interaction with *place*. The final template is shown in Appendix 3.2.

### 2.1.2 *Pilot –Tourist Interviews*

When interviewing tourists, the objective was to access the tourists mind and garner their individual experience of the tour in order to understand the meaning they attach to storytelling events and related behaviour. Prior to the interview, a note was made on gender and a guesstimate of age included, no personal data was sought. In each interview there was a period of ‘small talk’ to relax participants and establish a rapport and thus minimise reactivity. Interviews often commenced with questions from the participants about aspects of the resident family, castle and history that occurred to them during the tour. These questions were briefly answered where possible to deepen the rapport.

It is not uncommon for people to have difficulty in understanding the question or be unable to express themselves, a finding emulated in this study. As the ethnographic interview is conversational, these difficulties were overcome by paraphrasing the question and adding an example or probing for further clarification to their responses. In the pilot study, one interview yielded very little quality information as the participants provided superficial answers only and did not respond well to probing questions. The pilot interviews also provided an opportunity for the researcher to practice managing the interview relationship and ensure understanding of the purpose of the study (Patton, 1990), thus these interviews followed the identified protocol and sequence of questions. The researcher checked if the questions were readily understood or needed rephrasing or reordering, thereby, eradicating potential errors (Hennink et al., 2011).

The pilot interviews largely confirmed the themes and content of the proposed questions. However, two key learning points emerged. Firstly, tourists did not always understand

the question and rephrasing or providing examples was required and secondly, many tourists had difficulty expressing themselves which resulted in constant probing for clarification. Armed with this knowledge, some questions were rephrased, potential examples identified and gentle probes formulated. For example, the questions which were originally phrased as “Did the tour impact on you mentally?” or “Did the tour affect you emotionally?”, were made more understandable and split to reduce complexity. These were restated as, “Was there any stage during the tour, where you could envisage the scene being described in your mind’s eye?” If no response was forthcoming, an example was offered, “For instance, when he was talking about the maid who did the washing by hand, and described it as “she was up to her armpits in water and suds, rubbing clothes against a washboard” were you “able to see that scenario?”, followed by “Was there another scenario that captured your imagination?” Once the tourist had identified and described this situation, follow up questions of, “What were you thinking?”; “What were you feeling?” elicited the mental and emotional states associated with this story. This resulted in an improved interview instrument as shown in Appendix 3.3.

### *2.1.3 Pilot – Guide Interviews*

Accessing the minds of the guides was of equal importance to achieve a balanced view of the co-creation process. Guide interviews followed the identified interview topics (Appendix 3.4) and were unstructured and conversational in approach. This allowed the researcher to get to know each guide and gain an insight into their behaviour, actions and performance. Aspects of the recently observed tours formed the starting point of the conversations, which included topics such as; assessing the requirements of the audience, differences between weekday and weekend visitors, stories that work for different groups, interaction with tourists, depth of historical information given and sought after in each tour and tour management. The guides were very willing to share their knowledge and explain why they did certain things in one tour and not the next. They were eager for the researcher to understand the tour they had just experienced. These pilot interviews confirmed that unstructured interviews were the most appropriate technique in this ECS and facilitated greater understanding of future observations.

#### 2.1.4 Key Outcomes from the Pilot Study

The research questions and theoretical perspectives provide guidance on the units of analysis or areas of interest which were initially termed process (RQ1), actors (RQ2) and context (RQ3). Reflection on the key outcomes from the pilot study indicated a change in nomenclature was required to encompass all facets and adequately distinguish them from each other. In doing so, the research questions would become clearer. RQ1 aims to explore how storytelling is employed in the co-creation of the experience. This incorporates not only the *process* as a record of the sequence of events, but also, the *performance* which examines how the stories are delivered. The word *context*, as it was being used, was too broad to sufficiently portray all the physical, social, emotive and cognitive aspects of the experience. *Social*, referred to social relations with the guide and other tourists, which does have an influencing affect, but rather than being on the periphery, it was more central to the co-creation process in the pilot study. Therefore, the term *actors* used in RQ2 was renamed *people* to include social relations with the guide and other tourists. The second part of RQ2 seeks to determine the moments of truth where value is co-created, that is, where *pleasure* is experienced. The remaining dimensions of RQ3 referred to the physical context and tourist states of mind, which for the purpose of simplicity and clarity have been divided and renamed *place* and *perspective*. Consequently, the six units of analysis are;

***Process*** – How the tour unfolds – the chronological and co-creative nature of the experience

***Performance*** – The nature of how heritage stories are told and received

***People*** – Who is involved – tour guides, tourists interviewed, other tourists, other staff

***Pleasure*** – Where is value co-created – pleasurable moments of truth

***Place*** – What are the physical influences – the tour setting and objects of the storyscape

***Perspective*** – What are the tourist's cognitive and emotional responses to the experience.

The revised research questions and propositions are reflected on Table 1 below.

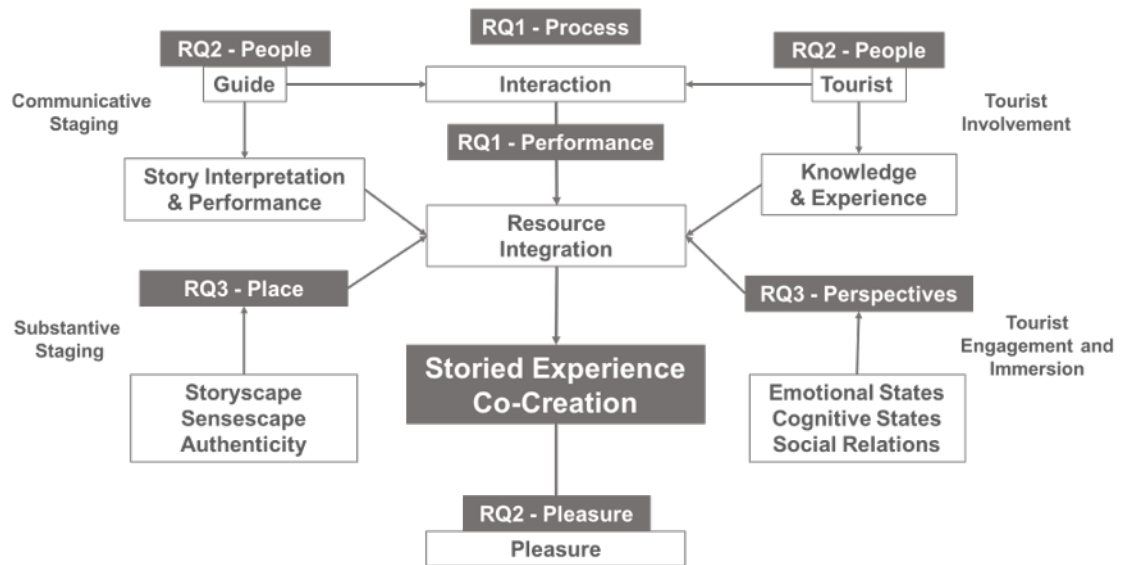
Table 3.1- Revised Research Questions, Propositions, Units of Analysis

The Power of Storytelling in the Co-creation of Tourism Experiences							
How can interpretive storytelling act as an engagement platform and value enhancing strategic resource that impels the value co-creation journey and shapes tourist’s experiences at a HHTA?							
Research Questions	Propositions	Observation Objective	Tourist Interview Objective	Guide Interview Objective	Units of Analysis	Narrative Analysis	
RQ1 How are stories employed ( <i>performance</i> ) in the co-creation of the experience ( <i>process</i> )?	P1 Storytelling facilitates connection, conversation and co-contribution	To understand what happens during the experience; To collate the heritage stories told during the tour To observe how the stories are told / received/ co-constructed	To ascertain the tourist’s perception of the process and performance  To ascertain how the tourists connect with the stories  To determine how tourists contribute to the co-construction of the story	To ascertain the guides perception of the process and performance  To ascertain how the guides deliver or perform the stories to engage tourists  To determine how guides view the tourist’s role	Performance  Process	Structural Analysis	Thematic Analysis
RQ2 What is the role and function of the guide and tourist ( <i>people</i> ) in this process?  Where is the locus of value co-creation ( <i>pleasure</i> )?	P2 (a) Actors are co-dependent active performers (enabler/ responder)  (b) Actors co-create value in the pleasurable moments of interaction	To understand guide and tourist behaviour and interaction in co-creation  To observe and identify the points that appear to be pleasurable for the tourist	To understand the tourist’s perception of their role in co-creating the experience  To determine their pleasurable moments as the the points of value co-creation  To understand the nature of these pleasurable moments	To understand the guide’s perception of their role in co-creating the experience  To determine their perception of the location and nature of the pleasurable moments as the the points of value co-creation	People  Pleasure		
RQ3 What environmental, dimensions ( <i>place</i> ) influence the co-creation process?  What personal dimensions ( <i>perspective</i> ) influence the co-creation process?	P3 (a) Experiences are embedded in the physical and social context  (b) The co-creation of the SETE contributes to the cognitive and affective outcomes essential for a pleasurable experience	To identify the internal personal factors and external environmental dimensions which appear to affect tourists	To identify the tourists perception of the internal personal factors and external environmental dimensions that positively influence them cognitively and emotionally	To identify the guides perception of the internal personal factors and external environmental dimensions that positively influence tourists cognitively and emotionally	Place  Perspective		
Stories as Data		Observational Stories	Tourist Stories	Guide Stories	Heritage Stories		
		Thematic Analysis				Structural Analysis	Narrative Analysis



In exploring experience co-creation between guide and tourist during guided tours, the aim is to determine the co-creation *process* and *performance*, the role and function of the *people* (guide and tourist) involved, how and when they derive value or experience *pleasure*, what elements of the environment or *place* influence them and how they feel and think during the experience (Table 3.1). Identifying these units of analysis further illuminates the conceptual model shown below in Figure 3.1. It shows the way (*process*) guides and tourists (*people*) interact with each other in the physical environment (*place*) to actively engage in the experience (*performance*) which affects tourists emotionally and cognitively (*perspective*), thus allowing them to derive pleasure from the experience.

Figure 1.1 – Revised Conceptual Model



## 2.2 Main Study, July – August 2017

Following refinement of the research instruments (see appendices), a random sample of tours was observed over 15 days on dates between 7<sup>th</sup> July and 19<sup>th</sup> August 2017. Following each tour, using the nonprobability convenience or opportunity sampling technique, tourists participating in these tours were invited to partake in the interview. The researcher was careful to incorporate different tour times on different days with different guides to capture a broad sense of the co-created experience. Guided by the previously established protocols for each technique during the pilot process, the main study data collection consisted of 19 tour observations (O1-O19), 19 semi structured interviews with 47 tourists (I1-I47) and 6 unstructured interviews with 2 guides (TG1/TG3, G3-G8) as detailed in Table 3.2.

*Table 3.2 – Data Collection Statistics*

<b>Method</b>	<b>Pilot study</b>	<b>Main study</b>	<b>Total</b>
Observations	PS1 to PS3	O1-O19	22
Tourist semi structured interviews	5 – PS1 to PS11 (11 voices)	19 – I1-I47 (47 voices)	24 (58 voices)
Tour guide unstructured interviews	G1-G2 (TG1 & 3)	G3- G8 (TG1 & 3)	8

\*See Appendix 3.1 for full participant details

When combined with the pilot data, 22 tours were observed, 8 unstructured interviews with the tour guides and 24 semi structured tourist interviews were completed (Table 3.2).

### *2.2.1 Main Study – Observation*

The researcher’s presence was acknowledged at the beginning of the tour allowing overt note –taking and the verbal content was audio recorded on the researcher’s mobile telephone recording function. The researcher was casually dressed to blend in and her behaviour aimed to be in-obtrusive to the natural working of the tour. It seemed that the tourists were not influenced by the researcher presence, yet, there were occasions where the guide’s performance could be construed as attempts at impression management (Goffman, 1959). This is a distinct possibility in any ethnographic endeavour however, it was not at a level to cause concern in the current study. The observation template served as a prompt for the researcher to direct attention to specific areas and as a means to record occurrences and thoughts. An example of a completed observation template is shown in Appendix 3.5.

On completion of the 16<sup>th</sup> tour, the researcher determined that saturation had been reached as no new information was emerging and “themes and examples are repeating rather than extending” (Mertens, 2014, p. 334). An additional three observations were completed to confirm saturation, thus reaching 19 observed tours. In total, 22 tours were observed in both phases of the research.

### 2.2.2 *Main Study – Tourist Interviews*

The interview objective was to access the tourist's mind and garner their individual experience of the tour in order to understand the meaning they attach to storytelling events and related behaviour. The refined approach resulting from the pilot study was applied; prior to the interview, a note was made on gender and guesstimate of age included, no personal data was sought. In each interview there was a period of 'small talk' to relax participants and establish a rapport and thus minimise reactivity. Interviews often commenced with questions from the participants about aspects of the resident family, castle and history that occurred to them during the tour. These questions were briefly answered where possible to deepen the rapport. Where appropriate, questions were paraphrased and examples or probing questions were added for further clarification to tourist responses. In the main study, 19 semi structured tourist interviews were carried out and the dyadic or family nature of those interviewed resulted in 47 tourist voices being captured. The point of saturation was deemed to have been reached following 16 interviews and was confirmed following a further three interviews. In total, 24 interviews capturing the voices of 58 tourists were undertaken in both phases of the research.

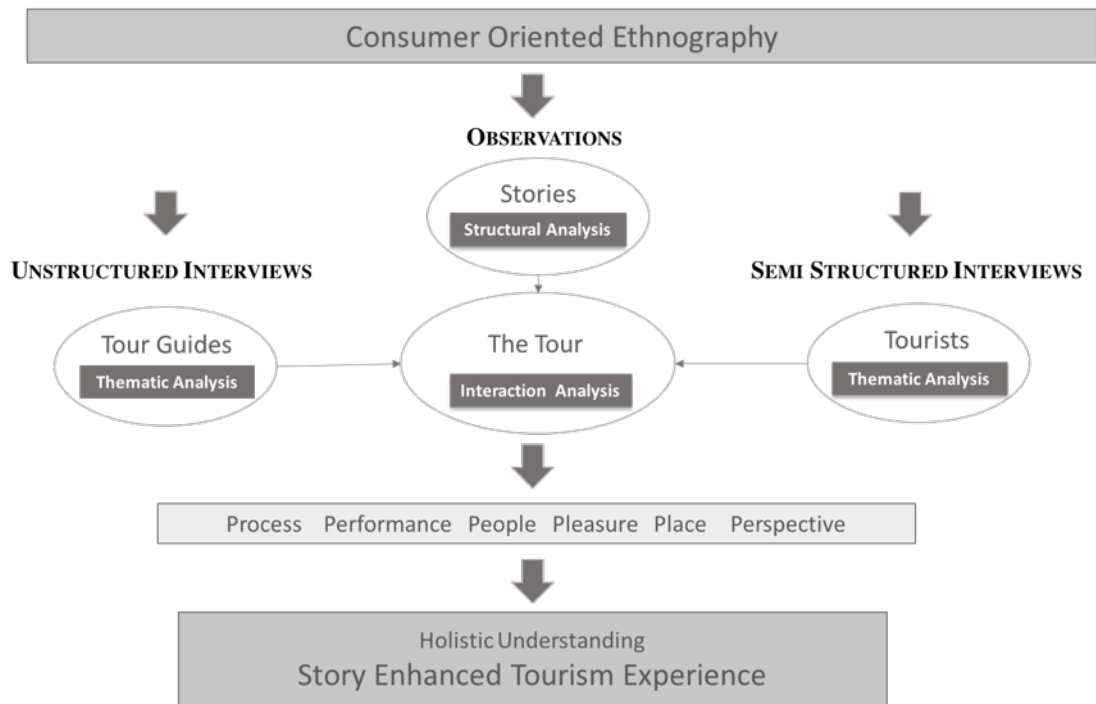
### 2.2.3 *Main Study – Guide Interviews*

Six interviews were carried out with the guides in the main study, supplemented by a number of informal chats with the guides. These unstructured interviews occurred when the guides were available, either before or after the observed tour. A series of three interviews with two guides (TG1 and TG3, TG2 was unavailable) were completed. Following transcription, the subject matter addressed was checked to ensure that the main topics outlined in Appendix xx were covered. Any outstanding topics were included in subsequent interviews to ensure completeness. In total, eight guide interviews were undertaken in both phases of the research.

## 3.0 *Data Analysis*

As an ethnographic study, its evolution over a number of phases identified the COE landscape of interaction/ performance and in doing so, facilitated the potential to analyse the data using the people, process, place, performance, pleasure and perspective lens (Figure 3.2).

Figure 3.2 – Research and Analytical Process



As the researcher reflected on the data collection process she was also mindful of the research questions, the literature on which the study was based in light of the analytical phase of the research process. Sampson (2004) supports this approach and contends that piloting extends to analysis and the value of piloting is found in “thorough coding and analysis in conjunction with a consideration of the theoretical or practical questions the project is designed to address. In the course of such analysis omissions and deficits inevitably emerge and unnecessary data also becomes evident” (p. 397). Thus analytical strategy is dependent on the purpose and nature of the research and the theoretical perspectives that inform them.

Adopting Reissman’s (1993, 2008) narrative approach, thematic, structural and interaction analysis are applied in this study. *Narrative analysis* can be applied to diverse texts selected and communicated as a sequential story and that provide meaning (Reissman, 1993). *Thematic analysis* focuses on content to uncover similarities and divergences clustered into themes. *Structural analysis* focuses on how the stories are formed and performed in each tour. This information provides a springboard from which *interactional analysis* examines the physical and dialogic interaction between actors (e.g. guide, tourist and others). The goal is to identify and understand pleasurable moments

by examining the process of people interaction in the HHTA tour and isolating the pleasurable moments and exploring the performance of the actors at these crucial points.

### 3.1 *Narrative Analysis (stories)*

As the data was in the form of stories told in the first person, narrative analysis was deemed most appropriate technique in the current study. Narratology provides an insight into how tourists construct reality by understanding how co-created experience is formed and transformed into a meaningful story. Rickly Boyd (2010) contends that narrative analysis is a valuable addition to tourism studies and has previously been employed to elicit critical insights into the minds of individuals (Cary, 2004; Gabriel, 1991; Morgan and Pritchard, 2005). There are three types of stories that were used as data for analysis in this research study;

Firstly, Heritage stories, which are defined in the literature review as “the use of polysemic and polyphonic metanarratives, complete with plots (tragic, romantic, comic and satire), characters and context, designed to convey history in an understandable and memorable way”. This is an interactive dialogical performance, where the story is interpreted and performed by the guide and (re)interpreted, completed and ultimately mentally co-constructed in the mind of the tourist with cognitive and emotional affects (see Table 3.1). These stories are central to the SETE requiring the interaction and participation of both guide and tourist and thereby serve as the foundational building blocks on which experiential value is co-created. Examining these stories and how they are told and received provides an insight into the *process*, *people* and *pleasure* units of analysis.

Secondly, there are the tour guides and tourists’ oral narratives of personal experience as gleaned from the interviews. These event-centric experiential accounts are a creative oral description, constructed by reflecting on, and making sense of a past experience, that is, the (re) imaging and (re) telling of the tour. Thus the story is formulated, refined and adjusted in the telling through interaction with the interviewer (Rickly Boyd, 2010). These stories are the research data, which contributes to all research questions, in particular they provide insights into the *pleasure* and *perspective* units of analysis.

Thirdly, there is the researcher's story, created in conjunction with the actors through conversational interviews and constructed from observation based field notes. Reissman (2008) believes the researcher does not find narratives but participates in their formulation through conversation and "investigators don't have access to narrators' direct experience but only to their imitations thereof" (p. 22). This positions the researcher as facilitator of storytelling to draw the stories out and concurs with Whatmore (2003), who proposes that the researcher's role is to generate materials, rather than collect data. These observational stories and field notes make a significant contribution to determining the *process*, understanding the role of the *people* and how they interact with the *place*.

### 3.2 *Thematic Analysis*

Thematic analysis is where the "emphasis is on the content of a text, "what" is said, more than "how" it is said, the "told" rather than the "telling"" (Reissman 1993, p. 2). On their own, themes glean insufficient knowledge to answer the research questions and propositions (Table 3.1) and therefore are a preliminary step in the analytical process that provide a deeper understanding of the experience and contribute to the subsequent techniques (Table 3.3).

*Table 3.3 - Thematic Analysis*

<b>Topic</b>	<b>Description</b>
Purpose	Focus on content to uncover similarities and divergences clustered into themes
Units of Analysis	Process, Performance, People, Pleasure, Place, Perspective
Analytical tool	Narrative Thematic Analysis using NVIVO
Stories as data	Tourist and tour guide stories
Presentation	Thematic map

Thematic analysis organizes the data to identify and analyse concepts, themes, patterns and relationships. The aim is to uncover representative themes across a number of cases and illustrate them through interview excerpts or vignettes. The focus is on the content and context receives minimal attention. Unlike the linguistic approach, language, here, is a resource to convey meaning, highlighting the 'point' and not a topic for investigation (Reissman, 2008). Adopting a constructionist approach, thematic analysis "works both to reflect reality, and to unpick or unravel the surface of 'reality'" (Braun and Clarke, 2006, p. 9). It seeks to go beyond the semantic level of description to the interpretive level of discovering and theorizing latent themes (Braun and Clarke, 2006). In this study,

narrative thematic analysis seeks to keep the stories intact and analyse them as data without excessive fracturing to avoid losing the essence of the story.

The researcher as co-creator and key interpreter of the stories is undeniably part of the analysis. COE acknowledges the role of the researcher whose construction of meaning is derived from personal knowledge, the literature and other empirical studies (Arnould and Wallendorf, 1994). Riessman (1993, 2000, 2008) advocates using the literature as a preparatory resource for interpretation and being open to new ideas and divergences, an approach adopted in the current study resulting in the proposed conceptual model (Figure 3.1). While this may be construed as blurring the inductive/deductive boundaries it is widely accepted and practiced, as Reissman (2008) suggests, “Prior theory guided inquiry in all the narrative exemplars, at the same time as investigators also searched for novel theoretical insights from the data” (p. 74). Therefore, rather than allowing themes to emerge, the coding system is generated by the researcher in this study, as emanating from the literature and underpinned by the research questions.

### 3.3 *Structural Analysis*

Structural analysis focuses on “how” it was said, providing appropriate information and a deep understanding to resolve the research questions of, *how* and *when* a pleasurable experience occurs (*pleasure*). In this study, the data was studied to glean insight into *how* the stories were formed and performed and when they were told as evidenced in the audio recording and recollected by guides and tourists during their interviews. The researcher was conscious that this analytical process would not deconstruct these stories, rather that classification could help construct an understanding of the co-created storytelling experience that existed around the narrative.

### 3.4 *Interaction Analysis*

The literature established value as derived from the socially constructed experience and tourists assess their perceived value based hedonic enjoyment through context dependent affective responses (Chen and Chen, 2010; Calver and Page, 2013; Grönroos, 2006, 2008). Hedonism or pleasure are defined as a key component of the tourist experience (Kim, Hallab et al., 2012; Kim, Ritchie et al., 2012; Kim, 2014; Prebensen et al., 2014). Woodside et al. (2008) maintain that good storytelling results in ‘proper pleasure’, which

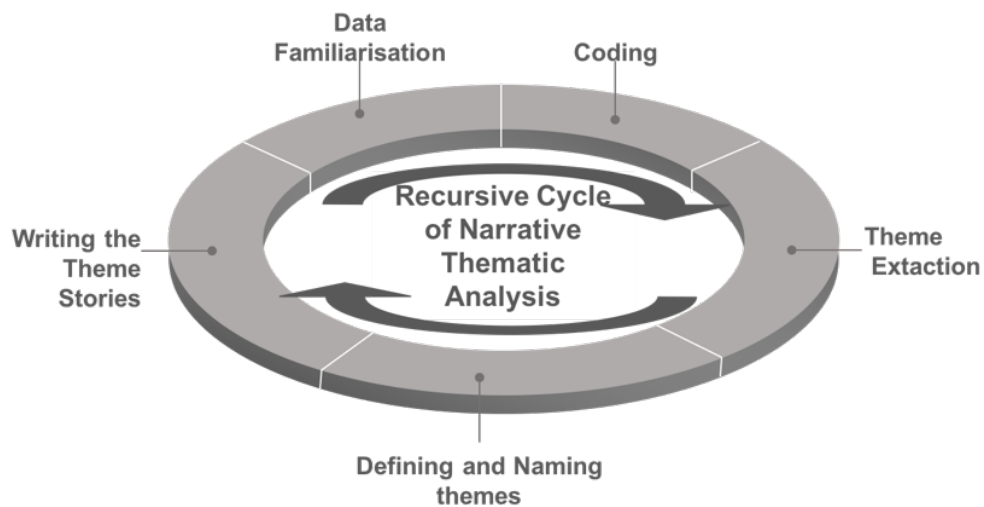
affects the state of mind more than satisfaction and considered akin to ‘customer delight’ with elements of ‘surprise’ and sentiments of ‘joy’, and ‘pleasure’ (Arnould et al., 2005). The essence of co-creating value is therefore in the interactive touch points (Grönroos, 2006; Prebensen et al., 2014) of the tourist experience. Thus, the researcher sought to examine the dialogue (stories) between actors in the pleasurable moments of interaction. In doing so, it helped establish *how* actors (guides, tourists, others) interact and perform the experience (*process*); *who* is involved, *how* and *why* they behave and respond in certain ways (*people*); *what* impacts on them or affects them (*perspective*); and, what environmental or storyscape elements influence the process (*place*). Understanding this process of interaction contributes to isolating the locus of value co-creation and ascertaining its character, so that, pleasurable moments can be replicated.

#### 4.0 The Data Coding Process

The approach to coding adopted in this study goes some way to comply with the recommendation for a systematic approach to analysis in COE (Arnould and Wallendorf, 1994). Riessman (1993, 2000, 2008) does not prescribe one specific step by step approach for narrative analysis and the fundamental sequence of her cited exemplars do not differ greatly from other notable thematic analysis authors (Braun and Clarke, 2006; Cresswell, 2007; Denscombe, 2007; Miles and Huberman, 1994). To embrace a rigorous approach as mandated by COE, the adopted sequence is based on Braun and Clarke’s (2006) thematic analysis approach which they insist is a ‘broad theoretical framework’ that can act as a guideline for the various ‘manifestations’ of thematic analysis, in this case, narrative thematic analysis (p. 4-5). The analysis task is to combine, condense and make sense of the data from multiple sources (Miles et al., 2014). Commencing with *a priori* codes that reflect the research questions and conceptual framework as a theoretical foundation (Figure 3.1), data is grouped under nodes or headings which are deemed to be important in linking the data to ideas and forming themes (Richards, 2005; Miles and Huberman, 1994). Through a recursive process of analysis, emergent themes are integrated, existing themes revised and codes may be expanded or even discarded (Figure 3.3).



Figure 3.3 - Recursive Process of Narrative Thematic Analysis



The period in which many of the aforementioned authors worked necessitated a focus on manual analysis, whereas contemporary researchers are fortunate to have research efficient Computer Aided Qualitative Data Analysis Software (CAQDAS) to help support the analytical process. As a range of these systems are readily available, the laborious manual option was not considered. Nvivo is the chosen CAQDAS package for this study as it has extensive data transcription, storage, coding, organization, analysis, retrieval and reporting capabilities. The thematic analytical process is detailed below.

#### 4.1 Data Familiarisation

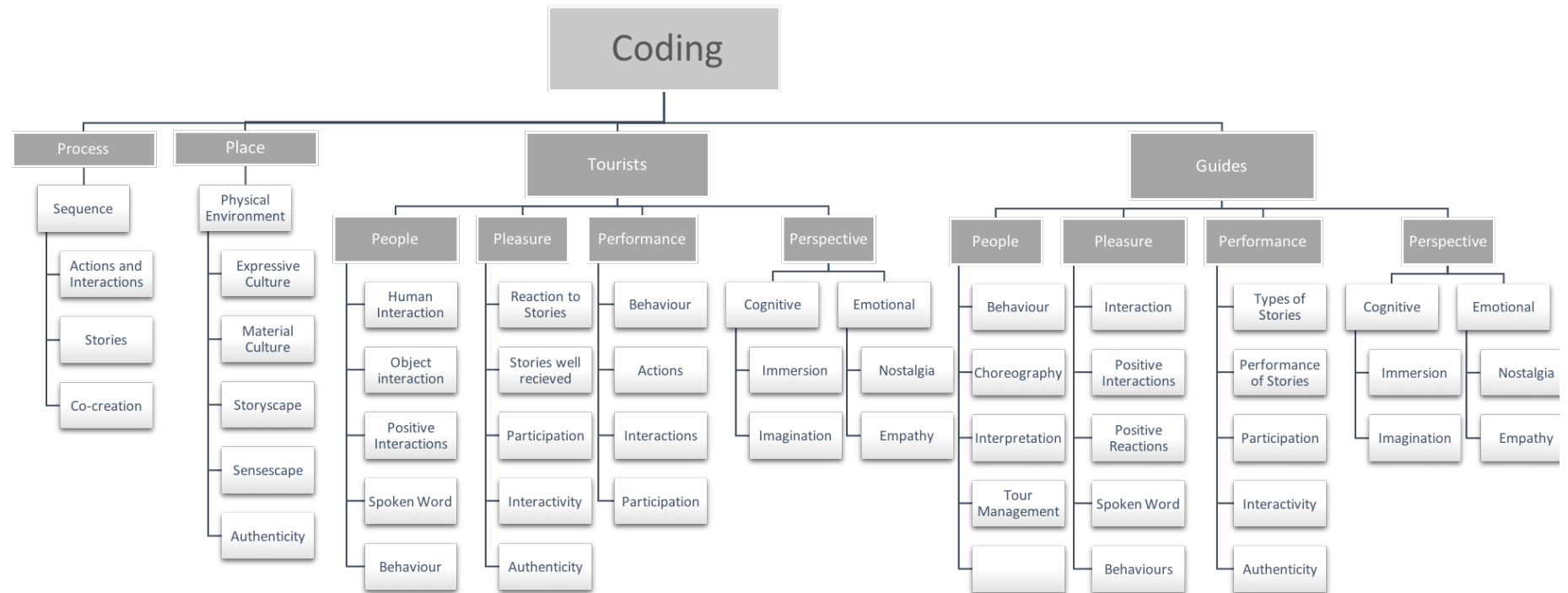
The researcher became familiar with the data in three ways. Firstly, by listening to the interviews on the day they were recorded and matching them to the interview notes, secondly, by transcribing them *ad verbatim* and thirdly by reading and re-reading them to gain an understanding of the content. The transcription process was time consuming with one hour of interviews taking a minimum of three hours to transcribe. Becoming familiar with the data inevitably provokes reflection and therefore is an act of interpretation that lays the foundation for analysis (Braun and Clarke, 2006). The interactive nature of the data collection and the fact that it was conducted over a 2 month period of time provided ample time for reflection and stimulated initial thoughts on promising analytic approaches and potential themes (Hammersley and Atkinson, 2007). The protracted transcription process brought great familiarity and allowed complete immersion in the data (Riessman, 1993). Converting *ad verbatim* accounts of spoken text to written text with notations on tone of voice and word emphasis prompted ideas on

patterns, themes and meanings. Memos provided a means to record ideas as they occurred for future use.

#### *4.2 Coding*

Qualitative Data Analysis (QDA), is a means of taking unstructured or ‘messy’ data and organizing, classifying and structuring it in an intelligible way to enable researchers extract meaning. Fundamentally, QDA is about coding data into groups to establish patterns. These code-and-retrieve systems are capable of creating a hierarchy of interconnecting codes and thereby permit assigning multiple codes to single units of data. Braun and Clarke (2006) advise to initially “code for as many potential themes/patterns as possible” as their usefulness may only become evident later in analysis, hence, the extensive preliminary coding template as shown in Figure 3.4 (p. 19).

Figure 3.4 – Current Ethnographic Study - Coding System



Coding was a cyclical top down process which drilled down or zoomed in to a very detailed and refined coding level (e.g. structural analysis) and then zoomed outwards again to synthesize as broad abstract themes or concepts. The process commenced with 'broad brush coding' or categorization of data and proceeded to sub-divide them more accurately once analysis exposed greater detail. This 'coding-on' required thinking about the detail of each data item and considering its importance to, and implications for the research, in order to ensure it was assigned to the appropriate code. The preliminary coding system in this study was derived from the research questions and literature review, coupled with the researcher's intimate knowledge of the data content. The coding process commenced by creating nodes for the six units of analysis – *people, pleasure, process, place, performance and perspective*. Each item was given equal attention in the coding process and the coding system was thorough and comprehensive. Subsequently, the key areas of the literature were created as sub-codes. The remaining codes emanated from the researcher's immersion in the data or arose during the course of coding the text (Figure 3.4). Excerpts are inclusive of surrounding relevant text to retain the story. This approach avoided de-contextualisation and often resulted in text being coded under several codes (Braun and Clarke, 2006; Reissman, 1993, 2008; Richards, 2005). This functionality combined with the extensive search facility allowed a more in-depth and complex forms of analysis.

#### 4.3 Theme Extraction

Analysis was then re-focused at the broader level as the researcher revisited each code or node to assess whether it is justified as a standalone code or should be merged with other codes. Each code was reviewed and refined through a process of combination, clustering, collapsing, dividing or discarding. The objective was to sort the codes into possible themes and gather all the relevant coded data under these themes. This analytical stage progressed to identify the relationships between codes and themes or intra theme relationships. Some codes were discarded and others came to prominence or were combined to create overarching themes. Additionally, some miscellaneous codes appeared to fit nowhere (Braun and Clarke, 2006). The theme extraction process gave a sense of the significance of the themes in the current study. The guiding rule was 'internal homogeneity and external heterogeneity', that is, similarities and coherence of meaning within the theme and distinctions between themes (Patton, 1990). The themes were then

checked against each other and with the original data set to ensure that they were “internally coherent, consistent and distinctive” (Braun and Clarke, 2006, p. 36).

#### *4.4 Defining and Naming Themes*

The theme name captures its essence and ascertains the aspects of the data it represents. Each theme required a detailed analysis to support the story told, in relation to the research questions. Some themes will have subthemes as a result. The outcome of this phase was the identification of the themes and their interrelationship and the story they tell about the data. Once reviewed, a thematic map was generated and the validity of the themes within the data set considered.

#### *4.5 Writing the Theme Stories*

The final task is to tell the story of the themes where interpretation is supported by narrative explanation and “extracts illustrate the analytic claims” (Braun and Clarke, 2006, p. 36). Stories act as a catalyst for participation in a co-created pleasurable experience and a unifying theme that binds each stage of the co-creation journey from interaction and involvement through to resource integration and experience creation. For this study, isolating the “revelatory moments” provides a holistic view of the experience through narrative, structural, interaction, and theme analysis. It takes into account the pleasurable moments identified by the tourists, the views of the tour guides, and merges them with the observational stories to re-enact the performance. Generating ethnographic stories by identifying these revelatory incidents was key to locating the pleasurable touch-points of value co-creation.

#### *5.0 Conclusion and Next Steps*

This study meets the mandatory requirements that distinguishes COE by employing (1) systematic data collection methods to study human behaviour in a naturalistic setting, (2) researcher experiential participation over a prolonged period of time, (3) credible analysis and interpretation of behaviour for the participants and research audience and, (4) multiple sources of data that facilitate reflection on field based learning (Arnould and Wallendorf, 1994). The systematic rigor of the research methodology was further enhanced through the application of the learning derived from a pilot study. The data

was generated over a three month period from 22 tour observations, 8 unstructured interviews with the tour guides and 24 semi structured interviews yielding 58 tourist voices. Narrative thematic analysis identified revelatory incidents to help locate the pleasurable touch-points of tourist-guide value co-creation. Structural analysis helped deconstruct and classify the stories told and interaction analysis helped show how they are used in the co-creation process based on the pleasurable moments derived from storytelling, as identified in the observations and interviews. Measures to reduce participant reactivity and researcher bias safeguarded the collection of reliable and realistic data to facilitate comprehensive analysis and valid interpretation.

In the next stage of the study, the researcher will apply Reissman's (1993, 2008) thematic narrative analysis technique outlined above to explore six units of analysis (*process, performance, people, pleasure, place, perspective*) to present the findings. The thematic map will act as a guide to explore the exact role of the actors, the specific influencing dimensions and the process through which the experience is co-created and pleasure derived. The observations and interviews will identify the pleasurable moments of co-creation expressed as extracts and vignettes gleaned from the findings.

### Appendix 3.1 Participant Details

Date	Tour Guide	Time	Guide Interview	GI Code	Observation	Obs. Code	Interviews	Voice Code	Demographics
<b>Pilot Study</b>									
19 <sup>th</sup> June	Alex		✓	G1	✓	PS1			
25 <sup>th</sup> July	Janet	2pm			✓	PS2	✓	PS1-2	Irish couple (50-60)
		3pm			✓	PS3	✓	PS3-5	3 Females (50-60)
26 <sup>th</sup> July	Janet	2pm	✓	G2	✓	PS4	✓	PS6-7	Couple Dublin
26 <sup>th</sup> July	Janet	3pm			✓	PS5	✓	PS8-11	Parents, 2 daughters
<b>Main Study</b>									
29 <sup>th</sup> July	Alex	2pm	✓	G3	✓	O1			
		3pm			✓	O2			
		4pm			✓	O3			
30 <sup>th</sup> July	Harry	2pm			✓	O4	✓	I1-3	Female Gorey (30-40)
									Mother, daughter
							✓	I4-5	Couple (50-60)
							✓	I6-7	Couple (50-60)
	Harry	3pm			✓	O5	✓	I8-10	Male (30-40)
									Elderly Couple
							✓	I11-12	Couple (30-40)
							✓	I13-15	Male (40-50)
									Male (40-50)
									Male (40-50) Dublin
	Harry	5pm			✓	O6	✓	I16-17	Couple (40-50)

							✓	I18-19	Couple (50-60)
							✓	I20-21	Two Females (50-60)
2 <sup>nd</sup> Aug	Janet	2pm	✓	G4	✓	O7			
	Janet	3pm			✓	O8	✓	I22-23	Couple
	Janet	4pm			✓	O9	✓	I24-27	Parents, 2 sons
3 <sup>rd</sup> Aug	Janet	2pm	✓	G5	✓	O10			
6 <sup>th</sup> Aug	Alex	2pm	✓	G6	✓	O11	✓	I28-29	Couple (40-50)
							✓	I30-32	Male (50-60)
									Female (30-40)
									Male (20-40)
	Alex	3pm			✓	O12	✓	I33-35	3 Female (2 elderly)
							✓	I36-37	Couple Bray
	Alex	4pm			✓	O13	✓	I38-41	3 Female Gorey
							✓	I42-43	Couple Kildare
	Harry	5pm			✓	O14	✓	I44 – 52	Female Tour: 4 Irish, 1 Italian, 1 Spanish, 2 Canadian, 1 German
9 <sup>th</sup> Aug	Janet		✓	G7	✓	O15			
19 <sup>th</sup> Aug	Alex		✓	G8	✓	O16	✓	I53-56	Parents, 2 sons, 1 grandmother
No Date	Harry				✓	O17	✓	I57-58	Couple UK
Total			8		22		24	69	



### Appendix 3.2 - Observation Template

Observation Template		
<b>Place</b>		
Physical Environment – <i>The setting, layout, atmosphere, feeling</i>		
Space – <i>use of space, movement through space, following orders, directions, speed of movement, personal space, where people stand, sit.</i>	Material Culture – <i>Objects and how they are organized</i>	Expressive Culture - <i>music, song, dance, art, architecture</i>
Interaction with Material Culture – <i>What draws their attention, looking, feeling, touching, smelling, asking questions about, talking about</i>		
<b>People - Tourists</b>		
Actors – <i>Characteristics</i>		Actor Networks - <i>Social Systemic Context</i>
Patterns of interaction – <i>with guide and other tourists, verbal and non verbal</i>		
Discourse Content – <i>What they say to each other</i>		Emotional Level – <i>verbal and non verbal cues to their emotional states – what they say, when they look happy, sad, thoughtful, when they laugh at stories,</i>
Behaviours <i>Attention</i> <i>Span, interestedness,</i>		
Language – <i>type of language used – formal or informal, positive or negative, relaxed or stilted,</i>		
<b>Response to Stories</b> – <i>attention commanded, active listening, passive listening, distracted, engaged, gauge of emotional response, verbal and non verbal responses,</i>		
<b>Stories that were well received</b>		
<b>Stories that were NOT well received</b>		
<b>People – Guide</b>		
Actors – <i>Characteristics</i>	Patterns of interaction – <i>with tourists, verbal and non verbal</i>	

	Group Interaction	Individual interaction	
Discourse Content <i>What they say to each other</i>			Emotional Level <i>Evidence of guides passion</i> <i>Evidence of guide trying to engender interest and passion</i>
Behaviours - <i>leading the group, choreographing the tour</i>			
Language <i>type of language used – formal or informal, positive or negative, relaxed or stilted,</i>			
Use of Stories - <i>type of stories, how they are told, how they are received, tactics to engage, involvement, interaction</i>			
Types of Stories	Interpretation/Performance		Tactics to engage, involve
Support Structure – <i>Who is helping or supporting the guide, what is going on in the background, organizing,</i>			

### Appendix 3.3 - Tourist Interview Guidelines

Research Question		Themes	Interview Questions	Probes
		General	<i>Grand Tour Questions</i> In your own words, tell me what you thought and felt about the tour? <i>What did you think of the tour?</i>	
RQ1 <b>How are stories employed in the co-creation of the experience</b> – the process		Stories Interaction Connection Engagement Conversation Experience	<i>Grand Tour Questions</i> What were the most enjoyable parts? What were the least enjoyable parts? <i>Mini Tour Questions</i> How did the stories of the house and people play a part in this experience? What did they make you do? What did they make you think? What did they make you feel?	Why? What? Examples? Specific areas and time Specific interactions Physical interaction Specific stories State of mind Emotional state
RQ2 <b>What is the role and function of the guide and tourist in this process</b> – the actors		Interpretation Performance Interaction	<i>Grand Tour Question</i> Can you walk me through the tour as you experienced it? <i>Mini Tour Questions</i> What did you think of the guided element of the tour? What were you doing throughout the tour?	Guide interaction, delivery, knowledge, engagement, Positive/negative examples, previous knowledge, interest in subject, involvement in tour, state of mind, emotional state
RQ3 <b>What environmental, personal, and social dimensions influence the co-creation process</b> – the context		Storyscape Sensescape Authenticity Social Relations State of mind Emotional states	<i>Grand Tour Question</i> What other factors influenced your enjoyment of the tour? <i>Was there anything else about the tour or place that you considered good or bad?</i>  <i>Mini Tour Questions</i> How did you get on with the other tourists? What did you think of the house and grounds? How did it affect you? Did the tour impact on you mentally? Did the tour affect you emotionally? <i>Was there any stage during the tour, where you could envisage the scene being described in your mind's eye?</i>	Sounds, smells, look of house Objects – real Imagination, Immersion, liminality Nostalgia

			<p><i>For instance, when he was talking about the maid who did the washing by hand, and described it as “she was up to her armpits in water and suds, rubbing clothes against a washboard” were you “able to see that scenario?”</i></p> <p><i>Followed by “Was there another scenario that captured your imagination?”. Once the tourist had identified and described this situation, follow up with; What were you thinking? What were you feeling?</i></p>	
		General	<p>If you were to create a review of this experience – How would you sum it up</p> <p><i>Lets say, you were to go on to ‘tripadvisor’ and write one word or sentence about your experience today – what would you say?</i></p>	

### *Appendix 3.4 - Guide Interview Guidelines*

Broad opening questions	Potential topics
How did you feel the tours went today? Talk me through your thoughts on today's tours? What significant learning could we glean from today's tours? What was different about the tours today?	Tourism experience; Co-creation between guide and tourist; Stories and Storytelling; Authenticity; Storyscape; Sensescape; Social interaction; Immersion; Emotion; Transportation; Liminality



## Place



Tour tickets are bought in the courtyard café and the tour commences from the courtyard door through the Hallway and proceeds to the dining room, drawing room tapestry room, kitchen and basement, finally exiting through the basement door onto the lawn under the conservatory.


Physical Environment – A sixteenth century castle originally as a military garrison, subsequently converted into family home, with later additions. The old castle and the new is most evident in the circular wall in the entrance hall and this is pointed. Throughout the tour, other indications of where the old and new


<p>meet are highlighted (Kitchen, Tapestry room and Conservatory) and then when taken out on the lawn at the end of the tour – looking back at the house, each of the additions are identified. The fact that the castle has remained in the same family has meant that there is a large accumulation of artefacts, one child used the word ‘cluttered’ when asked to sum up the house. The lack of light may contribute to the cluttered appearance. The original castle had arrow loop windows (one still present in the tapestry room) which facilitated defence but gave very little light, subsequently, some of these windows were replaced by larger Victorian windows, yet there are parts of the castle which remain dimly lit, especially the corridors. The brighter drawing room has a cool but welcoming atmosphere. It is well furnished and is definitely not cluttered. The clutter reference may be attributed more to the basement which houses the Fellowship of ISIS. The basement is cold and smells damp and musty, which is not uncommon and largely due to the bog-land on which it was originally built and the presence of the well. Some of the dark rafters come from the original 14<sup>th</sup> Century wooden structure that occupied this site. The Victorian kitchen is also bright and its size and layout are comparable to today’s standards.</p>		
<p><b>Space</b> The rooms are small by comparison to some of the 18th century Palladian mansions open to the public and is noted by tourists. Tours are well choreographed and directions are always clearly given and movement is led by the guide. The direction of the tour can vary according to the size of the group. Guides are conscious of the need for tourists to see and hear them and frequently rearrange the conformation of the group in order to achieve this.</p>	<p><b>Material Culture</b> The tour is well thought through with a chronology of objects and associated stories. There are no ropes to identify ‘off limits’ areas and tourists can examine the artefacts up close. The entrance hall houses the hunting trophies and old military equipment, several of which are identified by the guide. The dining room is home to the stained glass window which depicts the line of inheritance, Bedouin wall hangings and some of the family portraits. The child’s high chair dating back to dates to 1637. The drawing room has fine architectural features, some interesting furniture and a grand piano with family photo’s since approx. the 1950’s. with some obvious recent ones. The tapestry room contains French tapestries on the wall, some family portraits most notably that of Nora Parsons, Manning Robertson and Olivia Durdin-Robertson. The objects identified in the tour include a Cassone or wedding chest and an unfinished painting by Charles Lawson. The Conservatory was a later addition and a vine covers the entire ceiling. A mural on the wall depicts the house and grounds in the summer of 1928 as drawn by the children of the house. The kitchen is Victorian, with a frugal range, pewter, copper and porcelain kitchen accessories adorn the walls. The objects identified include an English version of the samovar, an early washing machine, knife cleaner and Hoover. The Basement is home to the Fellowship of ISIS and contains many interesting artefacts from across the globe. The well is identified by the guide and the</p>	<p><b>Expressive Culture</b> The castle is packed with art, mainly portraits, some landscape paintings, a stained glass window and a mural. Some of the portraits are identified by the guide, yet, all contain a name plate that is visible to the tourist. The portraits of some notable ancestors are identified and their stories told; Portraits are about the person and the artist is not identified. This would not be uncommon as the ‘portrait artist’ was often viewed as a commodity artist. Tourists note that they wished to know more about the other portraits. The visual depiction of the inheritance lineage on the stained glass window helps tourists understand this more readily. The mural on the wall of the conservatory drawn by the four children of the house in 1928, puts the house and grounds into perspective and is well received. The story associated with the Charles Lawson Landscape is well remembered by tourists. Little attention is paid to the furniture on the tour. The child’s high chair is of great interest, yet, many tourists note the presence of a very old pram under the stairs which is not mentioned. There are some notable furniture throughout which are not identified. The architecture in terms of the various additions to the castle are consistently identified at various points throughout, yet, tourists note the need for this in diagrammatic form.</p>


	Tibetan bell is used. On exit the source of the vine in the conservatory is highlighted	
 		People touch almost everything and move closer to read name plates on pictures and other objects. Commencing with the shield and chain mail in the hallway, though to the pictures, wall hangings and furniture in the dining room, drawing room and tapestry room through to the items in the kitchen and the eclectic mix of objects in the basement. Most of the items are pointed out and explained, such as, the stained glass window depicting the line of inheritance, even still, prior to leaving the dining room, tourists still go over to it and inspect it themselves. Other objects that are not mentioned attract attention. The silver and glassware in the dining room, but, in particular, the various photo's in on the piano in the drawing room and as they proceed slowly onwards to the kitchen an antique pram is situated under the stairs and participants comment to each other on it.
Interaction with Material Culture – <i>What draws their attention, looking, feeling, touching, smelling, asking questions about, talking about</i>		
People - Tourists		
Actors – <i>Characteristics</i> 15 Adults, 3 children, 1 baby		Actor Networks - <i>Social Systemic Context</i> <i>Couples and families</i>
Patterns of interaction – <i>with guide and other tourists, verbal and non verbal</i> Asking questions of the guide, engaging physically and mentally with the guide as he relays the stories, limited contact with other tourists.		
Discourse Content – <i>What they say to each other</i>	Tour etiquette was observed and comments between tourists were restricted to their own family or touring unit and tourists did not mix. Many of these comments were inaudible, but, one could see that they largely referred to objects, indicating their likes or dislikes (basement) or awe that such an object was present in the house (stain glass window).	Emotional Level – <i>verbal and non verbal cues to their emotional states – what they say, when they look happy, sad, thoughtful, when they laugh at stories,</i> Their emotional level could be gauged by their words or facial expressions. Most appeared happy throughout and as there were several points of humour – they either smiled or laughed. Some displayed horror about the murders mentioned or mock fear when the ghosts were mentioned.
Behaviours <i>Attention Span, interestedness,</i>	Tourists demonstrated complete enthrallment by holding eye contact with the guide and positive listening through nods, verbal responses and laughter. Despite one gentleman taking a phone call at the beginning of the tour and baby murmurs throughout, the majority seemed totally engaged throughout the process. Various pieces caught their attention and were further explored as Alex	





	finished talking and they were about to move to the next room.	
Language – <i>type of language used – formal or informal, positive or negative, relaxed or stilted</i>	Alex set the tone of the tour as being very relaxed and informal and tourists respond likewise. The questions presented(see below) are couched in very simple terms and the responses while giving some detail, are also informal and simple in language.	
<b>Stories that were well received</b> 02.20 – “ The crocodile just inside the door – that was shot by my great-grandmother, when she was only 17 years of age, when she was in India – hardy lady, as we like to say in Ireland” 02.45-05.33 The armour chestplate and chain mail (as outlined below) 12.10 – The stained glass window in the dining room 15.40 – Story of electrification in the drawing room 18.30 – The childrens mural in the conservatory 22.00 - Nora Parsons, Robert Manning and children 23.40 – The ‘Slaney Valley’ Picture 27.03 – The appliances in the kitchen 32.06 – The basement – Fellowship of Isis		
<b>Stories that were NOT well received</b> 32.06 – The basement – Fellowship of Isis		
<b>People – Guide</b>		
Actors – <i>Characteristics</i>	Patterns of interaction – <i>with tourists, verbal and non verbal</i>	
Alexander Durdin Robertson, the owner was the guide on this tour. He is very relaxed and eloquent in his performance of the tour. The ease with which he directs and manages the tour are testament to the number of times he has delivered it. However, it is not tired nor does not appear as rote.	Group Interaction As a guide, Alex demonstrates two strengths  <b>Ability to relate in a humorous way in the following ways</b> , relates to their current lives and understanding with a quirky sense of humour <b>12.14 at the front door</b> “You have two holes in the door, here, the peep hole and you can look through that and see who is on the other side, bit like you have in a modern apartment, but this hole here, you don't get unless you live in Texas, this is the murder hole, its for shooting people through the door” <b>14.15 in the drawing room</b> talk about the thickness of the walls - “You got 4 feet here at the window, you got 6 or 7 feet here at the doorway - great for security if you are at war, but a nightmare if you want wi-fi, but they didn't have to worry about this back then”  <b>Physically demonstrate the objects</b> , he gathers people in to specifically show what things are and how they work	Individual interaction Alex addressed the group as a whole except when selecting the child for participation in the shield story or answering specific question's (outlined below). The tours are scheduled on the hour every hour from 2pm to 5pm. Any individual discussions could split the group, sidetrack the tour and lengthen the process and therefore it appears that individual verbal

	<p><b>02.45 in the hall</b> – demonstrating the armory (details below)  <b>11.07 in the dining room</b> – Edward Kings high chair (details below)  <b>12.14 at the front door</b> – peep holes, knocking on door, showing how the door was shortened  <b>18.28 in the conservatory</b> – he moves and stretches to point out the various element of the mural</p> <p>Encouraged participation and involvement in a controlled way as in <b>02.45 in the hall</b> – demonstrating the armory (details below) and through recommending things to do after the tour such as –</p> <p><b>17.30 in the conservatory</b> talking of the Anne Boyln grape vine “The history of the vine was it was the original vine given to Anne Boyln by Cardinal Wolsley at Hampton Court Palace, so it has a bit of history, we have the daughter of this vine if you like, which is a cutting from it in the greenhouse, so as it is much younger and has all these fruits, if you are in the garden afterwards, you can go into the greenhouse, find the darkest grape that you can, the darker they are the riper they are, take it off, it has pips mind and you can eat it, a black hamburg, and you will be eating the same variety as Anne Bolyn , hopefully you won't be beheaded, ah no, I won't behead you anyway, you can try that afterwards in the garden”</p>	<p>interaction is discouraged. Alex cleverly interacts on an individual cognitive and emotional level though his tour script and the use of the word ‘you’ combined with engaging and interesting vignettes that seem to hold the tourists attention on a very personal level.</p>
<p>Discourse Content <i>What they say to each other</i></p>	<p>Questions were not invited, but always answered when presented.</p> <p><b>06.17- 06.46 in the hall</b>  Tourist - Who made the armory?  Alex - It would have been made by local armorers ..with any decent size of military contingent you would have one or two armorers who would also make weaponry, so basically all round blacksmiths if you like and they produced.. but larger armies, you had a proper armory like in the UK, on a more local level you had people making stuff and to repair things as well.</p> <p><b>16.25 in the Drawing room</b> - Talking of the drawing room plasterwork being done in 1720's.  Tourist, has this been redone recently? Alex: Bar being painted - nothing has been redone.</p>	<p>Emotional Level</p> <p>Alex’s passion for the place is obvious as he discusses various elements of its history, but, he rarely makes reference to himself. On this particular tour, following his explanation of the stained glass window depicting the line of inheritance, he says, humbly and proudly, “ So, the family name today in the castle is called Durdin Robertson, so it is the same family going back(to the Esmondes) having gone through the girls twice and the name has changed twice ... and it is still lived as a family home at this stage, which is not totally isolated but quite unusual in modern Irish history”</p>
<p>Behaviours - <i>leading the group, choreographing the tour</i></p>	<p>Alex has conducted this tour thousands of times and in terms of managing and choreographing the tour – he knows what works for the group size and makeup. He issues clear instructions and always leads the group through to the next room, waiting</p>	

	patiently until everyone is in before continuing his talk.	
Language type of language used – formal or informal, positive or negative, relaxed or stilted	Alex set the tone and pace of the tour. He was very relaxed and informal in both his verbal and non verbal communications. The stories were positive and sometimes ignored the often contentious Irish history.	
<b>Example 1 - Use of Stories</b> - type of stories, how they are told, how they are received, tactics to engage, involvement, interaction 		<b>(Demonstration with Prop</b> - Holding the shield) - <b>see here guys</b> (pointing to the hole/indent on shield) this here, was one of the first quality assurance marks, because it is made of iron and iron has a tendency to shatter - not a quality <b>you</b> want in armour - shattering is not good! <b>(Humour)</b> so the armour would be put on the bench and in front of <b>you</b> - the purchaser - because <b>you</b> bought it out of your own pocket - he would put a punch and give it a good old clatter <b>(Physically demonstrate)</b> - to show you that it wasn't going to shatter - that was <b>your</b> quality insurance. <b>(Humour)</b> .
<b>02.45-05.33 The armour chestplate and chain mail</b> <b>(Demonstration with Prop)</b> - Holds up military body shield - the chest plate) “This is quite a surprise <b>(Highlights Uniqueness – draws attention)</b> - this is the average male torso in about in about 1600 and <b>you can see</b> that people were an awful lot smaller, <b>now might get you try it on</b> - what's your name? Tara. <b>(Verbal Interaction)</b> Tara, can <b>you</b> stand here, <b>(Positioning so everyone can see)</b> What age are you? 11. <b>(Verbal Interaction)</b> Just hold out <b>your</b> arms a little bit, now we can try it on and that is pretty good, a pretty good fit, <b>(Verbal/ physical Interaction)</b> okay, so <b>you</b> were like the Joan of Arc or soldier of the day (laughter) <b>(Humour)</b> - thank you very much (Tara) <b>(Verbal Interaction)</b> . <b>(Explanation)</b> The reason for that very small size is very much down to diet, <b>(Reason)</b> so they had a very, very poor diet - meat a complete luxury, fresh fruit and veg didn't happen and only people on the immediate sea would have eaten any amount of fish, so the diet was very very poor and they mainly subsisted on bread or stew that was called potage made from whatever you could gather up, very very low nutrition quality and low protein <b>(Understanding)</b> . So basically, their growth was stunted from childhood. Life expectancy, past 50 didn't really happen that often, they were very physically tough times to be in <b>(Implication)</b> .		The best armour <b>you could get</b> were steel, we have a chain mail up here <b>(Demonstration with Prop)</b> , and <b>if you just come up here I will show you. (Positioning so everyone can see)</b> <b>You can see here</b> you have the steel chain mail - much much better because it doesn't have any chink - (pointing back to the shield) <b>(Relating)</b> <b>you have</b> the back piece and chest plate, but <b>you have</b> all the rolls around your armpits, the sides of the torso and neck, these are all very bad places to get stabbed <b>(Humour)</b> - <b>you</b> could die pretty quickly - there are lots of arteries, but if you have the chain mail - this is much better, moves around <b>your</b> body, its easier to wear and covers your armpits, neck, head - much much better level of protection <b>(Relating)</b> . However, <b>(Explanation)</b> it was incredibly tedious to make, <b>you</b> are talking a good couple of months - maybe four months to make this <b>(reason)</b> - very very skilled work as well <b>(Understanding)</b> and as a result- these were super expensive <b>(Implication)</b> and to put it into context in todays money, it would be like buying a BMW three series in cash, ok, <b>(Relating)</b> so well beyond the cash purchasing power of the average private soldier and as a result they became available on the kinda, hire purchase scheme, so there was even credit back then” <b>(Humour)</b> .

<p><b>Types of Stories</b>  <b>Military Story - Place</b>  The genuine props made the story – without them, there was no story.</p>	<p><b>Interpretation/Performance</b></p> <p>The story of the objects was supported by an explanation that provided a greater understanding of the topic and times. This facilitated a learning experience. His explanations were short and to the point, he outlined the ‘why’ and the ‘consequences’, and aided understanding by relating what he had said to the tourists world (BMW).</p> <p>Alex was very conscious of the layout of the group so that they could all hear and see him, the girl who tried on the armor, and the objects he was referring to. He therefore choreographed the tour group to position them at the best possible vantage points. He was very relaxed and his voice was crisp, clear and audible. He injected the stories with humor which garnered responses from laughter to wry smiles.</p>	<p><b>Tactics to engage, involve</b></p> <p>His initial verbal interaction was with Tara to select her as the person to participate. It also allowed the other group members to learn something about another tour participant. Her parents and family seemed very pleased that she was selected to be involved. He chose the girl as the most likely to fit the shield and therefore amply demonstrate his point. This was very effective means of involvement as the complete group appeared visually fixated on Tara whilst listening attentively to Alex.</p> <p>Whether, talking directly to Tara or the group, he used the words ‘you’ and ‘your’ frequently, to position the tourist in the story. Whether, by design or not, this was effective. Also, his relaxed style, of drawing attention to objects “see here guys” or choreographing the group “if you just come up here I will show you” were made to the group at large yet interpreted as individual to each tourist – he made it personal by using you.</p>
<p><b>Example 2 - Use of Stories</b> - <i>type of stories, how they are told, how they are received, tactics to engage, involvement, interaction</i></p> 		<p><b>11.07-12.10 – High Chair, Edward King - Lycidas</b></p> <p>So, a child's high chair here and <b>I am going to lift it up so that you can all see at the back there</b>, (placed on dining room table) <b>what we have</b> here is an example of early Irish Oak high chair, it has two holes here where <b>you</b> put a rod or a rope to stop the child slipping forwards off the chair and this belonged to a gentleman called Edward King who was a cousin of the family, who was a very close friend of the poet Milton, <b>(Relating)</b> who wrote most famously, Paradise Lost <b>(Relating) - (Story)</b> and when Edward King was on his way back to Cambridge from Ireland, being an Irishman, his ship unfortunately sank off the Pembrokeshire coast in 1637 and he was drowned and in grief and honour of his friend, Milton wrote the eulogy Lycidas which is considered to be the finest eulogy or elegiac poem in the English. This is lycidas's high chair and it dates from the 1590's, prior to the castle and so is a great piece of Irish oak furniture.</p>

<p><b>Type of Story</b>  <b>People Story - Family</b>  The object was the high chair which was indeed a fine example of 16.C Irish Oak Furniture and in remarkably good condition. Yet the story, that emanated was about the person who may have sat in it – Edward King and ultimately and most importantly to the Poet Milton.</p>	<p><b>Interpretation/Performance</b></p> <p>The story emanates from the chair about the original owner Edward King and we take Alex’s word for it and on the date of creation as it is not externally verifiable. He uses the chair to tell a story of a relative and links it to one of the most widely known poets – Milton. As most of the tourists are Irish or English, Milton would be familiar from the secondary education curriculum in English, and remember the lengthy Paradise lost. Once he had established the connection, he relayed the story. Learning and tour interpretation specialists (Tilden) acknowledge how it is important to relate to the prior knowledge of tourists, in order to build on that knowledge. Following the sad story, he identifies the legacy of the story in the poem Lycidas – hence creating a happy ending. He correctly informs tourists that it is the “the finest eulogy or elegiac poem in the English” (which is verifiable) and thus confers a literary status on Huntington and the family.</p> <p>One gets the impression from the passion with which the story was told that Alex could tell us a lot more about this – even recite Lycidas! But, he leaves it there, with just the bare bones of the story – which many present seemed very impressed with, judging by the nodding and other positive non verbal behaviour.</p>	<p><b>Tactics to engage, involve</b></p> <p>Alex highlighted the uniqueness and antiquity of the chair and then grabs it with one hand and places it on top of an equally fine dining table which has no covering. Tourists see as they go through the tour with him that he is passionate about the castle and objects, but does not attach a fragility to these items – they can be touched by him and by the tourists – some would perhaps perceive this as being ‘irreverent’ to the objects or not valuing them. This is not the case, this was a sturdy piece of furniture which could withstand manual handling as it has done for 400 years! Alex wanted everyone to see it and said “<b>I am going to lift it up so that you can all see at the back there</b>” and up it went on the dining room table and everyone could see!</p> <p>This is typical of Huntington – there are no ropes or cordoned off areas- everything is available to be examined and touched (within reason of course).</p> <p>The inflection or intonation used on the words Milton and Paradise lost in the following sentence “who was a very close friend of the poet <b>Milton</b>, who wrote most famously, <b>Paradise Lost</b>” almost transformed it into a rhetorical question, and there were slight rumbles of recognition and nodding to indicate that they knew who he was talking about.</p>
<p><b>Example 3 - Use of Stories</b> - <i>type of stories, how they are told, how they are received, tactics to engage, involvement,</i></p>		<p><b>20.14-20.15 – Aubosson Tapestry</b></p> <p>This is one of the best tapestries in the castle(<b>Introduction – superiority</b>), it is from the town of Aubosson in France (<b>Quality</b>), which is synonymous with tapestry production(<b>Provenance</b>), <b>if I fold it back you can see</b> the original colouration (<b>Demonstration with Prop</b>), much more vibrant,(<b>contrast with outer side</b>) obviously all original natural dyes, not quite as bright as you would get today, <b>you can imagine</b> when it was first made it was much much brighter. it takes up to one year per one square meter per person to make, hugely time intensive, a very very tight and therefore high quality knot pattern(<b>Quality-uniqueness</b>).</p>

<i>interaction</i> 				
<b>Type of Story</b> <b>Object Story</b> This story focuses on one of the <b>objets d'art</b> in the Tapestry room.	<b>Interpretation/Performance</b> It seems that Alex was trying to convey the tapestry as the genuine article from the prestigious Aubossen region, highlighting its quality and uniqueness to confer somewhat of a 'treasure' status to the wall hanging.	<b>Tactics to engage, involve</b> The sunlight and moonlight have faded the tapestry over many centuries – in trying to convey an understanding of what it was like in its day, he suggests “if I fold this back you can see the original coloration(on the underside).. you can imagine when it was first made”.		
<b>Response to Story</b> – <i>attention commanded, active listening, passive listening, distracted, engaged, gauge of emotional response, verbal and non verbal responses,</i> For many it seemed that tapestries on the wall were a novel concept and they were very interested. This story engaged the group as they moved to get a better view of the the underside of the wall hanging. Asking the tourists 'to imagine' gets their mental creative juices flowing and they all heartily agreed it would have been magnificent – although not expressed in such a way.				
<b>Support Structure</b> – <i>Who is helping or supporting the guide, whats going on in the background, organizing,</i> The only support to the guide is from the staff in the coffee shop who sell the tickets, once the tour begins he is on his own.				

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## PREFACE

Prior to presenting paper four, it is worth noting relevant specifics relating to the data gathered. The overwhelming positivity of the tourist responses to the tour (Paper 4, section 3.6) surprised the author and prompted acknowledgement in this preface. In the author's experience of consumer research on tourism services, it is normal to have some negative comments as not everyone would enjoy the experience. Tours at Huntington defied this norm and there were no negative comments, only constructive statements for tour improvement. Tourists suggested that the tours could be longer, might include a tour of the bedrooms and that stories could cover both sides of the Anglo-Irish divide, a point which reflects the debate articulated in the thesis introduction. Furthermore, ideas for a booklet on the castle and themed tours (architectural or art) were advocated, suggesting tourist interest in learning more about the castle.

Based on the foregoing, the researcher is confident that the interview questions did not lead to a particular biased response from the tourist. They specifically asked tourists to identify the most enjoyable and least enjoyable aspects of the tour. Tourists identified areas of personal interest or disinterest, such as, 11 people identified a dislike for the basement and the Temple of ISIS<sup>9</sup> (Paper 4: Figure 4.2 and Story 2, Appendix 4.3), however, this did not affect their overall positive assessment of pleasure during the tour. The tourist accounts of their experience (Paper 4) support their experience of pleasure through learning, understanding and using their imagination. The final interview question asked tourists to sum up their experience in one word or sentence, leaving it completely open for their responses.

This author cannot uncover any factor that would contribute to the tourist responses being biased and can only conclude that they are a direct reflection of their experience at Huntington.

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<sup>9</sup> The Fellowship of Isis worships female gods at this temple, which is situated in the basement.

## Paper 4

## **RESEARCH PAPER SERIES**

### **Paper 4: RESEARCH FINDINGS AND ANALYSIS**

#### **“The Power of Storytelling in the Co-creation of Tourism Experiences”**

##### **ABSTRACT**

This study explores how storytelling can enhance the tourism experience in a single ethnographic case site, the Historic House Tourist Attraction of Huntington Castle, Ireland. The study concentrates on the co-creation of experiential value between the tourist and tour guide and aims to define this process, the role of the actors involved and the influencing dimensions. This paper, as the final paper in a series of four, concentrates on detailing the data analysis and research findings affiliate to this study. The Consumer Oriented Ethnographic techniques employed included observations, field notes and interviews to generate data in the form of stories, supported by the reflections maintained throughout the study by the researcher. This study finds that structured stories regardless of genre are a platform of engagement by stimulating interaction between guide and tourist. The co-creation process in these interactive encounters is through the guide's actions of interpretation and performance and the tourist's physical, sensorial, cognitive and emotional reactions to them. The guide acts as an enabler and the tourist as responder. Value or pleasure is accumulated from these episodic story based interactions and is determined by the tourist through post experience reflection. The process and appropriation of pleasure is influenced by the authenticity of the guides and storyscape (environment); the cognitive processes of imagination and immersion; and, the affective responses of empathy and personal reflection. The memorable effect of the stories and the attainment of learning, further contribute to the acquisition of pleasure.

**Key words:** ethnographic case study, storytelling, tourism experience, narrative analysis

## 1.0 Introduction

The consumer experience is central to tourism research and practice. A review of the literature reveals a move towards experiential consumption where the tourist is an active participant. Consequently, the concept of co-creation is receiving increased attention and storytelling has been advanced as a value enhancing tool. International academics agree on the paucity of empirical research on storytelling in tourism and suggest that the industry lacks the requisite knowledge and skills to apply storytelling as an engagement platform and co-creation tool (Io, 2013; Li and Petrick, 2008; Mathisen, 2012; Mossberg, 2008; Pine and Gilmore, 1999; Weiler and Black, 2015a). They specifically call for research to investigate the co-creation process that takes account of both the guide and tourist perspectives (Chronis, 2012; Mathisen, 2014; Weiler and Black, 2015b). In addition, they point to a lack of understanding of the contextual dimensions that influence this process as a significant gap in the literature (Mathisen, 2014; Minkiewz et al., 2014; Walter et al., 2010). This study addresses these deficiencies, and asks *how can interpretive storytelling act as an engagement platform and value enhancing strategic resource that impels the value co-creation journey and shapes the tourist experiences?* It addresses three research questions through six units of analysis (place, people, performance, process, perspective and pleasure) and appraises the subsequent propositions (Table 4.1).

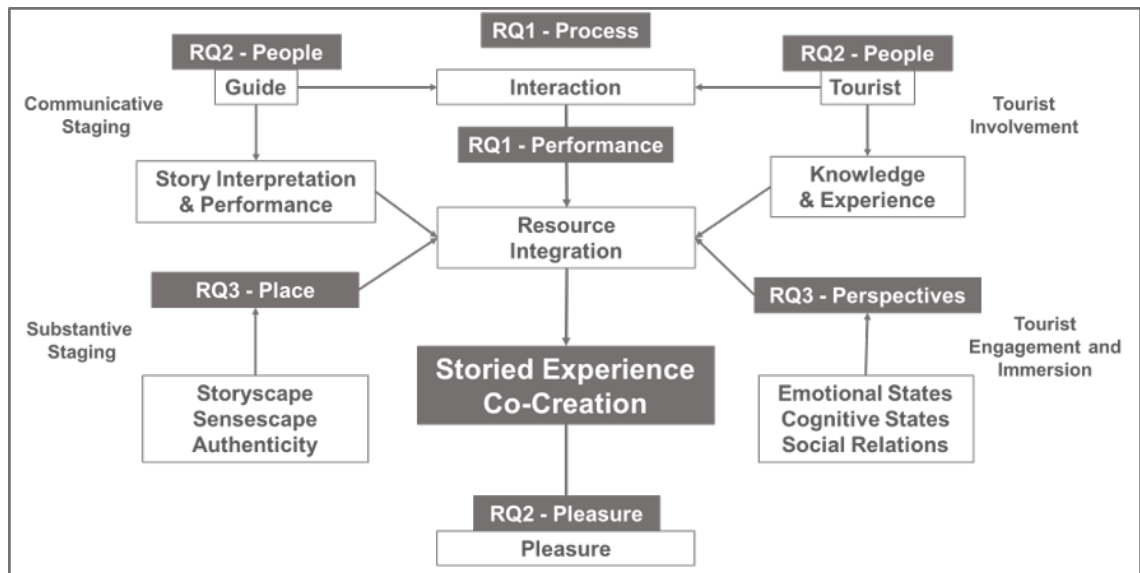
*Table 4.1 - Research Overview: The power of storytelling in the co-creation of tourism experiences*

Research Questions	Propositions
<b>RQ1</b> How are stories employed ( <i>performance</i> ) in the co-creation of the experience ( <i>process</i> )?	<b>P1</b> Storytelling facilitates connection, conversation and co-contribution
<b>RQ2</b> c. What is the role and function of the guide and tourist ( <i>people</i> ) in this process? d. Where is the locus of value co-creation ( <i>pleasure</i> )?	<b>P2</b> c. Actors are co-dependent active performers (enabler/ responder) d. Actors co-create value in the pleasurable moments of interaction
<b>RQ3</b> c. What environmental, dimensions ( <i>place</i> ) influence the co-creation process? d. What personal dimensions ( <i>perspective</i> ) influence the co-creation process?	<b>P3</b> c. Experiences are embedded in the physical and social context d. The co-creation of the SETE contributes to the cognitive and affective outcomes essential for a pleasurable experience

This study will identify the co-creation *process* through the *performance* of stories; the

role and function of the *people* and how and when they derive (value) *pleasure*; the influencing aspects of the environment or *place*; and their *perspective* on how they feel and think during the experience (see Appendix 4.1 for further details). The proposition is that storytelling acts as a co-creation tool, enabling the guide to interact, forge a connection and engage the tourist, precipitating the tourist's active participation and engendering positive cognitive and emotional responses. The process is a series of the guide actions and tourist reactions and value is therefore co-created in these pleasurable moments of interaction.

Figure 4.1 – Conceptual Model



This SETE conceptualization considers the strategic application of storytelling as a value enhancing engagement platform, specifically designed to stimulate dialogical interaction and tourist participation. Interaction, dialogue and active participation, propel the co-creation process and lead to customer engagement. The story becomes the anchor for interaction and involvement, conveyed through the guides interpretation and performance which intensifies engagement and inspires the resource integration process. During this co-creation process, the tourist's perception of the guides interpretation and performance is mentally amalgamated with their personal knowledge and experience to construct a coherent narrative of the past. A new story is therefore co-constructed between guide and tourist in the present. The experience is socially, temporally and contextually situated, where tourists exhibit performative, embodied and affective practices, which are

influenced or enabled by the storyscape, sensecape, authenticity, social relations, emotional and imaginative immersion. Tourists connect intellectually, physically, emotionally, and spiritually with the people, story and immediate environment, which alter their affective or cognitive states and consequently influence their perception of value. Value in the form of pleasure is the experiential outcome which is idiosyncratically determined by the tourist.

Guides mediate meaning, drive and shape the co-creation of experiences and enable value co-creation through the interpretation and performance of stories. Tourists are dynamic social actors who actively respond by participating and engaging corporeally, cognitively and emotionally. Consequently, co-creation is subject to the effectiveness of this inter-reliant relationship. Therefore, stories act as a catalyst for interaction and participation where they become a unifying bond between guide and tourist, binding each stage of the co-creation journey and from interaction and involvement through to resource integration and experience creation to create pleasurable experiences.

This paper presents the findings from a single Ethnographic Case Study (ECS). The chosen research site is the natural setting of Huntington Castle, Clonegal, Co. Carlow Ireland, where Consumer Oriented Ethnographic (COE) methods of observation, field notes and interviews were the primary form of data collected. The researcher was afforded the opportunity to observe selected tours and talk to tourists after the tour ended from June to August 2017. When combined with the pilot data, 22 tours were observed, 8 unstructured interviews with the tour guides and 24 semi structured interviews were completed, which captured the voices of 69 tourists (Table 4.2).

*Table 4.2 – Data Collection Statistics*

Method	Pilot study	Main study	Total
Observations	PS1 to PS5	O1-O17	22
Tourist Interviews	5 – PS1 to PS11 (11 voices)	19 – I1-I58 (58 voices)	24 (69 voices)
Tour Guide Interviews	G1-G2 (TG1 & 3)	G3- G8 (TG1 & 3)	8

\*See Appendix 4.2 for full details of participants

*Narrative analysis* can be applied to diverse texts selected and communicated as a sequential story and that provide meaning (Riessman, 1993). *Structural analysis* focuses on how stories are formed and their classification. *Thematic analysis* focuses on content to uncover similarities and divergences clustered into themes. This information provides

a springboard from which *interactional analysis* examines the physical and dialogic interaction between actors (e.g. guide, tourist and others). In short, structural analysis examines ‘how’; thematic analysis identifies ‘what’; and, interaction explores ‘who’, ‘when’ and ‘why’?

## 2.0 Step One – The Structural Analysis of Stories Told at Huntington Castle

This study aims to uncover the process and performance in the co-creation of experience through the stories told and therefore, the first step is to define what a story is and how it is differentiated from mere information. According to Labov and Waletzky’s (1967) structural analysis research (based on the earlier work of Freytag’s Pyramid, 1863), the story plot is the differentiator. A plot is simply the cause and effect sequence of story events. Structural analysis adopts the view that while stories may appear diverse, they share an internal structural order to their plot as shown in Table 4.3.

*Table 4.3 – Structural Analysis of a Story*

Structure of the Story	Description	Labov and Waletzky	Freytag’s Pyramid
Introduction	Set the scene- people and place	Orientation	Exposition
Rising action	Main body – events that propel the story	Complication	Rising Action
Climax	Most important point of the story	Resolution	Climax
Falling action	What happened afterwards		Falling Action
Evaluation	The point or reason for the story	Evaluation	
Life links/ supplement	Linking the narrative to everyday life	Coda	Dénouement

Source: Adapted from Labov and Waletzky, 1967 (Freytag, 1863)

The introduction ignites interest in the listeners through a series of statements or clauses that “serve to orient the listener in respect to person, place, time, and behavioural situation” (Labov and Waletzky, 1967, p. 32). The story then builds as a rising action to show how normal life was disrupted and may involve several events, each serving to build the complexity, leading to a climax. The falling action fills in what happens next. Evaluation is when the narrator emphasizes the importance of certain elements and then offers a resolution or outcome of the story and finally returns to the present time through the coda. The guide then offers life links (Dénouement in Freytag’s pyramid) to supplement information and answer any outstanding questions (Table 4.3). In the studied ECS, the tour covers 400 years of the Castle historiography incorporating many family characters which link to events and key figures of the day. Adopting the structural approach in Table 4.3 facilitates the analysis of stories (Exhibit 1).



### *Exhibit 1 - Edward King's High Chair and Milton*

So, a child's high chair here and I am going to lift it up so that you can all see at the back there (placed on dining room table so tourists could see the chair). What we have here is an example of early Irish Oak high chair, it has two holes here where you put a rod or a rope to stop the child slipping forwards off the chair and this belonged to a gentleman called Edward King who was a cousin of the family, who was a very close friend of the poet Milton, who wrote most famously, *Paradise Lost*. When Edward King was on his way back to Cambridge from Ireland, being an Irishman, his ship unfortunately sank off the Pembrokeshire coast in 1637 and he was drowned. In grief and honour of his friend, Milton wrote the eulogy *Lycidas*, which is considered to be the finest eulogy or elegiac poem in the English language. This is *Lycidas's* high chair and it dates from the 1590's, prior to the castle and so is a great piece of Irish oak furniture.

Source: Tour Guide 1-016

Applying the principles of structural analysis to the high chair story, it translates as follows (Table 4).

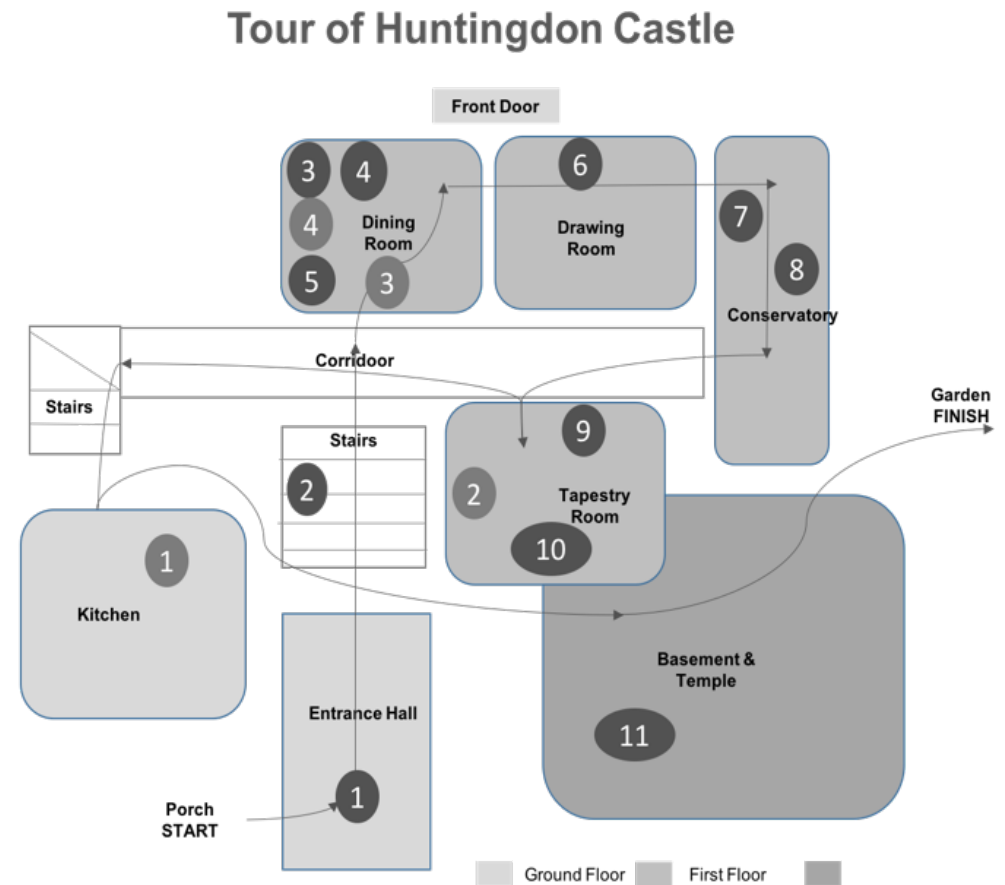
*Table 4.4 – Structural Analysis of exhibit 1 (King Edward's High Chair)*

<b>Introduction</b>	<b>Rising action</b>	<b>Climax</b>	<b>Falling action</b>	<b>Evaluation</b>	<b>Life links/supplement</b>
Here is an example of early Irish Oak high chair ... this belonged to a gentleman called Edward King who was a cousin of the family	Who was a very close friend of the poet Milton, who wrote most famously, <i>Paradise Lost</i>	When Edward King was on his way back to Cambridge from Ireland, being an Irishman, his ship sank off the Pembrokeshire coast in 1637	He was drowned and in grief and honour of his friend, Milton wrote the eulogy <i>Lycidas</i>	Which is considered to be the finest eulogy or elegiac poem in the English language	This is <i>lycidas's</i> high chair and it dates from the 1590's, prior to the castle and so is a great piece of Irish oak furniture

On initial analysis, it appeared that there were 78 stories told during the tour, however, analysing them from a structural perspective, there were 22. When tourists were asked to recall their favourite stories, 11 stories came to prominence, which have been ranked in ascending order of popularity in Figure 4.2 and shown on the sketch of the tour. Each of these stories (summarized in Appendix 4.3) fit the structure identified in Table 4.3 above indicating that stories structured in this way are memorable and have impact on the tourist.

Figure 4.2 - Most Remembered Stories and Tour Sketch

Most Popular Stories		
No.	Name	Rank
	Evolverment of the Castle	1
1-2	Military & Armour	5
3	Stained Glass Window & Pennsylvania	4
4	Milton & The High Chair	6
5	Freemasons Story	7
6	Locals & Electrification	7
7	Castle & Children's Mural	7
8	Ann Boleyn & the Hampton Court Vine	6
9	Proposal & Lawson's Picture	6
10	'Crocodile Shooting Granny', Nora Parsons	3
11	Temple of ISIS	2
Least Popular Stories		
No.	Name	Rank
11	Temple of ISIS	1
Most Popular Objects		
No.	Name	Rank
1	Bedouin Wall Hangings	4
2	Paintings	3
3	Kitchen Gadgets	1
4	Tapestries	2



Responding to the question on their favourite stories, there was a ‘love/hate’ relationship with the basement and the Temple of ISIS<sup>10</sup> (Story 2, Appendix 4.3). Tourists had strong opinions and almost as many said they disliked it as liked it. It was the only story which received a negative reaction. Tourists also liked interesting stories that provided explanations of the objects, as detailed in Figure 4.2.

The literature review (paper 1) introduced plot typologies (Booker, 2004; Tobias, 1993; White, 1973) to describe and classify the plots; archetypal characters as characters who perform similar roles; and universal themes that can be understood by everyone (shown in Appendix 4.4). Analysis of the 11 most popular stories (Listed in Figure 4.2, summarized in Appendix 4.3) under the headings of plot, archetypal characters and universal themes reveals significant diversity. This indicates that the impact is drawn from the using the correct structure (Table 4.3) and can be applied to any storyline using universal themes (Table 4.5).

*Table 4.5 - Story Structure and Classification*

<b>Story Name</b>	<b>Plot Archetype</b>	<b>Character Archetype</b>	<b>Universal themes</b>
Evolverment of the Castle	Metamorphosis	Hero	Survival
Military and Armour	Rise/Fall	Hero	War
Stained Glass Window & Pennsylvania	Adventure, Rivalry	Ruler	Family/Survival
Milton & The High Chair	Tragedy	Sage	Friendship/Death
Freemasons Story	Comedy	Innocent	Innocence
Locals & Electrification	Discovery	Creator	Progress
Castle & Children’s Mural	Adventure	Creator	Family
Anne Boleyn & the Hampton Court Vine	Satire	Sage/Innocent	Hope/Fate
Proposal & Lawson’s Picture	Romance/Rivalry	Lover	Love
‘Crocodile Shooting Granny’, Nora Parsons	Adventure	Explorer	Family/Heroism
Temple of ISIS	Discovery	Creator	Religion

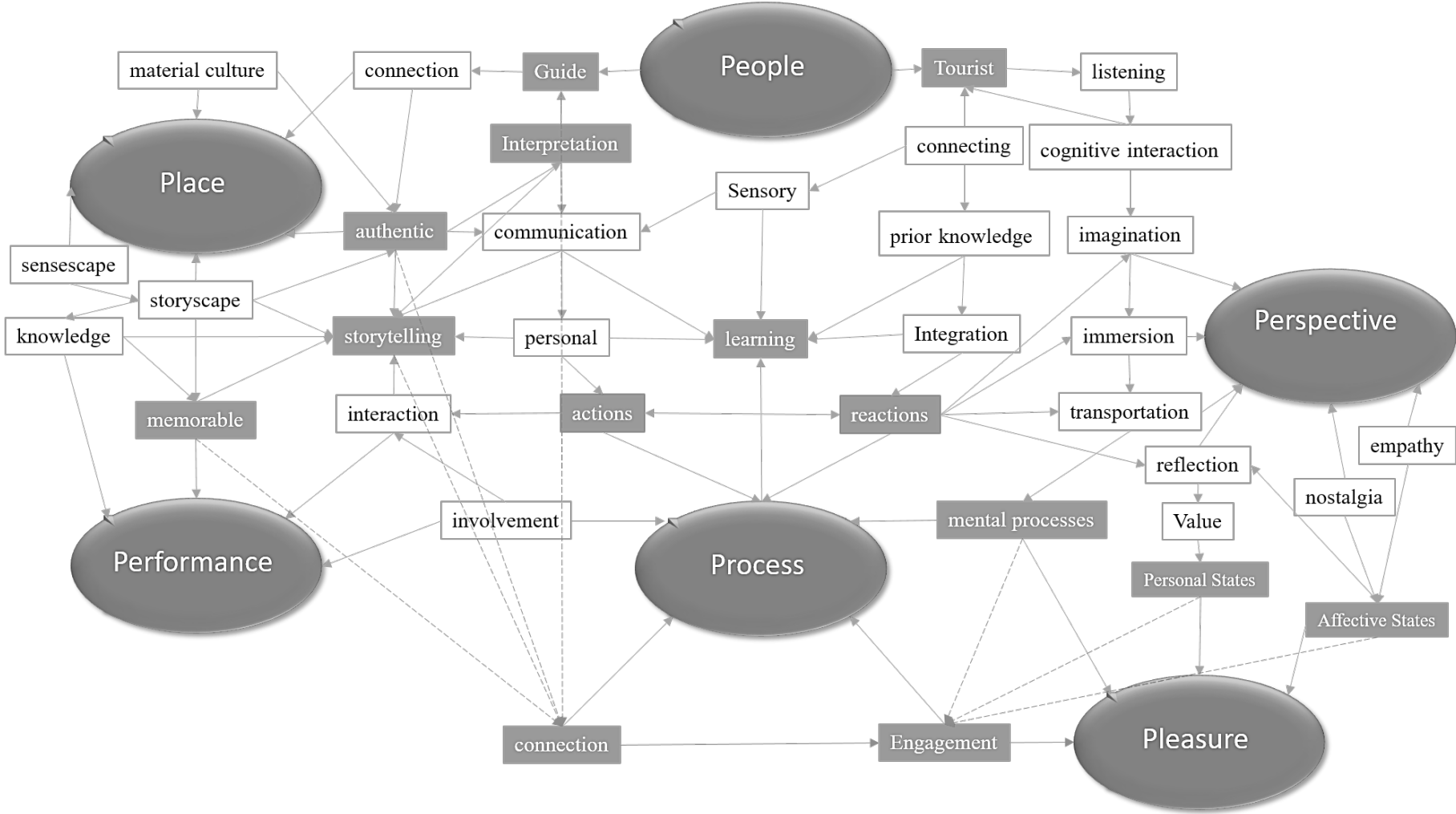
### *3.0 Step Two – Thematic Analysis*

Thematic analysis aims to identify what are the key issues and talking points in the data gleaned from the guide and tourist interviews and the observations. The researcher imported the completed observation templates and the tour/interview recordings to

<sup>10</sup> The Fellowship of Isis worships female gods at this temple, which is situated in the basement.

NVIVO where verbatim transcripts were created. Following in-depth familiarisation, each was coded according to an initial coding hierarchy in order to clarify the themes and subthemes. As a consequence of the iterative coding process some subthemes were removed from the hierarchy and others were added, yet, the themes remained constant. Mindful of the research questions, thematic maps allowed the theme and subtheme relationships to be visualised (Basil, 2003; Miles and Huberman, 1994; Weng, 2012), resulting in one map of the six themes of *place, people, performance, process, perspective and pleasure* (Figure 4.3).

Figure 4.3 - Thematic Map



### 3.1 Place

The building and artefacts set the stage for the tour while the key subthemes are; memorable and authentic castle and material culture, storyscape and sensescape. As the storyscape, the buildings and artefacts become the back drop for the narrative or become centre stage when the story establishes a connection. Tour guide Janet relays how communicating the authenticity of the stories of objects and the Castle are important and cites how they changed the tour for the 1916 centenary<sup>11</sup> to include the library and its meticulous records, *“one of the things that we showed people was that in 1923, when the IRA<sup>12</sup> took the castle over ... it survived only because Nora Parsons [a castle inhabitant at the time] was a very keen gardener, who got on with the [IRA] commander and they used to go around the gardens together and that is written...that is what we showed the people in the ledgers”*(G7).

Described as having a *“lovely atmosphere”* and being *“cosy”* (PS3) and *“homely”* (I1) by the tourists, the Castle was seen as *“quite an atmospheric house, because I think quite small and felt quite intimate”* (I53). In contrast, the basement was described as *“a bit dreary, yet it was nice to see it ...a bit musty ... a bit smelly and intimidating”* (PS1) by the tourists, which seemed to add to the authenticity of the sensescape,

“I loved the darkness...you got a real sense of what it was like ... but that kind of atmosphere, and then when you went downstairs, the damp smell - it hits you the minute you go in and that’s all part of it, authentic, the fact that the well is there, it’s going to be kind a damp”(I22).

Memory is also a factor in the storyscape; a couple from Bray who had been to Huntington in 1982 remembered the basement *“... it brought back great memories ... there was beautiful carved oak doors, I remember them distinctly going down to the basement at the time”* (I37).

When contemplating place reference was made to the uniqueness of the building as it reflected the continuity of ownership through the *“different additions and the different*

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<sup>11</sup> 2016 marks the centenary of the 1916 Irish uprising against British occupancy.

<sup>12</sup> The Irish Republican Army (IRA) took occupancy of the Castle during the Irish Civil War, which followed the War of Independence and preceded the establishment of the Irish Free State, an entity independent from the UK.

*time periods*” (I1). The discourse centred on the Castle’s longevity and how it had “*stood the test of time over the centuries*” (PS8), a trajectory applauded by the tourists, “*I was totally surprised and delighted to see the castle in its current state. I had not expected that – it is so well kept and they have brought out their treasures for us to see*” (PS8). The “*eclectic mix*” of treasures were of great interest and fascination to tourists “*I think it was such an interesting house, full of so many interesting things*” (I53); “*I didn't expect to see so much intact inside, all the tapestries and the beautiful porcelain*” (I10); “*for me it was the tapestries, the paintings and the mural that were of great interest – all a great surprise*” (PS8). (Stories 7 and 10, Appendix 4.3). The modern touches didn’t go unnoticed either, reference was made to the “*photographs of their family and recent weddings*” (I13), the presence of a radio and more recent paintings, such as, the one Harry [one of this generation’s inhabitants of the castle and a tour guide] did of his nephew, “*it didn't all stop in 1850, it kept going with more recent stuff in there, which is good, again it made it feel like a family home*” (I53). As summed up by one tourist, “*it is real, it is old, it is modern, above all it is authentic – this is the real McCoy*” (I9). The natural tendency to compare caused tourists to acknowledge and voice the uniqueness of Huntington in terms of object authenticity,

“The drawing room, the plaster was amazing, I asked them had they been repaired and he said no they had just been painted, to keep them clean and if you go to Kilkenny Castle or somewhere, it is all replacement stuff that is in it, you know, and this appears to be a lot of authentic, genuine... no reproduction here, which is beautiful and should be promoted as that is fantastic to see the real thing” (I19).

The generally held view was that “*most of these places are impersonal or museum like*” (I4-5), “*I thought it was splendid... a real Irish castle that was not contrived for the tourist...their home and they said come in and have a look!*” (I57). While at Huntington they viewed objects they were “*unlikely to see anywhere else*” and concluded it was “*a unique spot with so much originality ...and one of the best in this country*” (PS6). When asked about the uniqueness of Huntington, Alex [another of this generation’s inhabitants of the castle and a tour guide] responded;

“The fact that it is lived in, a family home as opposed to being a museum, you can go to lots of different places that are museums but not many places that are still family homes... the temple, is the most unique thing about the castle...again there are a lot of historic houses and not many temples ...in Ireland ... if you were to say probably to someone who had been here 10 years ago, 'you were at Huntington

Castle, what do you remember' they would probably say 'temple in the basement' ... if they remembered one thing about it, down the line" (G8).

### 3.2 *People*

There are two actors in the co-creation process the guide and tourist. This section focuses on their roles, the guide as the enabler of co-creation and the tourist as reactor.

#### 3.2.1 *Role of Guide*

Alex takes the view that the role of the guide incorporates three main things– good communication skills, the use of physical props and connecting or relating with a dash of humour. He maintains, even the best story in the world will 'fall flat' without good communication and presentation skills. He advises that everyone needs to be "*able to hear and see what we are doing, quite easily*" and of the need to be "*loud and clear*" and "*relatively concise and punchy*" (G8). He abhors the "*monotone or the school thing*" and recommends that guides need to have "*way more interaction and hold their [tourists] attention*" and offers the example "*I would always say to school kids - did you learn that in school or this in school*" (G6).

Physical props focus the audience's attention and stirs their imagination and he offers an example "*if you say 'if you look now at that picture' rather than say the lady who was called ... they can look at it, then they can admire ... and they are off thinking their own thoughts ... imagining*" (G6). Alex is committed to ensuring the stories told on tours ensure that tourists "*can relate to it to some degree*" (G6). He offers great explanations and relates it to the present day, for instance, he talks of childbirth in the 19<sup>th</sup> century as being the "*most dangerous thing a woman could do*" (O16), and what a feat it was, without the benefits of modern medicine, for the lady of the house to have 11 children and live to old age. He relates things with humorous quips, for example, when talking about the thickness of the walls in the drawing room – he extends his arms to show the depth of the wall at the window and explains "*great for security if you are at war, but a nightmare if you want Wi-Fi*" (O16), which always gets a laugh.



### 3.2.2 *Role of Tourists*

Some tourists perceived that they were merely passive listeners, “*wasn’t doing anything really only listening*”, “*processing what he was saying*” and “*following the stories*”. However, the researcher found signs of active listening – attentive body posture, facing the guide, maintaining eye contact, nodding and verbal cues of agreement and smiling. While the word listening was used 9 times in the interviews, the word ‘think’ was used 185 times (sometimes by the researcher) and ‘thought’ 51 times, serving to illustrate that much of the tourists’ active participation in the process was cognitive. They connected the stories to people, places and the historical narrative that they already knew “*throughout the tour though, I was fitting the stories into the history of Ireland*” (PS9). They were reminded of other places “*The lady being the fishery and everything, reminded me of the women in Beacon Hill in Boston ... so I found that an interesting connection*” (I20), and they related and compared it “*to the other grand houses and castles that we have visited*” (I57), as they sought to understand and create meaning by looking for similarities and differences. In this technological age, people are used to ‘googling’ for further information while engaging in other activities such as, perhaps, watching TV. Some tourists expressed that they often had to restrain themselves from “googling” during the tour as it was perceived unacceptable in this sociocultural context “*you’d nearly like to be googling as you are walking just to see, just to learn a bit more about it*” (I4), and looking up things like the St. Ledger and Pennsylvania connection as referred to in the castle history (Stories 4 and 11, Appendix 4.3), “*all those things that you know about from another context, so where you were today had a connection with them*” (I4).

Some Female tourists, in particular, related the stories to themselves in the present day and took inspiration from them. Referring to Nora Parsons (Story 3, Appendix 4.3) and Olivia Durbin Robertson (Story 2) as historical figures affiliate to the Castle, they acknowledged that these women who were ahead of their time made them think and “*they were inspiring, even for us women today ... they energized me to do more of what I want to do*” (PS6). One gentleman sought to view the 16<sup>th</sup> century activities through a 21<sup>st</sup> century lens and likened the way soldiers policed the commercial activity of the valley from Huntington as the equivalent of the IDA<sup>13</sup>, he also pointed out the difficulty of doing

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<sup>13</sup> IDA is the agency responsible for the attraction and development of foreign direct investment (FDI) in Ireland

business then, “*let’s face it, back in the day, there was no M9<sup>14</sup> and no WiFi*”(I29). These individual stories are representative of the data set and serve to illustrate how the tourists were actively engaged both physically and mentally in the co-creation process.

### 3.3 Performance

This section focuses on the tourists’ perception of the guide’s performance and considers their views of the three guides (Janet as an employee and Harry and Alex as castle owner/inhabitant). The tour is largely standardized in route and topics, yet each guide made it their own by reading their audience and often including extra stories, explanations and surprises. Both Janet and Alex facilitated audience participation. Janet asked open questions about a topic which in turn made the group feel more comfortable in asking questions of her. Harry extended the stories and provided his personal insights into things as a member of the family. Alex was relaxed ‘in his own home’ and related events and objects in a humorous way.

Tourists felt more like privileged guests receiving a personal guided tour by Alex or Harry as family members. Favourable comments abounded, “*it’s a huge privilege ... there is a family still living there and to get to go around that house*” (I22). They felt being guided by a family member made the tour special because “*usually, a tour guide isn’t*” and commented “*very much, one of the great things about it was having a direct descendant of the family conduct the tour*” (I22). It was highlighted that the family connection “*makes it very interesting, special and personalized*” and that “*personal touch ... made a difference*”. Tourists particularly liked how Alex and Harry personalized the tour and made it “*come alive, referring to his ancestors and talking about them in ancient history terms*” (I39), “*It was good being that it is his family home, because there is slightly a different tone to what they say and how they say it, rather than if it is a tour guide, the owner is always nice and rare*” (I53). This all added to the authenticity of the tour “*It felt very authentic and you felt privileged to be there with Harry and listen to all his tales*” (I2). The researcher observed that Alex’s passion for the place is obvious as he discusses various elements of its history, but, he rarely makes reference to himself. Alex didn’t always introduce himself which left some tourists wondering who he was “*I don’t remember him introducing himself*” (I29), “*I remember thinking, is he living here or is*

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<sup>14</sup> Nearby motorway in Ireland

*he a guide that is employed to give the tour” (I30), “I saw him in the [wedding] photo and you knew”(I39), “now it comes together that he actually lives there, would have been nice for him to speak about his connections” (I28) culminating in “but my overall impression is WOW” (I28). This serves to illustrate that the tours delivered by family members are valued by tourists and are a unique means to form a connection to underpin the co-creation process. Combining the authenticity of people and place one tourist summed up, “It is very very personal, articles, people, buildings” (I6).*

While Janet did not have the advantage of being a family member, her tours were well received. She was described as being “*very knowledgeable and very professional, kept everyone engaged*” (I26). One tourist observed “*I am not so sure whether she started out and it was all learned off and now she has put her own stamp on it and you know she is interactive with the people*” (PS2). Others pointed out that “*she didn’t come across like she had said this a thousand times before – but I bet she had - she had it all worked out and made sure that everyone was together and could hear her and was willing to answer questions – overall – very good*” (PS9); “*She was very articulate, very well spoken, included people, extremely knowledgeable, there were some fantastic touches, like fitting on the shield and she had every single fact at her fingertips*” (I23).

### 3.4 Process

This section seeks to uncover the story based co-creation process between guide and tourist. It shows that stories are a medium that enable the guides interpretation and performance to form a connection with the tourists and engender a reaction. The military armour story (Exhibit 4.2), is disaggregated to show the enabling actions of the guide and the visible reactions of the tourist and serves to illustrate how both actors interact in the co-creation of the story experience.

*Exhibit 4.2 – Disaggregated Military Armour Story*

Enabling Action	Story	Reaction
Demonstration with Prop	Holds up military body shield – (the chest plate)	Draws attention to chest plate
Highlight Uniqueness	This is quite a surprise	Focused gaze on chest plate
Revelation	A soldier's chest plate - this is the average male torso in about 600 and <b>you can see</b> that people were an awful lot smaller	Dismay facial expressions
Involvement	<b>Now might get you try it on</b>	Delight from Tara's family
Verbal Interaction	What's <b>your</b> name? Tara	Verbal Interaction
Physical Interaction	can <b>you</b> stand here	Watching with Anticipation
Verbal Interaction	What age are <b>you</b> ? 11.	Verbal Interaction
Verbal Interaction Physical Interaction	Just hold out <b>your</b> arms a little bit, now we can try it on and that is pretty good, a pretty good fit,	Participation Focusing on Tara and object
Humour	Okay, so <b>you</b> were like the Joan of Arc or soldier of the day	Laughter
Verbal Interaction	Thank you very much, Tara	Smiles for Tara
Explanation	The reason for that very small size is very much down to diet, ( <b>Reason</b> ) so they had a very, very poor diet - meat a complete luxury, fresh fruit and veg didn't happen and only people on the immediate sea would have eaten any amount of fish, so the diet was very very poor and they mainly subsisted on bread or stew that was called potage made from whatever you could gather up, very very low nutrition quality and low protein ( <b>Understanding</b> ). So basically, their growth was stunted from childhood. Life expectancy, past 50 didn't really happen that often, they were very physically tough times to be in ( <b>Implication</b> )	Active Listening (showing agreement through nodding and facial expressions). Positioned facing the guide and maintaining eye contact with guide.
Demonstration with Prop -	<b>See here guys</b> (pointing to the hole/indent on shield)	Everyone focuses their gaze on the chest plate
Explanation Humour	This here, was one of the first quality assurance marks, because it is made of iron and iron has a tendency to shatter - not a quality <b>you</b> want in armour - shattering is not good!	Listening and watching Laughter
Revelation Physical punch	so the armour would be put on the bench and in front of <b>you</b> - the purchaser - because <b>you</b> bought it out of your own pocket - he would put a punch in it and give it a good old clatter	Listening Facial Expressions of surprise
Humour	To show you that it wasn't going to shatter - that was <b>your</b> quality assurance!	Laughter
Demonstration with Prop	Holds up Chain Mail, The best armour <b>you could get</b> were steel, we have a chain mail up here	Movement, low conversation with companions, touching of breast plate as they passed
Choreographing	And <b>if you just come up here I will show you</b>	
Relating pointing back to the shield	<b>You can see here</b> you have the steel chain mail - much much better because it doesn't have any chink - <b>you have</b> the back piece and chest plate, but <b>you have</b> all the rolls around your armpits, the sides of the torso and neck	Active Listening. Positioned facing the guide whilst largely looking at the chain mail.

Humour	These are all very bad places to get stabbed - <b>you</b> could die pretty quickly - there are lots of arteries!	Low laughter
Revelation, Relating	But if you have the chain mail - this is much better, moves around <b>your</b> body, it's easier to wear and covers your armpits, neck, head - much much better level of protection	Active Listening.
Explanation	However, it was incredibly tedious to make, <b>you</b> are talking a good couple of months - maybe four months to make this ( <b>reason</b> ) - very very skilled work as well ( <b>Understanding</b> ) and as a result- these were super expensive ( <b>Implication</b> )	Active Listening. Touching Breast plate, chain mail and other military paraphernalia on the walls
Connecting, Humour	And to put it into context in today's money, it would be like buying a BMW three series in cash, ok!	Laughter. Surprise at the analogy
Connecting, Humour	So well beyond the cash purchasing power of the average private soldier and as a result they became available on the kind of, hire purchase scheme, so there was even credit back then"	Laughter. More touching of chain mail and other military paraphernalia on the walls as tourists passed up the stairway
	Who made the armour?	Question
Answer	It would have been made by local armorers with any decent size of military contingent you would have one or two armorers who would also make weaponry, so basically all round blacksmiths if you like and they produced ... but larger armies, you had a proper armoury like in the UK, on a more local level you had people making stuff and to repair things as well	

Tour Guide 1 – O16

In this story (Exhibit 4.2), Alex employs key guiding skills and the researcher observed additional competences such as his ability to manage the tour, convey understanding and meaning, and his natural capacity to interact and involve tourists in his explanation. He was very conscious of the layout of the group so that they could all hear and see him and choreographed the tour group to position them at the best possible vantage points. He was very relaxed and his voice was crisp, clear and audible. Alex injected the stories with humour which garnered responses from laughter to wry smiles. He used the words 'you' and 'your' frequently, to position the tourist in the story and make it personal. A relaxed style of drawing attention to objects "*see here guys*" or choreographing the group "*if you just come up here I will show you*" were made to the group at large, yet interpreted as individual to each tourist. Tourists appeared to be actively listening often showing agreement by nodding and their facial expressions. The fact that tourists asked questions immediately after this story suggests that his delivery of the story was engaging enough to provoke them to think about the topic. The process of telling this story took less than 3 minutes and Alex advocates one of the keys to engagement is "*not talking on the same thing for too long*" (G6).

This story introduced participation just two minutes into the tour, which appeared as a natural and unforced interaction that got the tourists *“interested from the start”* (G6). Exhibit 2 supports the finding of tourists’ active listening and mental engagement as participants expressed that the story *“held our attention throughout”* (PS9) and the *“mind was permanently engaged”* (PS8). Tourists used their imagination to create, visualise and extend the story in their mind. One gentleman empathised with the plight of the soldiers, their heavy armour and how they had to carry all this steel and *“then try and fight to stay alive”* and *“I was just thinking on what he was saying and trying to imagine what it was like throughout each era”* (I58) pointing out *“I did learn a lot and felt good doing so”* (I58). The story, the guide’s performance and the props combined to enable the tourist to react through the mental processes of imagination and empathy to co-create an episodic experience.

### 3.5 Perspective

The stories allowed the guide to access the hearts and minds of the individuals and enable the co-creation process. As discussed earlier, the cognitive connectedness of the tour is central to the co-creation process as from the tourists’ perspective, it *“captured your interest”* and *“kept you thinking”*. This mental engagement can be attributed individual learning and the use of the tourists’ imagination, often encouraged by the guides (Exhibit 2) who try to make the stories *“come alive”*. This approach revealed meaning and provoked thought, *“I think we learned a lot in seeing it and all the things in it and hearing the stories”* and *“I think this is the way people really learn about our heritage, which is why I bring the children here”* (PS8). One woman acknowledged that she had seen a drawing on the conservatory wall depicting the castle and grounds as drawn by the four children of the house in 1928 before *“on Lords and Ladles”*<sup>15</sup> *actually, it was lovely to see it in reality”* (I18). The tourist’s historical perspective comes to the fore here as some were critical of the Anglo-Saxon perspective as described in the stories and the issue of contested histories arose, *“There could have been a little bit more of nod to the Irish history”* as it, *“sounded all quite Anglo-Saxon in a sense”* (I23). Tourists reflected that these stories were *“a bit one sided ... focusing on what happened inside the castle walls, which was a tough life for many, but tougher outside and this does not get a mention”* (PS9).

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<sup>15</sup> *Lords and Ladles* RTE television series (2017) about the cookery in the ‘big houses’ of Ireland

The most profound affect is the imaginaries of tourists that transport them to a different time and place, as one tourist explained *“I think as soon as you are in the house you feel that you are in that period”* (I28); *“as you went through different rooms you got a different sense of what it would have been like”* (I53). Imagination was stimulated by the place and facilitated by the guide’s performance to a point of detachment from their own reality *“with so much history in every room ... you can just feel like you have been transported”* (I29) to a point of immersion *“I was totally engrossed, enthralled by it all, kept imagining what it was like and the paintings of the women let you really see what they looked like – lovely ladies.... only thinking as she told us their stories”* (PS6). The stories themselves stirred the imagination. The story of electrification (story 9, Appendix 4.3) created a scene that was readily imaginable, *“I love the story of the locals coming in to look through the windows - you can imagine - the curiosity!”* (I18), and the Hampton Court Vine story (story 6, Appendix 4.3), *“You know when he was talking about the vines at Hampton Court, straight away, you are in with Henry VIII and you are thinking wow - all the way from Henry VIII to here, in this little valley”* (I16). The place and objects also stimulated the imagination, such as the portraits *“you remember the lady St. Ledger and the fashion and you are thinking to yourself, you could nearly imagine yourself in her gear walking up and down the steps, wondering what must it have been like at that time”* (PS1) and the performance of the guide’s explanations *“I think, seeing in the kitchen, the old Hoover and washing machine, that was really interesting, you could imagine the kitchen coming to life with all those things”* (I8).

Tourists also spent time imagining living in the castle in the present day. The castle was described as *“homely”* and the drawing room as *“a room that I could see myself as sitting in”* (I1). Others considered the practicalities of living here by saying, *“in the sitting room, you can picture yourself sitting on the seats, you were looking to see if they were comfortable and the heating”* (PS5) and *“I would love to live in it - a house you could live in, the rooms are not huge and they are simple, could be warm in the winter, there’s a big stove there and the tapestries (warm) and no decorating with the tapestries!”* (PS6). Some asked for an extended tour to the bedrooms and time to ask questions and see so many other things *“we shot through the corridors, out of the corner of my eye, I saw this cradle, I would love to have got down and looked at that ... we could have wandered a little bit longer and looked at things on those passageways and stuff, just steeped in*

*history*” (PS6). Another commented *“I know, it is still somebody’s home, there were beautiful photographs on the piano and a couple in wartime obviously, and I would loved to know, who they were and where they now, was that your woman?”* (PS6 - Referring to Nora Parsons). All agreed that it was difficult to gauge and meet everyone’s expectations *“a little bit more time, just to take in... maybe 10 minutes ... I know they can't take all day about it, you are only paying your few bob like”* (I41).

Coupled with the mindfulness of their experience is their affective responses, that is, how the tour made them feel. The unexpected Temple (story 1, Appendix 4.3) appealed to some tourists on a spiritual level. Overall, the effect of the castle and the stories was more akin to empathy and understanding than nostalgic emotion. This was unique and personal to each individual, as one tourist empathetically identified more with the hard early years as the soldiers than with the opulent days of the family, by saying, *“the soldiers, what it was like for them being in the garrison, rather than what it was like for the family”* (PS7), when we, saw *“the dungeon - thinking soldiers were probably flung in there, tortured or whatever”* (I22). Another example emanates from the fact that the original kitchens in the garrison days were in the basement and subsequently moved to the ground floor,

*“I was glad, at whatever stage it was that the kitchen moved up a level, I was glad for the people that worked there as it must have been very very cold in the winter time ... not that it was much warmer up where they did go to but... it seemed very damp and dreary down there, and I certainly wouldn't have liked to (you were putting yourself in their shoes?) yea, I feel that”* (PS6).

Another aspect of emotion relates to personal identity with links to the pleasure or value derived from the experience which is addressed in the next section.

### 3.6 *Pleasure*

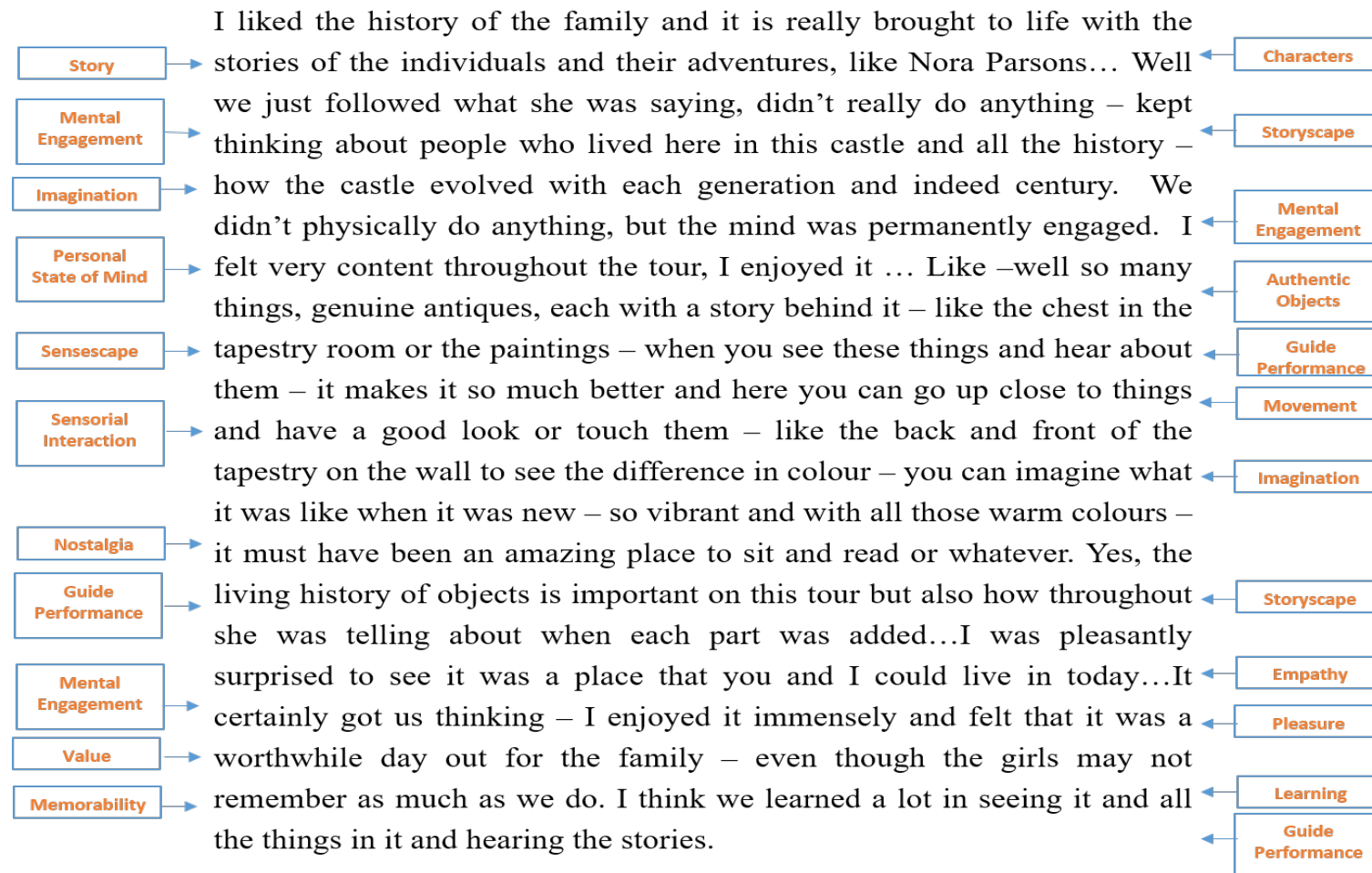
Tourist responses were overwhelmingly positive. Negativity only emerged in relation to the Anglo-Irish historical imbalance and the desire for a longer tour and to see more of the house, particularly the bedrooms. The final interview question asked tourists to sum up their experience in one word or sentence and can be summarized as a *“loved”* and *“enjoyed”* experience on a *“fabulous”*, *“fascinating”*, *“delightful”*, *“incredible”* and *“splendid”* tour in a *“spectacular”* and *“beautiful”* place. Tourists heard *“interesting”*, *“enthraling”* and *“amazing”* *“personal stories”*, told by *“knowledgeable”* and *“excellent”* guides who were often a *“direct descendant”*. The result was an *“extremely enjoyable learning experience”* in *“an authentic Irish castle”* with a *“rare and real*



*history*” and *“unusual and interesting antiques”*. The tour was as *“good as you will get”*, *“one of the best”* and *“worth a visit”*. The source of this pleasure appears to stem from the stories of characters and authentic objects combined with the guide’s performance (people) to facilitate understanding of the storyscape (place) and act as a foundation of a pleasurable experience.

Tourists identified the 11 most remembered stories (Appendix 4.3) in the structural analysis (Figure 4.2), which are constantly referred to as *“interesting”* and cited as those that engage the tourist on a cognitive or intellectual level. These interesting stories become the basis of a learning experience that stir the imagination, facilitate immersion and transportation to foster emotions of empathy and nostalgia inducing value, learning and memorability. Exhibit 3 provides further understanding of the process and the acquisition of pleasure. It positions the guides (people), stories and the authentic storyscape (place) as a means to engage the tourists and empower them to have a physical, mental and emotional reaction. Therefore, they enable experience co-creation and the appropriation of pleasure. In addition, the co-creation process appears to be driven by interesting stories that produce learning which also positively impacts on the achievement of pleasure.

*Exhibit 4.3 - Co-creation and Acquisition of Pleasure*



Source: (PS8)

#### 4.0 Step Three - Interaction Analysis

Throughout this paper, there are constant references to the tourists and guides physical, social, and cognitive interaction with both the place and people. This section adds to the findings on interaction as the researcher sought to observe: the corporeal interaction with the place and objects; the guide to tourist interface; the interplay with other tourists, and the visible signs of mental and social interaction such as active listening, questioning and chatting to companions and guides.

This authenticity or ‘realness’ of the experience combined with the guided element created a personal relationship between the guide, the storyscape and the tourist. Co-creation of the experience becomes individual and personal *“Personal story, for me, that’s what I like and as well the very eclectic mix of the house itself and what’s in it”* (I29). Personal narratives of experience are ordered and sequenced and often described temporally (*“about 5 minutes into the tour”*) and spatially (*“when we were in the tapestry room”*). In providing examples to support their points stories were sometimes clustered thematically (grouping stories of the family or local history together) and episodically (identifying points of humour or participation). Tourists offered revelations regarding the identity of actors (*“I am very interested in local history”*; *“I have visited most of the houses in this region”* (I12) and their personal life narratives (*“I would be the least patriotic person on the Island”* (I22). The resultant story was expressed through their individual agency (*“I thought”, “I did”, “My reaction was”*), incorporating elements of imagination (*“I could imagine”, “You could see yourself”*) and emotion (*“I felt”, “I loved”, “I enjoyed”, “made my day”*). The boundary was event-centric – as each tourist related to the tour.

#### 4.1 Physical - Place and Object Interaction

When asked what people liked most about Huntington, Alex responded *“they like the fact that you can walk around, it is quite informal, sometimes they might sit down or pick something up or that, they like that there are no ropes anywhere...”* (G8). He was quite correct in this assessment as the fact that there are no areas cordoned off with ropes, no ‘do not’ touch, sit or lean on, signs, and no information panels surprised tourists. One tourist referred to this as a special trust which made it much more personal *“it is lovely actually, going into the rooms and just being able to look right around you and just see*

*everything*” (I37).

Tourists valued this trust and touched objects like the chain mail, the vine, and kitchen gadgets, they stopped to look at paintings and in particular the stained glass window and marvelled at the visual difference of the two sides of the tapestries, whilst listening to the guide’s story. This made the tour sensorial as tourists were pleased not to be *“looking through a glass panel”* (PS6) but were free to touch and examine objects *“If you don't see these things and touch these things, how can you know what it must have been like ... but here is it lovely that you can, it's real and part of it”* (PS6). In this way, the objects help the tourist to understand and comprehend what the story being told. The stained glass window in the dining room (story 4, Appendix 4.3) provides a genealogy of the family and outlines the lines of inheritance. This is their ‘family tree’ and its visual nature allowed tourists to absorb the contents more easily than the guide reeling off a list of names and dates, *“I liked the window ... where they had all the names, so instead of someone just telling you, you could see kinda, the way it came down through the generations ... it was there in front of you to see it”* (I2).

#### 4.2 *Interaction with other tourists*

Tourists didn’t feel the need to interact or converse with other tourists as there *“wasn’t time or an opportunity to get into conversation on the various things we encountered”* (I58) but *“if you go with someone, you are talking to them as you go along”* (I5). One lady commented *“I don't think you needed it ...I think people take what they want - I hate when it is forced interaction on people, you know, people don't always like it”* (I31) and another gentleman said *“No, it wasn’t that type of tour”* (PS7). The general feeling on interacting with other tourists can be summed up in the remark *“The house is relatively small - it is jam packed with stuff and you have a great narrator, so there is no need for anyone else in it”* (I4).

#### 4.3 *Tourist - guide interaction*

Exhibits 1-3 above show how the guide interacts verbally and physically with the tourists and section 3.2 shows how they engage with each other on a cognitive or intellectual level. Janet empathises with the tourists and says anyone can learn a script, but tries to give a little bit more *“because I know if I was going on a tour, I would like a little bit*

more” (G2). She tries to make it as interesting as possible as *“there is nothing worse I think than standing there for half an hour or so, listening to someone rambling on”* (G2). Most people are there because they want to learn *“I like to try to engage with them and make it interesting, because I enjoy showing people around there, I love Huntington Castle and I hope that they do... try and put it across as best I can so that they enjoy it because I enjoy telling it”* (G2). Questions were never solicited but always answered. Janet suggests that sometimes you run the risk of duplication if you answer the question at the point when it is asked, as it is covered later in the tour, she suggests *“if you hold on, when we go in the next room it will all become clear and if not, then just let me know, but it should answer your questions ....and then I go 'now who asked me'”* (G4). She explains the danger of getting *“bogged down”* with questions from one individual while the rest of the group want to move on. She prefers questions at the end and often stands chatting on the lawn after the tour has concluded.

#### 4.4 Experience integration through personal stories

Tourists were eager to engage in the research interviews and as one lady enthusiastically put it *“I would like to talk forever about it, fantastic”* (I47). One tourist told the story of how her grandmother told her of how the castle family sustained the village with food by selling their valuables during the famine (Exhibit 4.4, A) and another compared the early electrification story at Huntington to a similar story in Rathfarnham in Dublin (Exhibit 4.4, B).

#### Exhibit 4.4 – Tourists own stories of their experience

<p>A. One thing I remember, from when I was a little girl about Olivia, the great aunty that started ISIS [reference to the Female God worshipers situated in the Castle basement], one of the stories I heard, not from Olivia, was that this family did everything to help people during the famine in 1840's, my granny told me that they had sold gold, silver almost everything they had and kept the whole village of Clonegal going for years and years with soup kitchens and the like. (Are you from Clonegal), Ballon (near enough). (I46)</p>	<p>B. They were very interesting, when you think of the electricity alone, Carlow was the first place that it was done and now we hear that this was much the same. I grew up in a place called Rathfarnham in Dublin and there, there was very early electricity, because there was an old bakery and garage there, called Landy's and they were one of the first to make electricity on a stream as well and it went to their private house up in White church, some of the [electricity] poles are on the wall still, metal poles running all the way up there, and this was early electricity and when you think this was only in the 50's in Ireland that we really began to see electricity on a broad scale it is absolutely amazing to have it here so early. (I30)</p>
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## 5.0 Conclusion

Structural analysis found that structured stories regardless of genre have impact and memorability. Thematic analysis identified themes of place, people, performance, process, perspective and pleasure and their associated subthemes. They are crystallized on the thematic map (Figure 4.3), which shows their relationships and interdependency as exhibited in the findings. It was found that at Huntington Castle, the authenticity of the building and its material culture set the stage or become the storyscape for human and object interaction (*place*). The stories become a platform of engagement by stimulating interaction between the *people* (guide and tourist) and thereby connect the *place* and *people* in an authentic and memorable way. These interactive encounters are a mutually constructive process where the guide's actions inspire and enable tourist reactions (*process*). The guide assimilates elements of the storyscape into the storytelling through the actions of interpretation and communication (*performance*) to personally engage the tourists on a physical, sensorial, cognitive and emotional level (*perspective*). Through cognitive and intellectual interconnection with the story, tourists integrate their prior knowledge to acquire new knowledge and learning whilst simultaneously activating the imagination and engendering emotive responses (*perspective*). The process and appropriation of pleasure are influenced by the authenticity of the guides and storyscape; the cognitive processes of imagination and immersion; and, the affective responses of empathy and personal reflection. Value or pleasure is accumulated from these episodic story based interactions and determined by the tourist through post experience personal reflection. The memorable affect of the stories and the attainment of learning, further contribute to the acquisition of pleasure.

## 5.1 Next Steps

The research findings outlined in this paper will serve as the foundation for the discussion chapter. They will be explored in reference to the body of literature and the conceptual model (Figure 1) in the domains of heritage tourism experience and co-creation in pursuit of creating a framework for the Story Enhanced Tourism Experience (SETE). In addition, the research conclusions, recommendations, contributions and reflective insights will also be addressed.

## Appendix 4.1 Research Questions, Propositions, Units of Analysis

How can interpretative storytelling act as an engagement platform and value enhancing strategic resource that impels the value co-creation journey and shapes tourist's experiences at a HHTA?						
Research Questions	Propositions	Observation Objective	Tourist Interview Objective	Guide Interview Objective	Units of Analysis	Narrative Analysis
RQ1 How are stories employed (performance) in the co-creation of the experience (process)?	P1 Storytelling facilitates connection, conversation and co-contribution	To understand what happens during the experience;	To ascertain the tourist's perception of the process and performance	To ascertain the guides perception of the process and performance	Performance	Structural Analysis
		To collate the heritage stories told during the tour	To ascertain how the tourists connect with the stories	To ascertain how the guides deliver or perform the stories to engage tourists	Process	
		To observe how the stories are told / received/ co-constructed	To determine how tourists contribute to the co-construction of the story	To determine how guides view the tourist's role		
RQ2 What is the role and function of the guide and tourist (people) in this process?	P2 Actors are co-dependent active performers (enabler/ responder)	To understand guide and tourist behaviour and interaction in co-creation.	To understand the tourist's perception of their role in co-creating the experience	To understand the guide's perception of their role in co-creating the experience	People	Thematic and Interaction Analysis
Where is the locus of value co-creation (pleasure)?	Actors co-create value in the pleasurable moments of interaction	To observe and identify the points that appear to be pleasurable for the tourist	To determine their pleasurable moments as the the points of value co-creation	To determine their perception of the location and nature of the pleasurable moments as the points of value co-creation	Pleasure	
RQ3 What environmental, dimensions (place) influence the co-creation process?	P3 Experiences are embedded in the physical and social context	To identify the internal personal factors and external environmental dimensions which appear to affect tourists	To identify the tourists perception of the internal personal factors and external environmental dimensions that positively influence them cognitively and emotionally	To identify the guides perception of the internal personal factors and external environmental dimensions that positively influence tourists cognitively and emotionally	Place	
What personal dimensions (perspective) influence the co-creation process?	The co-creation of the SETE contributes to the cognitive and affective outcomes essential for a pleasurable experience				Perspective	
Stories as Data		Observational Stories	Tourist Stories	Guide Stories	Heritage Stories	Narrative Analysis
		Thematic and Interaction Analysis			Structural Analysis	

## Appendix 4.2 Participant Details

Date	Tour Guide	Time	Guide Interview	GI Code	Observation	Obs. Code	Inter-views	Voice Code	Demographics
<b>Pilot Study</b>									
19 <sup>th</sup> June	Alex		✓	G1	✓	PS1			
25 <sup>th</sup> July	Janet	2pm			✓	PS2	✓	PS1-2	Irish couple (50-60)
		3pm			✓	PS3	✓	PS3-5	3 Females (50-60)
26 <sup>th</sup> July	Janet	2pm	✓	G2	✓	PS4	✓	PS6-7	Couple Dublin
26 <sup>th</sup> July	Janet	3pm			✓	PS5	✓	PS8-11	Parents, 2 daughters
<b>Main Study</b>									
29 <sup>th</sup> July	Alex	2pm	✓	G3	✓	O1			
		3pm			✓	O2			
		4pm			✓	O3			
30 <sup>th</sup> July	Harry	2pm			✓	O4	✓	I1-3	Female Gorey (30-40)
									Mother, daughter
							✓	I4-5	Couple (50-60)
							✓	I6-7	Couple (50-60)
	Harry	3pm			✓	O5	✓	I8-10	Male (30-40)
									Elderly Couple
							✓	I11-12	Couple (30-40)
							✓	I13-15	Male (40-50)
									Male (40-50)
									Male (40-50) Dublin
	Harry	5pm			✓	O6	✓	I16-17	Couple (40-50)
							✓	I18-19	Couple (50-60)
							✓	I20-21	Two Females (50-60)
2 <sup>nd</sup> Aug	Janet	2pm	✓	G4	✓	O7			
	Janet	3pm			✓	O8	✓	I22-23	Couple
	Janet	4pm			✓	O9	✓	I24-27	Parents, 2 sons
3 <sup>rd</sup> Aug	Janet	2pm	✓	G5	✓	O10			
6 <sup>th</sup> Aug	Alex	2pm	✓	G6	✓	O11	✓	I28-29	Couple (40-50)
							✓	I30-32	Male (50-60)
									Female (30-40)
									Male (20-40)
	Alex	3pm			✓	O12	✓	I33-35	3 Female (2 elderly)
							✓	I36-37	Couple Bray
	Alex	4pm			✓	O13	✓	I38-41	3 Female Gorey
							✓	I42-43	Couple Kildare
	Harry	5pm			✓	O14	✓	I44 – 52	Female Tour: 4 Irish, 1 Italian, 1 Spanish, 2 Canadian, 1 German
9 <sup>th</sup> Aug	Janet		✓	G7	✓	O15			
19 <sup>th</sup> Aug	Alex		✓	G8	✓	O16	✓	I53-56	Parents, 2 sons, 1 grandmother
No Date	Harry				✓	O17	✓	I57-58	Couple UK
Total			8		22		24	69	

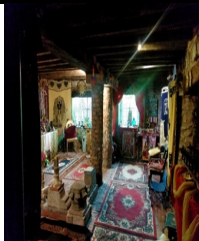


### 1. Castle Evolvemement



Originally built as a military garrison, the tour is interspersed with stories of how the house changed and evolved to meet the needs of its owners and the change in tastes over the centuries. Stories of how 16<sup>th</sup> century arrow slit windows became Georgian Bay windows (1860) and how the military kitchen in the basement was elevated to the ground floor for additional light and warmth in the Victorian era. The various additions to the building, including a conservatory (late Victorian) all contribute to the overall uniqueness of this property and how it has withstood the test of time.

### 2. The Temple of ISIS



The basement is home to The Temple of ISIS and its story is told - A religion founded by Olivia and Laurence Durdin Robertson in 1976 at Huntington Castle. It worships a number of female icons with strong connections to Egypt and has 40,000 members. Their story is told in the basement and the Tibetan bell is demonstrated. In addition, the story of the original 11<sup>th</sup> century castle whose beams support the basement is told as is how this was the kitchen and Dungeon in its garrison days.

Basement

### 3. ‘Crocodile Shooting Granny’, Nora Parsons



Nora Parsons *“the crocodile killing grandmother”* was a feisty and industrious lady. Originally from Birr Castle, she was the daughter to a military man, who, due to a lack of a son, treated her like one. Her first mention in the tour is the crocodiles head in the hallway which she shot in India at the age of 16. Her portrait is in the Tapestry room. She mapped the fishing on the river Slaney, invented new flies for fishing, founded the ICA (Irish Countrywomens Association) in Carlow and prevented the IRA from destroying the castle in the civil war (1923) by spending time talking about gardening to the commander.

The Tapestry Room

### 4. Stained Glass Window and Pennsylvania



The family tree is depicted in the stained glass window and goes to 1850 and is a collection of stories. Recorded marriages such as when Esmonde married a catholic, Eilish O’Flaherty, granddaughter of the famous Grace O’Malley. The crown disapproved and he got rid of her and married someone more appropriate only to find he didn’t like her and remarried Eilish. Also told is when the family name changed from Esmonde to Durdin because the daughter Helen inherited. The story continues beyond to the window when later another daughter, also called Helen inherited and married Manning Robertson, hence, the name today is Durdin Robertson. The story of how one of the brothers married a catholic and went to the US and founded the town of Huntington in Pennsylvania. One of their descendants married into the Penn family and her subsequent death resulted in the longest legal battle in the US, which only became redundant because of the outbreak of the civil

war.

Dining Room

## 5. Military Armour

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There is a collection of military armour and weaponry. The story commences with how a military garrison was established in the 16<sup>th</sup> Century. The breast plate is used to demonstrate the small size and stature of the Cromwellian soldiers due to their bad diet. The chain mail is shown as an improvement on the former in terms of protection but was not affordable to every soldier because of the expense of making it.

Hall

## 6. Anne Boleyn and The Hampton Court Vine

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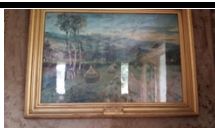


This story tells how the vine that is growing from the basement door up through the conservatory was a cutting from the original vine at Hampton Court given to Anne Boleyn by Cardinal Wolesley prior to her marriage to Henry vii. It could be viewed as a passive/aggressive gift as later Ann Boleyn was beheaded. A daughter of the vine is currently growing in the greenhouse and you can eat the grapes when you go in there.

Conservatory

## 7. Proposal and Lawson's Picture

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When Helen Durdin was due to inherit the house, she had several suitors. One was the famous artist Charles Lawson, who started to paint this picture of the valley while staying at Huntington. Another was a young architect from Dublin called Manning Robertson. At the time the castle was in a bad state of disrepair. Both proposed to her and she chose Robertson as he might contribute more to the upkeep of the house. A furious Lawson left Huntington and the painting remains unfinished to this day. Among other things, Robertson changed the windows, added the conservatory and the mass concrete glasshouse.

The Tapestry Room

## 8. Milton and Lycidas's High Chair

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This is a child's high chair which is made of Irish oak and belonged to a gentleman called Edward King who was a cousin of the family. He was at Cambridge University with and a very close friend of the poet Milton, who wrote the famous *Paradise Lost* poem. When he was on his way back to Cambridge from Ireland, his ship unfortunately sank off the Pembrokeshire coast in 1637 and he was drowned. In grief and honour of his friend, Milton wrote the eulogy *Lycidas*, which is considered to be the finest elegiac poem in the English language. This is Lycidas's high chair and it dates from the 1590's, prior to the castle.

Dining Room

## 9. Locals and Electrification

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In 1888, a local engineering firm, the Alexanders of Milford (Carlow), installed an electricity turbine by the river to generate electricity. Given that most of Ireland was only electrified 50 – 70 years later rendered it a novelty and people came to see the artificial light. Rather than having them peer through the windows, a light was positioned at the top of a pole on the lawn. Having walked to Clonegal, people would gather around the pole until dark – then the light would be switched on, followed by a round of applause, and then they walked home.

Drawing Room

#### 10. Castle and Children's Mural



In the summer of 1928, the four children of the house created this mural on the conservatory wall. It shows the castle and grounds including the Lime tree walk, the hydro-electricity station and the barn theatre with a 'mickey mouse' motive on it and each are explained. It shows music emanating from the castle, the Butler fishing and children playing. It has been touched up more recently to make it clearer and serves as a map of the castle grounds.

Conservatory

#### 11. Freemason's Story



The St. Ledger family, after whom the famous horse race is named, came from Donneraile House in Cork. Barbara married into the family at Huntington, had numerous children, lived to a ripe old age and still haunts the corridors with her maid. The Freemason story relates to her cousin, Elizabeth, who as a teenager, went into a room before the Freemason meeting and hid behind the curtains. Some time into the all male meeting, her shoes were noticed under the curtain (depends who tells it-she fell asleep and tumbled out). This caused a dilemma for the freemasons as a woman now knew their secrets which should have resulted in death! Instead the swore her in as a member - the only woman ever in Ireland.

Dining Room



#### ***Appendix 4.4 Plots, Archetypes and Universal Themes***

##### **White 1973 – Classic Plots**

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1. Tragedy
2. Comedy
3. Satire
4. Romance

##### **Booker 2004 – Seven Basic Plots**

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1. Overcoming the monster
2. Rags to Riches
3. The Quest
4. Voyage and Return
5. Comedy
6. Tragedy
7. Rebirth

##### **Ronald Tobias, 1993 – 20 Master Plots**

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1. Quest
2. Adventure
3. Pursuit
4. Rescue
5. Escape
6. Revenge
7. The Riddle
8. Rivalry
9. Underdog
10. Temptation
11. Metamorphosis
12. Transformation
13. Maturation
14. Love
15. Forbidden Love
16. Sacrifice
17. Discovery
18. Wretched Excess
19. Ascension
20. Dissensio

## Character Archetypes

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1. The Innocent
2. The Orphan
3. The Hero
4. The Caregiver
5. The Explorer
6. The Rebel
7. The Lover
8. The Creator
9. The Jester
10. The Sage
11. The Magician
12. The Ruler

## Universal themes

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abundance/scarcity  
abuse of power  
beating the odds  
beauty  
coming of age  
corruption  
courage  
faith  
fall from grace  
family  
fate  
fear  
fear of failure  
freedom  
friendship  
greed  
hate  
heritage  
heroes  
honesty  
innocence  
justice  
love  
loyalty  
manipulation  
mothering  
obligation  
parent-child relationships  
peace  
peer pressure  
perseverance prejudice  
price of progress  
pride  
quest for knowledge  
religion  
revenge  
secrecy  
seizing the moment  
survival  
the overlooked  
war  
winners and losers

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### Section Three - Discussion, Conclusions and Recommendations

## 1.0 Introduction

This study asks, how can interpretive storytelling act as an engagement platform and value enhancing strategic resource that impels the value co-creation journey and shapes the tourist experiences at a Historic House Tourist Attraction (HHTA)? It focuses on the co-creation of the experience process and the contextual influencing dimensions as it examines how actors (tourists and guides) co-create value as pleasurable experiential moments through the practice of story based guided tours. The research questions are outlined below in Table 5.1, each with a corresponding unit of analysis termed *people*, *place*, *performance*, *process*, *pleasure* and *perspective*.

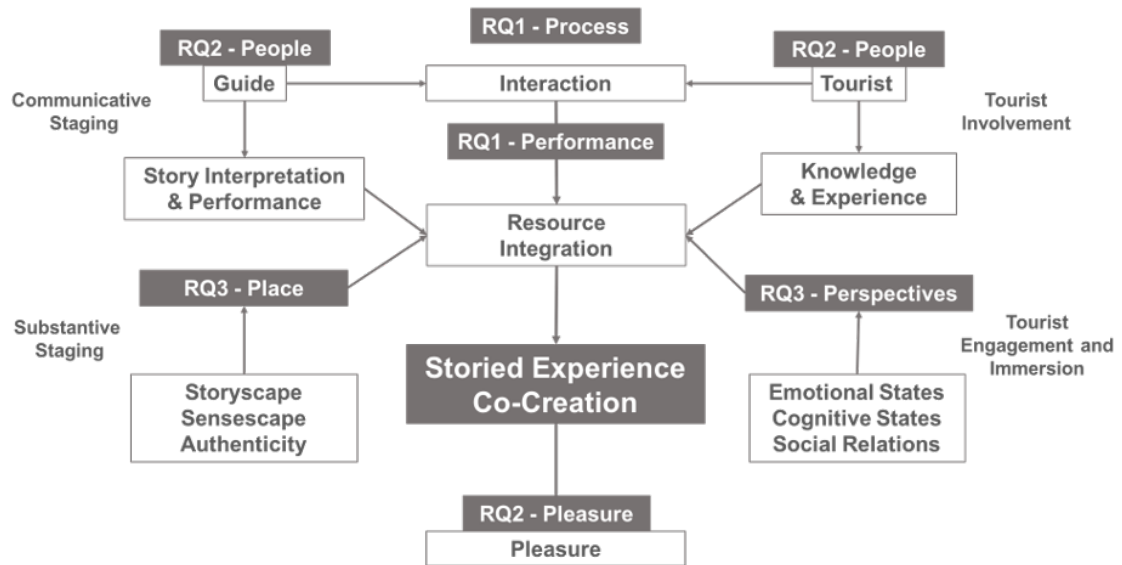
Table 5.1 - Research Questions

Research Questions	Propositions
<b>RQ1</b> How are stories employed ( <i>performance</i> ) in the co-creation of the experience ( <i>process</i> )?	<b>P1</b> Storytelling facilitates connection, conversation and co-contribution
<b>RQ2</b> e. What is the role and function of the guide and tourist ( <i>people</i> ) in this process? f. Where is the locus of value co-creation ( <i>pleasure</i> )?	<b>P2</b> e. Actors are co-dependent active performers (enabler/ responder) f. Actors co-create value in the pleasurable moments of interaction
<b>RQ3</b> e. What environmental, dimensions ( <i>place</i> ) influence the co-creation process? f. What personal dimensions ( <i>perspective</i> ) influence the co-creation process?	<b>P3</b> e. Experiences are embedded in the physical and social context f. The co-creation of the SETE contributes to the cognitive and affective outcomes essential for a pleasurable experience

The aim is to determine the co-creation *process* through the *performance* of stories: the role and function of the *people* (guide and tourist) involved; how and when they derive value or experience *pleasure*; what elements of the environment or *place* influence them; and garner their *perspective* on how they feel and think during the experience. In the physical and social context of guided tours, it proposes that storytelling acts as a co-creation tool, enabling the guide to interact, forge a connection and engage the tourist. The tourist's active participation engenders positive cognitive and emotional responses that contribute to a pleasurable experience. Value is therefore co-created in the pleasurable moments of interaction.

The chosen Ethnographic Case Study (ECS) site is the natural setting of Huntington Castle, Ireland where Consumer Oriented Ethnographic (COE) methods of observation and interviews are the primary form of data collection that are analysed through narrative analysis techniques. Huntington Castle was chosen as the ECS location because of the genuineness of its naturalistic setting and its seclusion, which meant observations were free from outside interferences. The study included a pilot or exploratory phase to test the research instruments and protocols and allow the researcher to practice the data collection techniques (see papers 2 and 3). Ethnography is a reflexive and flexible learning journey and consequently the research design altered during the course of field research. Changes between the pilot phase and the main study included the decision to audio-record tours on the researcher's mobile phone, devising an observation template, revising interview questions and reviewing the research questions, and identifying six units of analysis to provide greater clarity and direction. The conceptual model devised in paper 1 was subsequently revised to reflect these changes.

*Figure 5.1 –Original Conceptual Model with Units of Analysis*



For the main study, a random sample of tours was observed over 15 days on dates between 7<sup>th</sup> July and 19<sup>th</sup> August 2017. Following each tour, using the nonprobability convenience or opportunity sampling technique, the tourists participating in these tours were invited to partake in the interview. Data collection consisted of 19 tour observations (O1-O19), 19 semi structured interviews with 47 tourists (I1-I47) and 6 unstructured interviews with 2 guides (TG1/TG3, G3-G8) as detailed in Table 5.2.

*Table 5.2 – Data Collection Statistics*

<b>Method</b>	<b>Pilot study</b>	<b>Main study</b>	<b>Total</b>
Observations	PS1 to PS5	O1-O17	22
Tourist Interviews	5 – PS1 to PS11 (11 voices)	19 – I1-I58 (58 voices)	24 (69 voices)
Tour Guide Interviews	G1-G2 (TG1 & 3)	G3- G8 (TG1 & 3)	8

When combined with the pilot data, 22 tours were observed, 8 unstructured interviews with the tour guides and 24 semi structured interviews were completed, which captured the voices of 69 tourists (Table 5.2).

Narratology provides an insight into how tourists construct reality by understanding how experience is transformed into a meaningful story. Rickly Boyd (2010) contends that Narrative Analysis is a valuable addition to tourism studies and has been employed to elicit critical insights into the minds of individuals (Cary, 2004; Gabriel, 1991; Morgan and Pritchard, 2005). Riessmann (2008) identifies four contemporary narrative analysis techniques which are not mutually exclusive that can act as a base for this multifaceted analysis. This study employs three of these techniques. *Structural analysis* focuses on how the stories are formed and performed. *Thematic analysis* focuses on content to uncover similarities and divergences clustered into themes. This information provides a springboard from which *Interactional Analysis* examines the physical and dialogic interaction between actors. In short, thematic analysis identifies ‘what’; structural analysis examines ‘how’; and, interaction explores ‘who’, ‘when’ and ‘why’? Thus providing appropriate information and a deep understanding to resolve the research questions of, *how* and *when* a pleasurable experience occurs; *how* they interact and perform the experience (pleasure, process, performance); *who* is involved, *how* and *why* they behave and respond in a certain way (people); *what* impacts on them or affects them (perspective); and, what environmental or storyscape elements influence the process (Place).

This section offers a discussion on the research findings and presents the conclusions, contributions, recommendations and paths for further research resulting from this study. Firstly, it answers the research questions, secondly, some key insights are presented, thirdly, the practical and theoretical contributions of this research are identified, and

fourthly, recommendations for development at Huntington are proposed. Finally, the limitations of this research are acknowledged and some suggestions for further studies are advanced.

## 2.0 *Pursuit of the Research Questions*

This section elucidates the findings detailed in paper 4 in relation to stories and the research questions by directly addressing the units of analysis; people, place, process, perspective, performance and pleasure. In doing so, it assesses the extent to which the propositions have been partially or completely confirmed.

### 2.1 *Stories*

At Huntington, heritage stories are the epicentre of the experience as evidenced by their power to connect the people and place, act as a catalyst for interaction, engage tourists mindfully and activate cognitive and emotive responses to provide unique and memorable experiences (Arnould and Price, 1993; Chronis, 2005, 2008, 2012, 2015a; Hodge, 2011; Mathisen, 2012, 2014; Mossberg, 2008; Moscardo, 2017). Following an extant literature review of stories and storytelling, paper 1 formulates a definition of heritage storytelling as *‘the use of polysemic and polyphonic metanarratives, complete with plots, characters and context, designed to convey history in an understandable and memorable way’*. The subsequent study validates this definition in finding that tourists quest for meaning is subjective and therefore personal and individualised, revealing multiple meanings and capturing multiple voices. It found that stories with a structured emplotment, regardless of genre, were most memorable and conducive to co-creation.

### 2.2 *Research Question 1*

How are stories employed (performance) in the co-creation of the experience (process)?

#### 2.2.1 *Performance*

Stories at Huntington are contemporary creations that draw on the historical narrative from the archival remnants of the past, which are integrated with the material culture of the castle, and presented as authentic rhetorical or conversational pieces in the tour (Chronis, 2012; Staiff, 2014; Urry, 1996; White, 1981). The tours do not merely provide a chronicle of historic events, but enliven the experience by foregrounding its former

inhabitants and thereby create a connection with stories of human interest (Cox, 2015). As exhibited in the findings, stories become the central thread that stitches the Story Enhanced Tourism Experience (SETE) together. This thread is shown in Figure 5.1 above.

Stories are firstly employed to establish a connection by initiating interaction, facilitating involvement and animating participation (Edson and Escalas, 2004; Green and Brock, 2000). The deconstruction of the military armour vignette (Paper 4, exhibit 4.2, p. 200) exemplifies this as the guide asks questions, invites tourists to touch and hold the items and gets one or more members of the group to try the armour breast plate on.

Secondly, they enkindle a mental or vocal conversation by stimulating interest and thought, thus enabling the transfer meaning and the production of learning (Byron, 2012; Chronis, 2012; Chronis et al., 2012; Mathisen, 2012; Moscardo, 2017; Shankar et al., 2001; Woodside et al., 2008). The story of the evolvement of the castle building (paper 4, appendix 4.3, story 1, p. 213) is an excellent example to demonstrate this point. At different stages throughout the tour, guides pointed out how the building evolved over 400 years. At the end of the tour, tourists could identify the eras of the castle's history from its architectural features. It was the most remembered story and tourists cited their interest in this unfolding story and the learning they derived from it.

Thirdly, stories become a means of co-contribution in which the narrator engages the listener and advances the integration of their prior knowledge in their mental processes (Chronis, 2008). For example, most Irish tourists would have some understanding of how Ireland was electrified and overseas tourists can relate it to the process in their own country. The electrification story (paper 4, Appendix 4.3 story 9, p. 215) commences by getting tourists to think about the time period when this happened and uses this as a basis to convey new knowledge about how it happened almost 60 years earlier in Huntington Castle.

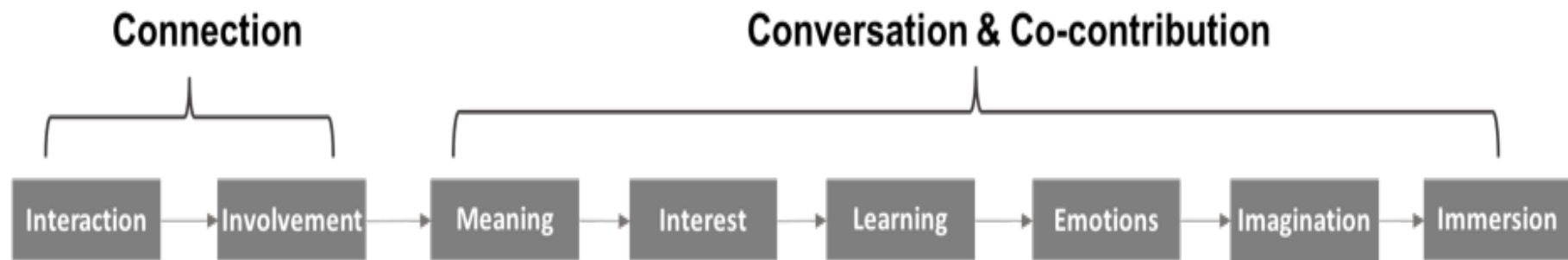
Fourthly, stories establish an emotional connection, inspire the imagination and accelerate immersion, transporting tourists to a special world or liminal place, thus intensifying the tourist's connection and deepening their internal contribution (Carù and Cova, 2006; Moscardo, 1999, 2017; Mossberg, 2007, 2008; Williams, 2013; Van Laer et

al., 2014). The electrification story tapped into the emotions of tourists as they empathized with the naivety and curiosity of the local people. It also ignited their imagination as they reported conjuring up images of the locals as they came to see the artificial light on the lawn.

***P1 - Storytelling facilitates connection, conversation and co-contribution***

Based on the foregoing, stories at Huntington, act as a catalyst for interaction and participation where they become a unifying bond between guide and tourist, binding each stage of the co-creation journey and from interaction and involvement through to resource integration and experience creation to create pleasurable experiences. Accordingly, they mediate a connection, broker conversation and co-contribute, thus supporting proposition 1 as shown in Figure 5.2.

*Figure 5.2 – The Role of Stories*





The discussion above references the work of other authors who have explored individual aspects of how stories are utilized. This study uniquely considers all relevant dimensions simultaneously and configures their interrelationship as a natural evolving sequence, thus encapsulating the progressive power of stories (Figure 5.2). Exploring the application and impact of stories, it highlights how they are employed to engage the tourist, identifying intervening stages of intensity as it escalates towards the ultimate goal of immersion.

### 2.2.2 *Process*

As the narrative structure is the core organizing principle in presenting heritage attractions, the narrative staging or commercial presentation of the story is the value proposition (Chronis, 2012; Chronis et al., 2012). Narrative staging has two elements involving different resources, communicative staging as the guide's interpretation and performance and, substantive staging, as the organization and management of the physical environment (Arnould et al., 1998).

Guide interpretation can enhance the visitor experience, lead to greater satisfaction, higher perceived value, and play a role in creating a memorable tourist experience (Arnould and Price, 1993; Arnould et al., 1998; Ap and Wong, 2001; Chang, 2006; Taylor and Shankar, 2008; Weiler and Black, 2015a). While these studies extol the potential of interpretation and performance to enhance the experience, there is a distinct lack of research that delineates how this actually occurs and how storytelling can be integrated as an interpretive value enhancing tool (Io, 2013; Mathisen, 2012), emphasising the value of the current study.

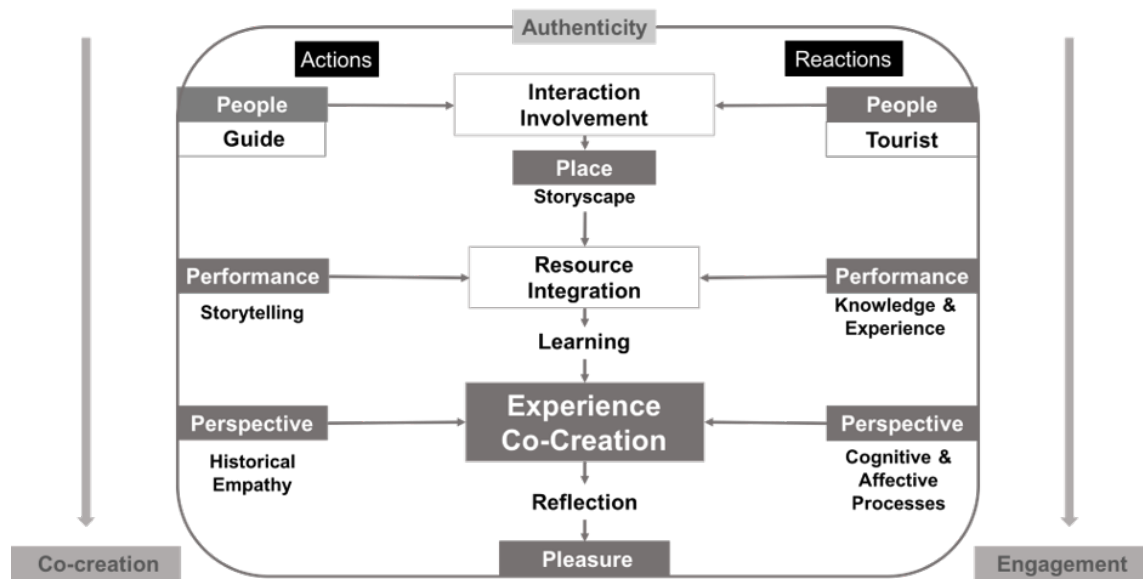
One example of this co-creation process is related to the story of Nora Parsons (paper 4, Appendix 4.3, story 10, p. 215) as told during tour O4. The guide relates the story of Nora as one who engaged in fishing and shooting, organizing women's groups (Irish Countrywomen Association) and as a lady who had a strong grip on the family and estate. The portrait of Nora Parsons (Tapestry room) reinforced this persona and stimulated imaginaries and empathy/nostalgia for her life at Huntington, prompting one tourist to make an unusual connection, *"I think that was kinda interesting, the lady being the fishery and everything, reminded me of the women in Beacon Hill in Boston, there is about four*

*houses for women who became famous architects and gardeners all around 1905 as well, so I found that an interesting connection” (I20) and from an emotional perspective, she felt inspired by the strength of character, “I thought that was amazing, I like strong women and I could relate to...” (I20). The authenticity of the guide (TG3 - Harry), “He is a brilliant storyteller himself, really good with a good sense of humour” (I20), and the originality of his story allowed the tourist to forge a personal connection by integrating her prior knowledge and experience of Boston. This mindful and emotive engagement embellished the story as she combined Huntington and Boston Hill to create a new story under the title of ‘strong women’ (I20), even though the term was never used by the guide. This process brought her pleasure, “Absolutely fascinating...It was very very personal, articles, people, buildings” (I20).*

This example demonstrates how stories proceed from the guide’s story and become the outcome of co-creation. It shows how the story of Nora Parsons became the engagement platform which ultimately enhanced the tourist experience (Moscardo, 2017), deepened engagement and increased enjoyment, memorability and ultimately through reflection, the tourist’s perception of pleasure (Calver and Page, 2013; Mossberg, 2007; Söderlund and Sagfossen, 2015).

The progressive power of storytelling as a means of connection, communication and co-contribution, coupled with their potential to alter cognitive and emotive states and co-construct a new story as described above indicates that opportunities exist for experience co-creation through storytelling. People are central to this experience and it is within their dyadic communication that the potential for co-creation exists (Figure 5.3).

Figure 5.3 – The Refined Conceptual Model



The process depicted in Figure 5.3 is supported in the Service Dominant Logic (SDL) literature as evidenced by its direct correlation to the Foundational Premises (FP). The knowledge, skills and abilities of the guide (People) and most importantly their personality, are the provider's operant resources that bring strategic benefit through storytelling (performance) utilising the operant resources within the storyscape and its material culture (Place). Stories provide opportunities for interaction and thereby facilitate co-creation. Tourists' (People) operant resources of knowledge and experience facilitate co-contribution. The reciprocal and relational nature of co-creation is evident when both actors (guide and tourist) integrate their resources, viewed through institutional arrangements that trigger emotional responses leading to tourist determination of value in context. Therefore, in the SETE, co-creation is facilitated through the guide and tourist interaction and the blending of their resources to co-construct the narrative and co-create the experience.

The experience is socially, temporally and contextually situated, where tourists exhibit performative, embodied and affective practices. At Huntington, tourists most common reflections cited the castle, material culture and stories as interesting and authentic (see a description of the most memorable stories paper 4, Appendix 4.3, p. 213-215 for further details). Together through the guide's performance, historical empathy and emotional labour, they create a sense of absorption and mindfulness that feed into the tourists' emotions and fuel their imagination. In listening to the interesting stories and taking cues

from the storyscape, tourists integrate their own prior knowledge, experience, emotions and imagination to create their own interpretation of the story. In this way, the storied experience is fluid and created through performance as “stories proceed from stories”, in the hermeneutic circle of re-interpretation and re-imagination (Chronis et al., 2012, p. 267; Coleman and Crang, 2002). Co-creation is realised when both parties fuse their knowledge and imaginings to create a personal, enjoyable and authentic learning experience. The tourists’ participation in this co-creation process as exhibited in the above example is their act of consumption. Value in the form of pleasure is determined by the tourist through their personal reflection on the process.

While the authors cited above have addressed individual stages of the co-creation process, the value of this study is found in how it connects the stages and unifies them into one process (Figure 5.3), providing a complete understanding of the SETE journey for both guides and tourists. While co-creation and SDL have recently received attention, the co-creative process has remained ill defined, this study remedies this deficiency by delineating and describing the process.

### *2.3 Research Question 2*

- (a) What is the role and function of the guide and tourist (people) in this process?
- (b) Where is the locus of value co-creation (pleasure)?

#### *2.3.1 People*

Chronis (2004) refers to storytelling as an interactional practice where the tourist actively engages with the guide in the “mutually constructive process” of story building (Chronis, 2004, p. 387). This suggests that storytelling is a shared practice where actors jointly and reciprocally interact and each has a role to play building the story together. However, the literature fails to delineate and describe these roles. This study addresses this significant gap and uncovers the role of the guide and tourist as they co-create the SETE. It found that the guide’s role is to enable or facilitate co-creation through their actions and the tourist’s role is to actively participate and engage with the story and guide where their contribution and pleasure is evinced through their responses or reactions. The disaggregated military armour story (paper 4, exhibit 4.2, p. 200) breaks down the process into enabling actions and reactions. The tourist account on co-creation and acquisition of

pleasure (paper 4, exhibit 4.3, p. 206) further explores this process. Together they act as the foundation for the model below (Figure 5.4), which depicts the guide actions and reactions.

*Figure 5.4 - Role of Guide and Tourists*

<b>Guide Actions</b>	Create Interaction	Facilitate Involvement	Convey Meaning	Promote Interest	Foster Learning	Stimulate Emotions	Activate Imagination	Enable Immersion	Advance Enjoyment	Promote Value
<b>Tourist Reactions</b>	Engage Attention	Actively Participate	Relate & Interpret	Become Mindful	Integrate Resources	Develop Feelings	Visualise & Dream	Escape Temporarily	Personally Reflect	Appropriate Pleasure

The guides identified their aim to precipitate a reaction from the tourists by engaging them on a physical, mental or emotional level (TG2). They make the story ‘come alive’ by dramatizing the story verbally, creating a story related activity, incorporating storyscape objects or merely by asking a question. Tourists identified that they are following or processing the story to create a meaningful interpretation of what happened (Chronis, 2008; Coleman and Crang, 2002; Edensor, 2000, 2001). This receiving and interpreting of the story is their act of consumption (Van Laer et al., 2014). The tourist responds with focused attention and engagement through verbal (utterances, laughter, questioning) and nonverbal communication (active listening, facial expressions, body language) and their somatic and sensorial practices (physical involvement, movement, touching, watching, listening, smelling). The guide uses authentic stories (paper 4, Appendix 4.3, pp. 213-215), often supported by objects in the storyscape, to interact with the tourist and facilitate their involvement through their interpretation and performance. The tourist responds by actively participating with focused attention and engagement.

The stories associated with the stained glass window in the dining room (paper 4, Appendix 4.3, story 3, p. 213) is a good example of how this occurs. It depicts the line of inheritance and takes the tourists from Carlow to Pennsylvania and back again. Tourists commented on how the stories combined with the visual representation on the window, held their attention much more than merely listing names and dates and allowed them to follow and understand the family tree. During this story, tourists were observed as actively listening and responding to the humorous aspects of the associated stories. In every group, a large number of tourists moved closer to get a better view of the window prior to moving on into the next room. In this way, through stories rather than historical chronicles, the guides convey meaning in a way that the tourist can relate to and understand. They promote interest by crafting and delivering the story in an engaging way to foster learning. In this vignette of inheritance, marriage is crucial to the castle survival, the words used enliven the stories and make them memorable. For instance, the guide talks of marrying into the family of Grace O’Malley<sup>16</sup> referring to them as “*the west coast mafia*” (TG1, O16). Through mindful interaction, tourists relate the story to their own lives and re-interpret it by integrating their prior knowledge and experience, thereby acquiring new learning as in the Nora Parsons example above.

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<sup>16</sup> Strong matriarch of west of Ireland wealthy family

By anchoring stories in the materiality of the castle, the guides propel the co-construction journey onward to engage and often alter the tourist's emotional, cognitive and personal states. Tourists commented that they felt they were in "*that period*" as soon as they stepped inside the castle (I28) and with so much history in every room they "*felt transported*" and distanced from reality (I29). Guides stimulate emotions through vivid descriptions and 'paint pictures' with words and objects to activate the tourist's imagination and allow them to become immersed in the story. The explanations of the washing machine and Hoover stimulated empathy for the kitchen staff and triggered imaginings of the "*kitchen coming to life*" (I8). During this co-construction, the story is embellished as tourists incorporate their visualisations and emotional responses, allowing them to temporarily escape and be transported to a liminal space (Mathisen, 2014). Tourists empathized with the plight of the soldiers (PS7) and their transportation is evidenced in one lady's story of how glad she was the kitchen had been moved upstairs from the cold, damp and dreary basement (PS6). The guides promote entertainment through the use of humour and their verbal dramatization of the stories as exhibited in paper 4. Tourists reflect on their experience to determine if value in the form of pleasure has been acquired. This mutuality of actions and reactions means the cultural text "is co-constructed in the present by the simultaneous participation of both narrative agents and active readers" (Chronis, 2004, p. 389).

The guide's capital in the form of personality, passion and interpersonal skills contribute to making the experience more authentic (Mathisen, 2012). The tourists' capital in the form of prior knowledge and experience allows them to co-contribute (Mathisen, 2012), yet the co-creation process is dependent on their willingness to participate (Chronis 2008) and become immersed in the story. The focus of the interaction was on the people and place, that is, the guide's performance as they integrated aspects of the storyscape because this formed the core of the experience. This finding concurs with Taylor and Shankar's (2008) research at an Australian heritage site that concluded that perceived value was closely associated with the core heritage legacy of the historic property and the interpretation and explanation of history associated with the attraction. Therefore, stories are the nucleus, the central thread that binds each element of the encounter, fusing a bond between guides and tourists, through their actions and reactions, to forge emotional connections and mental unification, thus supporting proposition P2 (a).



**P2 (a)            *Actors are co-dependent active performers (enabler/ responder)***

**2.3.2            *Pleasure***

This process does not span the entire tour; it occurs in story specific scenes whose impact impel absorption and the mindful integration of resources to propel the tourist along the engagement continuum to pleasure.

Carù and Cova (2006) shed light on how consumers' access pleasure, they define the operations of the appropriation of immersion as a staged process which correlates with the findings of how stories are used in this study (Figure 5.5).

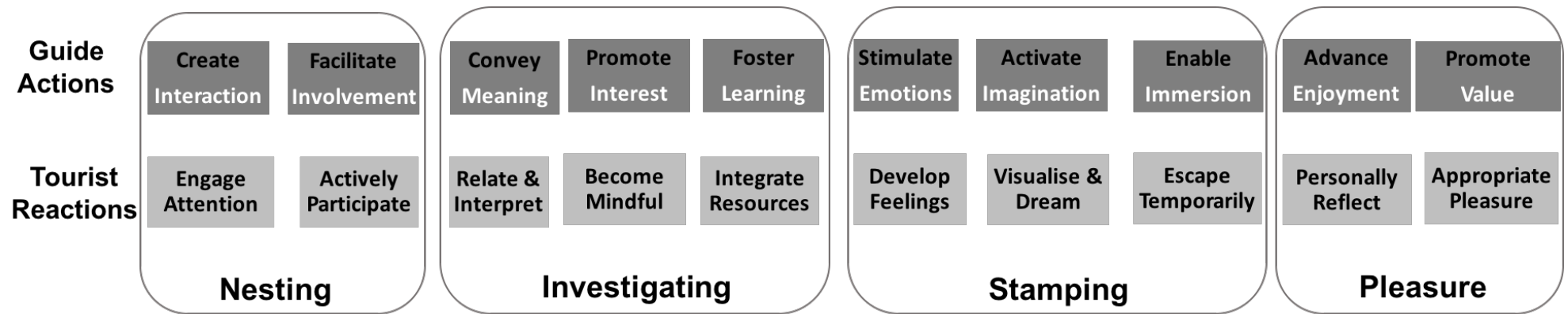
The first stage *Nesting* is the customer's identification of points of anchorage to feel comfortable and at home. At Huntington, tourists settled in quickly due largely to the guides relaxed ability to form a temporary relationship with the tourists. Stories at the nesting stage were largely providing contextual or factual information. The second stage *Investigating* relates to customer descriptions of the encounter and discovery of something new. The eclectic mix of stories, were Huntington specific and therefore new to almost all tourists, creating mindful enjoyment and learning. The third stage *Stamping* involves customers forming their personal impressions and attributing meaning through imagination. Here elements of the stories following the story arc, such as, the plight of the soldiers, the ladies' fashions, their travels and adventures, through comparisons with the present had the power to trigger the imagination and create a sense of cognitive and emotive immersion.

As memory is also episodic (Larsen, 2007), these SETE episodes are compelled to memory during the tour and accumulate to inform the overall assessment of pleasure during post experience reflection. Tourists were asked to recall the most remembered stories and 11 significant stories were identified (Paper 4, Appendix 4.3, pp. 213-215). Structural analysis established a link between these SETE episodes and the structure of the story. Stories that adhered to the story arc structure were deemed pleasurable and the most remembered. Tourist accounts recalled accompanying cognitive states of interest (numerous), attentiveness (PS9), imagination (I29, PS6, I18, I16 PS1, I22), learning (PS8,

I57) and emotive states of nostalgia (PS1) and empathy (I1, PS5, PS6, PS7). It is within these interactive moments where structured stories are told, with a cognitive and emotional effect that co-creation takes place by creating a new story and pleasure ensues as shown in the Figure 5.1 framework. Thus within the tour at Huntington there are 11 episodes where pleasure is the outcome of co-creation (paper 4, Appendix 4.3, pp. 213-215), thereby supporting proposition P2 (b).

***P2 (b)            Actors co-create value in the pleasurable moments of interaction***

Figure 5.5 – The Acquisition of pleasure as a staged process



## 2.4 *Research Question 3*

- (a) What environmental, dimensions (place) influence the co-creation process?
- (b) What personal dimensions (perspective) influence the co-creation process?

### 2.4.1 *Place*

Huntington is substantively staged (Arnould et al., 1998) to take advantage of the unique stories. During the tour, each era of Huntington's 400' year history unfolds in the tale of the evolving structure of the castle as its purpose changed from military garrison to a family home with numerous extensions. This is not merely the background for the story, but its veritable inspiration and its authenticity is recognized and valued by tourists. In addition, character based stories are embedded in the physicality of the site through their possessions, portraits, paintings or other paraphernalia, which have remained in their natural setting. These objects are often central to the story and thereby become the focal object of co-creation (see paper 4). The perceived authenticity and the storyscape, enables and enhances the co-creation process, contributing to value and pleasure (Calver and Page, 2013), as described above.

This authenticity of place, coupled with the rarity of the guide being a family member, not only creates engaging and memorable stories, but also deepens the personal connection between people and place. Tourists felt privileged to be on the tour with a family guide and spoke as if they had a personal relationship with them, even though the tour largely constituted a continuous mental conversation. There was little group interaction at Huntington, yet it did not seem to impede the levels of enjoyment. The guide's capacity for interaction created a sense of temporary belonging where tourists were comfortable and responded to stimulation, which was appreciated and valued in this context.

The castle is an operant resource central to the experience process as it is the setting where interaction and therefore co-creation takes place. The guide draws on it to create interest, further learning and trigger the tourist's imagination. They do this through the use of props and most stories relate to an object or the castle structure. For instance, stories related to the line of inheritance are told using the stained glass window, which list names

and dates of the owners. Tourists sensorially perform the storyscape where they are free to move, touch and examine objects as they read what they see in the castle to match the story told, taking environmental cues to form their own imaginaries. In the sitting room, tourists imagined themselves living there and when examining the furniture, they were “*looking to see if they were comfortable*” (PS5). This embodied and sensorial interaction facilitates involvement that merges with the mental absorption to intensify engagement and contribute to resource integration, thereby advancing the co-creation of a highly contextual experience (Akaka et al., 2015; Coleman and Crang, 2002; Chronis, 2015a, 2015b; Jaferi et al., 2013; Helkkula, 2011; Mossberg, 2008).

### ***P3 (a) Experiences are embedded in the physical and social context***

#### ***2.4.2 Perspective***

Through passionate storytelling guides direct the historical empathy of the tourists (action/ reaction) and thereby influence the impact the story has on them (MacDonald, 2006; Modlin et al., 2005; Potter, 2015). In providing a context for the military armour story (paper 4, exhibit 2, p.226) the guide directs empathy by portraying poorly nourished, badly paid soldiers operating in extremely dangerous times. The stories told focus on the pleasant aspects of the castle and Irish history, with no reference to politics, wars or the Irish famine. In this way, guides control the content of the interpretation and performance (Arnould et al., 1998). Similarities exist with a study of historic house tours of the plantation mansions of South Carolina, U.S., in which Buzinde and Santos (2009) show how guides interpret the elegant, elite lifestyle of the owners offering a pleasurable experience to tourists whilst omitting the unpleasant subject of slavery. In this way, the guide can be seen as a role model where their emotional expression points the tourist towards an appropriate emotional reaction (Van Dijk et al., 2011).

Lusch and Vargo (2006) propose that “There is no value until an offering is used – experience and perception are essential to value determination” (p. 44). Participation in the experience can be physical and psychological (Bertella, 2014; Minkiewicz et al., 2014; Prebensen and Foss, 2011). At Huntington, physical participation is limited, yet, tourists overwhelmingly used the word ‘interested’ to describe how they were “engaged throughout” the tour and consistently remarked on how they enjoyed the experience.

Thus, concurring with the Dube and Le Bel's (2003) conception of the layperson's interpretation of pleasure as incorporating the psychological dimensions of cognition (eudaimonic) and emotion (hedonic). This finding also supports Prebensen and Zie's (2017) recent study that found psychological stimulation and participation trumped the physical dimension in the customer's perception of value.

Perception is the tourist's individual impression or mental affect of external stimuli (Larsen, 2007) that can lead to an emotional response and meaningful experience (Boswijk et al., 2007). Two potential emotional states are nostalgia and empathy. This study initially focused on nostalgic emotion (paper 1), however, at Huntington it was found that empathetic understanding was more prevalent. Empathy as an outcome of stories manifested itself in tourists putting themselves in the shoes of soldiers, servants and the gentrified owners without expressing a desire to return to these simpler but often harsher times. Smith's (2006) study of six historic houses in the UK, found tourists reactionary nostalgia was based on the search for a simpler, more elegant past, however, the current study concurs with Tinniswood (1989) who suggests nostalgic reactions are more prevalent in the UK than Ireland. The empathetic emotional outcomes stem from the relationship between guide and tourist (Arnould and Price, 1993), as it is in their interaction that value is created, where emotion contributes to the value generation process.

Imagination is central to the psychological processes of value-creation (Prebensen and Foss, 2011) and together with empathy acts as the main factors underlying tourist transportation and immersion (Van Laer et al., 2014). Empathy allows the tourist to understand the experience of the story character by 'putting themselves in their shoes', allowing them to become detached from their normal world. Imagination allows them create vivid images and feel like they were present at the time described within the tour. They are triggered by the guide's story and environmental cues. One tourist talked of imagining herself walking around in the fashion of Barbara St. Ledger and wondering what it was like to live at that time (PS1). Reality was temporally suspended as she enjoyed this liminal space and this detachment or suspension of reality characterises immersion. This is not a rational process, in the security of the 'enclave' that is Huntington, tourists feel free to let themselves go and focus on the pursuit of pleasure (Carù and Cova, 2006; Holbrook and Hirshman, 1982). Thus, storytelling in an

environment where tourists feel comfortable and secure can stimulate empathy and trigger the imagination, which leads to immersion and pleasure. This is an important finding as empirical studies on the immersion process are scarce in heritage tourism, however, from a pleasure perspective, a recent study of destination tourists to Naples found that co-creation increases tourists level of satisfaction and happiness (Buonincontri et al., 2017).

This immersive process also drives Customer Engagement (CE). CE is cognitive, sensory and somatic as tourists engage their mind and senses in the embodied process of meaning making. Coupled with their perceived relationship with the family guide, this semiotic experience generates a close emotional connection and empowers them to identify with Huntington and its heritage (Poiria et al., 2003), deepening their emotional involvement, understanding and learning (Biran et al., 2011; Poiria et al., 2006, 2009).

***P3 (b) The co-creation of the SETE contributes to the cognitive and affective outcomes essential for a pleasurable experience***

***3.0 Research Study - Key Insights***

This study enlightens the current understanding of storytelling in heritage tourism experiences by addressing the complete process, role of actors and influencing dimensions. This broad approach has produced a number of key insights.

***3.1 Stories should be Themed***

Storytelling communicatively connects the guide and tourist throughout the story encounters (Carù and Cova, 2006). Themes and subthemes within the tour help to link these story encounters and create a body of knowledge on particular topics. While the overall theme at Huntington was its 400 years of history, the subthemes of family and adventure, inspiring “strong women”, the adoption of modern inventions and the temple, are consistently referred to throughout the tour. Consequently, tourists can build their knowledge on each topic as the tour progresses thereby maintaining a connective conversation with the tourist. In addition, this study found that this collection of knowledge provides ample material for emotive and imaginative participation as tourists merge different stories to create their own picture of the time.

### 3.2 *Engagement Mirrors Co-creation*

Co-creation is linked to the engagement power of the cognitive-emotive journey. This study found consumer engagement (CE) to be a progressive process whose intensity increases in line with the level of personal investment by the tourist. This investment is characterized by their emotional, cognitive and conative input. CE is the outward manifestation of the internal amalgamation of these processes. Malthouse and Calder (2011) highlight that engagement cannot be studied independently of experiences and Lusch and Vargo (2010) note that facilitating interactive co-created experiences can be construed as the act of “engaging”. Therefore, the co-creation process is engagement *in action*, as one mirrors the other. This study unifies current thinking on this symbiotic relationship and conceptually presents these constructs as progressive processes.

### 3.3 *Authenticity Enables Co-creation*

Authenticity discourse in tourism is concerned with levels of verification and a state of being. Verification is normally referred to as objective or constructive and being as existential (Reisinger and Steiner, 2006; Wang, 1999). The perceptual process of authentication is the tourist’s assessment of environmental cues, their involvement in the process and their feelings and thoughts throughout the experience and in post experience reflection. The entire thematic map can be abstracted to these forms of authenticity as shown in Figure 5.6.

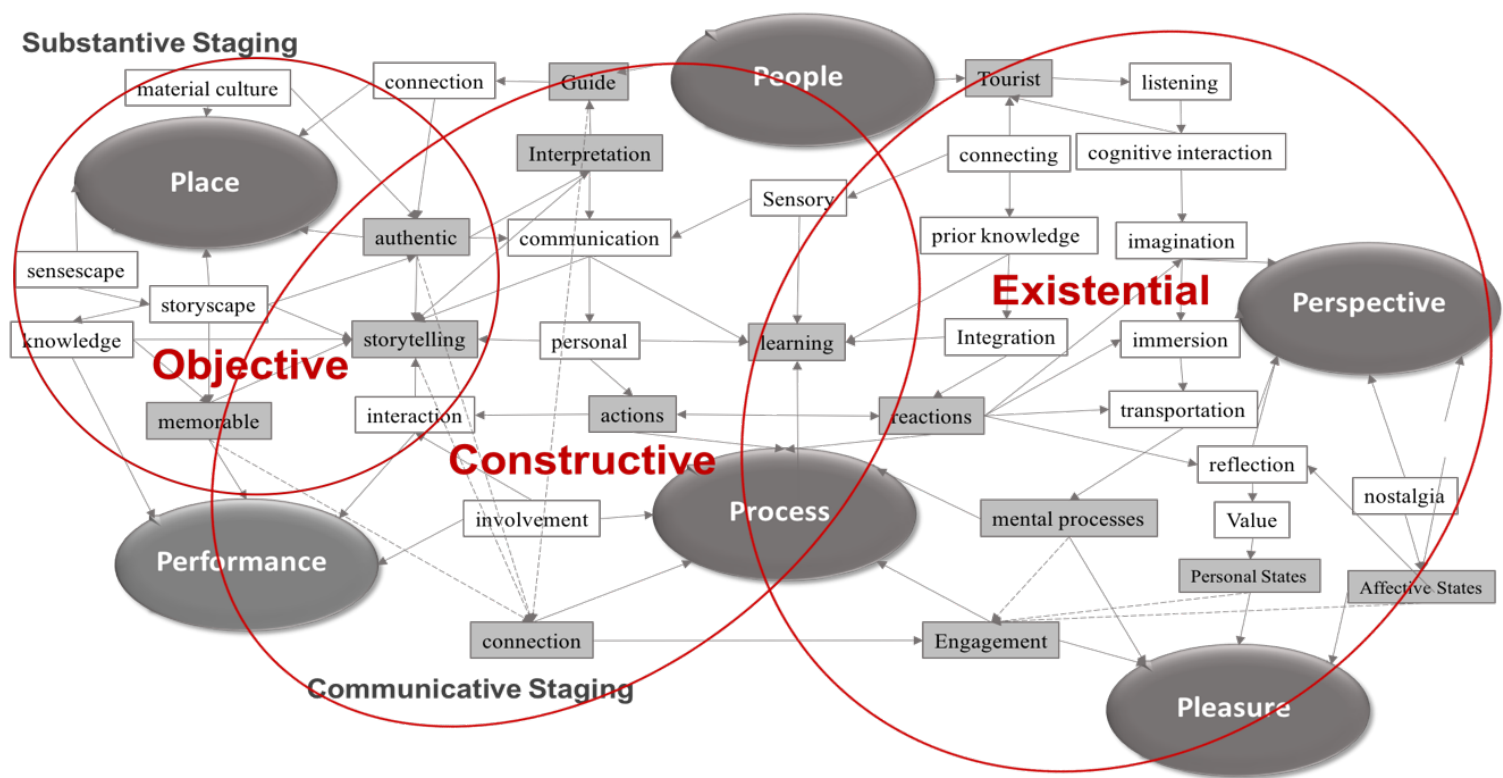
Objective authenticity is consistently referred to by tourists as they marvel at the extent of the material culture of object and artefacts that form part of the substantive staging of the castle (place). The constructive authenticity encompasses the communicative staging of the tour through the tour guides interpretation and performance of stories (people, place, process). The cues used in Huntington were *artefacts* – the castle and its material culture of objects such as the military armour or kitchen appliances; *mentefacts*, the stories, especially people stories which related to the art, tapestries and religion; and *sociofacts* – meeting and developing temporary relationships with the guide (Andriotis, 2011). Existential authenticity incorporates the personal and subjective tourism experience, shifting from what is real to what is felt, to include personal mental and



affective states, immersion, transportation, (perspective) and enjoyment (pleasure) (Reisinger and Steiner, 2006; Rickly-Boyd, 2013; Wang, 1999; Williams, 2013).

Viewed in this way, authenticity contributes significantly to understanding the key units of analysis of process, people, place and perspective (RQ1-3) and partially supports the study's propositions. Constructive authenticity and the theme of guide performance supports the proposition of the guide being an enabler of the experience and in leading to existential authenticity supports the notion of affective personal states (P3b) and value in pleasurable moments (P2). The constructed authenticity of stories to forge a connection (P1) is often derived from the objective authenticity of artefacts and the setting in the castle that emphasise the importance of the physical storyscape in the co-creation of the experience (P3a). Accordingly, authenticity is not an end in itself but a facilitator or a co-creator of value that allows tourists to enhance the quality of their experience (Ramkissoon et al., 2014). In this way, authenticity is a key contributory factor to the co-creation of the experience. This study uncovered some interesting issues regarding authenticity, which are discussed next.

Figure 5.6 - Authenticity on Thematic Map



### 3.3.1 Authenticity must be Communicated

Authenticity isn't always evident to the tourist and in the absence of a guide may go unrecognized. At Huntington, the guides control the content of the tour and therefore have the power to offer verification and direct the tourist's authentication process. They consistently point out interesting artefacts communicating their provenance with verisimilar stories. The Italian wedding chest in the tapestry room is one of the most valuable and oldest pieces of furniture in the castle, however, most tourists would lack the expertise to assess this artefact on their own. This need for a guide to communicate authenticity concurs with a study by Fine and Speers (1985) who researched guiding and authenticity at historic houses in Texas using MacCannell's (1976) five stages of sight sacralisation. They hypothesized that the experience solely resting on the visual is insufficient and there is a supporting spoken story that correlates with four of the five stages, hence, supporting the need for interpretive storytellers at HHTAs such as Huntington Castle.

### 3.3.2 *Tourists Assess the Authenticity of the Guide*

Authenticity extends to their perception of the guide as an individual. The overwhelmingly positive reaction to the guides as family members who lived in the castle could be conceived as their acceptance of their authenticity – that is, they were the highest level of authority on the castle. The rarity of being guided by a family member added to the authenticity of the experience at Huntington. Tourists at Huntington compared the castle to other HHTAs they visited and deemed the guide (people), the castle (place) and interpretation (performance) at Huntington to be more authentic and the experience more pleasurable, partly due to the family connection.

### 3.3.3 *Authenticity Contributes to the Assessment of Pleasure.*

The link between authenticity and pleasure forms the basis for MacCannell's (2011) recent work where he revisited the concept of authenticity and adopted a psychoanalytical approach, linking it to fantasy. He maintains as the "natural domain of pleasure is fantasy" as it is only in fantasy that individuals are completely free for endless pleasure" (p. 53). Tourism attractions are that natural domain for fantasies as they offer a means of

escapism from ordinary life where tourists can fantasise, learn and re-create themselves (Knudson et al., 2016). This study advocates that authentic narrative staging of the storyscape, in communicative and substantive terms, coupled with the performance of stories by the guide, have the power to create these fantasies and thereby advance pleasure.

### *3.4 Opportunities for Personal Reflection and Feedback*

Tourists were very keen to interview and converse with the researcher and tell their own stories. The literature supports creating opportunities for reflection and conversation. Prebesen and Foss (2011) in their study of package holidays found that time for reflection is paramount and Sheng and Chen's (2012) study at museums found that older visitors expect time for historical reminiscences. The opportunity to reflect on and tell their own stories is beneficial for both the tourist and the provider, who can incorporate the insights gleaned in subsequent performances, thereby, enhancing the co-creation process for future tourists.

For the tourist, personal reflection allows them to assess if value has been achieved and consider how the mindful contemplation and emotive responses touched them and resonated with their personal values to make the visit personal, relevant and meaningful (Byron, 2012; Mathisen, 2012; Moscardo, 2017; Mossberg 2008). It is a necessary somatic exercise when the tour challenges their existing view of reality and they need to actively re-frame their thoughts (Bruner, 1990). This personal reflection allows them to (re) perceive and (re) interpret the stories told, and (re) produce and (re) present their own versions. This sense making process crystallizes the experience in their memories facilitating ease of recollection at a later time (Larsen, 2007; Rickly Boyd, 2010). From the providers' perspective, the stories told by tourists' highlight what is important and meaningful to tourists and can act as a means of market research or feedback. In addition, in (re) telling their story to others, the tourist's connection, sense of attachment and perception of pleasure is reinforced and promoted to others, therefore, generating positive word of mouth for the HHTA (Rickly Boyd, 2010; Van Doorn, 2009).

### 3.5 *The Idiosyncrasies of Context*

Experiences are contextual (Akaka et al., 2015; Chronis, 2015a, 2015b; Coleman and Crang, 2002; Jaferi et al., 2013; Helkkula, 2011; Mossberg, 2008) and bounded by sociocultural norms (Arnould, 2005) or institutional arrangements (Vargo and Lusch, 2015). Frequently, the context brings its own peculiar institutional arrangements that can sometimes rebuff the conventional academic wisdom. The practice of country house visiting is one such instance where the social interaction with other tourists, often associated with the tourism experience, does not occur. In his book “The Polite Tourist: Four Centuries of Country House Visiting”, Tinniswood (1989) recalls the conventions of hospitality and the etiquette of visiting castles and mansions. Elements of the sociocultural norms still exist somewhat today. At Huntington, tours are done quietly, the group stays together, they do not take, nor do they converse so that others cannot hear the guide, nor engage in ‘conspicuous behaviour’ (Malthouse and Calder, 2011).

However, this more serene approach should not be mistaken for lack of engagement as tourist comments of permanent engagement abounded. Active or passive engagement and the resulting pleasure may be viewed as contextually relevant constructs. The nature and intensity of the pleasure may directly relate to the type of experience and be dependent on the motivations and personality of individual concerned (Andrades and Dimanche, 2014). Therefore, the pleasure derived from white water rafting (Arnould and Price, 1993) will be different to that resulting from a classical music concert (Carù and Cova, 2006). This concurs with the phenomenological perspective of value co-creation in SDL that considers “value is idiosyncratic, experiential, contextual, and meaning laden” (Vargo and Lusch, 2008, p. 7) and corresponds to Holbrook’s (2006) view of the “interactive, relativistic, preference experience” (p. 715).

### 3.6 *Staging*

In the SETE, stories become both a platform for engagement and a value enhancing tool providing an opportunity for heritage attractions to harness their unique narrative through storytelling; not only as a means to organize, present and distinguish their attraction, but to engage tourists in co-creating their own experience. Traditionally, providers have focused on ‘staging’ the tourism experience and ‘delivering’ value. Staging confers an impression of being contrived with ‘false’ or ‘inauthentic’ connotations and ‘deliver’

intimates that tourists are given something. For instance, the narrative staging focuses on the performance of stories (communicative) and the material culture of the property (substantive) to deliver value to the customer (Chronis et al., 2012; Chronis, 2012). Rickly Boyd (2010) advocates that the desired outcome of the heritage tourist experience is narrative formation, where tourists are provided with the setting and materials to create their own version of the story (Chronis, 2004). Therefore, the tourist focus is not on what they are given but on what they create – their own individual experience. Adopting an experiential perspective through SDL, in the co-creation of the SETE, the words ‘design’ and ‘facilitate’ may be more appropriate as the providers design the experience space and communication approach to facilitate tourists creating their own experiences and determining their own level of value. Therefore, providers can design experience space with a number of story based value propositions that facilitate the tourist in selecting and creating their own stories and experiences and determining their own value.

Staging may remove surprises and restrict serendipity and improvisation and therefore stifle co-creation in the storytelling experience (Mathisen, 2012). At Huntington, while the tours and content are planned, they do not appear overtly standardized or scripted or delivered in rigid or superficial way (Binkhorst and Den Dekker, 2009; Calver and Page, 2013). Guides are relaxed and use their individual agency (Modlin et al., 2011) to gauge each audience or situation on its own merit in order to take advantage of serendipitous moments for storytelling (Tung and Richie, 2011). They draw on their exceptional knowledge of the castle and tell different stories often through making surprising connections, thus furthering co-creation through cognitive interpretation. For instance, Harry (TG3) had solicited the entrance narrative of one lady as being from the nearby village of Ballon, when he came to the mural on the conservatory wall, he pointed out the ‘mickey mouse’ motive on the barn theatre, as the mural was done in 1928, the same year the character was ‘born’, he then linked the Disney family to Ballon and the 1798 ‘pitch cap’ burnings of the conversation a few minutes earlier. As such, tours at Huntington are “unpredictable, ephemeral performances” (Potter, 2015, p. 10).

The uniqueness of the castle and its material culture comes as a surprise to many tourists. This may be a reflection on their relatively recent establishment as a commercial heritage tourism property or attributable to their marketing approach. While the temple in the basement is promoted, tourists do not fully grasp the idea until they are there and it is

therefore a surprise to them. Tourists either love it or hate it, but they all talk about it – thereby creating memories.

### 3.7 *Managing Contested Histories and Heritage Dissonance*

Heritage is created by interpretation and presentation of the site. When the meaning conveyed by the stories does not find consensus with the visitor, heritage dissonance can ensue. The perceived credibility and genuineness of the story and storyscape is the raw material that ‘allows visitors to jump from the visible and the tangible, to the invisible and the experiential’ (DeLyser, 1999, p. 626) and the essence of the realised experience becomes contextual (Akaka et al., 2015; Rickly Boyd, 2010). Where this authenticity is not accepted there may be a danger it will be contested (Chronis, 2004b) and co-creation cannot take place. The propensity to ‘accentuate the positive and sift away what is problematic’ (Kammen, 1997, p. 220) aims to avoid open contestation, yet, does not remove the tourist’s feelings of dissent. Dissonance, as a frame of mind, is not conducive to co-creation and therefore one of the key tasks for heritage sites is how to anticipate and mitigate potential sources of conflict.

Huntington belongs in the ‘*Big House*’ theme of Ireland’s Ancient East and the tour is designed to convey Huntington’s heritage. While tourists came to see Huntington, some complained of the lack of insight into the lives of locals “outside the walls” - the ‘*Hard Times*’ world. Interestingly, dichotomies of inequality are not confined to Ireland, Smith’s (2006) study of six historic houses in the UK found that dissonance focused on the inequities between the social classes and tourists wanted to know more about servants and those who worked on the estate. Co-creation is enhanced when tourists can relate and integrate what is being told into their national or personal narrative. This raises the question of ‘what to include and what to omit?’ At Huntington, the guides steer away from contentious issues such as Cromwell, the 1798 Irish Rebellion and the War of Independence. One effective strategy is to understand the tourist’s sphere of knowledge, anticipate subjects they relate to, reference them into the tour and redirect tourists to other local attractions for more detailed information. In this way, the contentious subject is referenced not omitted; yet it is clear that it does not significantly contribute to the story of Huntington. The objective is for heritage sites to focus on their own heritage, whilst recognizing the existence of alternatives. As the creation of a new story is the desired

outcome, relating the heritage of the castle to key historical era's or events, allows the tourist to integrate this newly acquired knowledge into the formation a third new narrative.

Similarly, identifying contentious issues, offering alternative perspectives and a forum for discussion can diffuse dissonance. During the interviews many tourists welcomed the opportunity to discuss competing historical discourses. By openly acknowledging the heritage dissonance, mindful interaction can be enhanced by alternative perspectives and themes explored in a more interesting and appealing way, thus enhancing the experience (Tunbridge and Ashworth, 1996). For example, one of the key questions posed about Huntington during the interviews was "How did it survive the 'big house burnings during the civil war?" The answer is a simple and humorous one, which the researcher gleaned through her interviews with the tour guide Janet (TG2/G5),

'During the civil war, the castle became an IRA barracks<sup>17</sup>. The grandmother, Nora Parsons, a formidable lady, monitored how they treated the house and became good friends with the captain through their shared love of gardening ... through this friendship she was able to save the house'.

The story brings in the controversial issue of the Irish civil war, but remains light hearted whilst answering a question that is on people's minds. Therefore, incorporating controversial historical events can enhance co-creation rather than hinder it depending on how it is told.

### *3.8 Soliciting tourists entrance narrative and assessing their cultural distance*

Judging cultural distance is crucial to making the intellectual and emotional connection necessary for co-creation. Cultural distance, refers to how distanced the object or story is from the core self. More simply, is the topic under discussion within the tourist's sphere of knowledge and how does it relate to their perception of self identity or fit within their personal narrative. For example, Alex (TG1) talked of 'reading the audience' (G8) and selecting and performing stories in a way that tourists can relate to. He highlighted that the words used in stories for Americans would be very different to those used for the Irish market, citing the word 'Seanachai'<sup>18</sup> as something that would have to be explained to Americans. Similarly, the type of stories the Americans like (e.g. bad landlords) differ

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<sup>17</sup> Irish Republican Army

<sup>18</sup> Commonly used Irish language word used to describe a traditional storyteller and historian



greatly to those favoured by the British (e.g. good landlords). In doing so, he was responding to specific cohort's cultural distance by choosing the stories he would tell. This assessment is necessary to pitch the tour at the right level for the specific audience. Soliciting their entrance narrative can assist in this assessment, that is, asking if they had been here before, where are they from or have they been to other castles in Ireland or elsewhere. Studies found that cultural distance affects the interpretation of the site (Poria Biran Reichel, 2009) and tourists who perceive the heritage site as having a personal connection are more intensely emotionally and cognitive involved (Biran Poria Oren, 2011), thus enhancing the co-creation potential. Others found that local visitors demonstrated a greater level of attachment to the site than national visitors (Camarero Garrido and Vicente, 2010), and international visitors had a more abstract memory of experience (Prentice and Andersen, 2007).

#### *4.0 Contribution to Knowledge*

To the author's knowledge, this is the first study of the co-created tourism experience at heritage sites. Appraising these findings in the extant literature, it becomes apparent that they confirm much of the conceptual work undertaken and corroborate some key empirical studies. However, existing research does not tell the whole 'story' and this study addresses the gaps in the literature by defining the co-creation process, outlining the role of the actors and identifying the influencing dimensions. The outcome of this research is the SETE framework, which condenses the entire process as shown in Figure 5.1 above. From this framework, the contribution to practice is found in a number of managerial insights and the academic contribution is in its theoretical explanation and the creation of a typology of stories. The contributions to practice and academia are now outlined.

#### *4.1 Contribution to Practice*

As an industry practitioner, the author was ever mindful of the need to directly relate this study to practice and thereby contribute to the enhancement of story-based experiences at HHTA's. The study is based on SDL, which holds that the provider cannot deliver value; they can only create value propositions and facilitate co-creation, as value creation can only be determined by the tourist. Therefore, the practical contribution of this study is in the unique and practical managerial insights it provides to create a setting and context

conducive to co-creation. To this end, the SETE framework identifies some key managerial insights and five design story stages (sourcing, authoring, anchoring, choreographing and performing) that can create value propositions in the HHTA environment, each of which are briefly described below and detailed in Appendix 5.1.

This study uncovered that stories that followed the story arc have a higher propensity to engage tourists in the co-creation process. Consequently, the story arc provides a structure and template to assist providers in crafting their stories. In these structured stories, the centrality of the storyscape and its objective authenticity directs providers to uncover the provenance of the physical elements of the place and its material culture and communicate it through the stories told. The importance of constructive authenticity indicates that providers should concentrate on the believability of the stories and the genuineness of the guide. These well-researched, authentic stories should be linked to the tourist's prior knowledge of other places, people and historical events to help avoid heritage dissonance.

The co-creation process provides an in-depth understanding of what happens during the tour from both a guide and tourist perspective. It emphasises that stories can facilitate interaction and involvement, which are antecedent to co-creation, thus directing providers to use stories to interact and start a conversation with tourists. It confirms co-creation as a progressive process and shows providers how they need to engage the tourist mentally, sensorially and emotionally to propel them along the co-creation continuum. It verifies that value in the form of pleasure is co-created in these episodic interactive story based touch points where the tourists integrates the guide's story, the environmental cues and their own resources to create their own story. This directs the providers to focus on the content and quality of these encounters, paying particular attention to the communicative staging in terms of story performance and how it relates to the tourist's prior knowledge. Understanding and employing this process can assist providers in selecting the stories, designing the storyscape and planning the performance in order to engage the tourist and precipitate the desired co-creative engagement and reactions.

The identified tour guide actions provide direction on how to facilitate the co-creation experience and how appropriate communication skills and techniques can be employed to enhance co-creation. Techniques such as assessing the needs of the audience and

soliciting their entrance narrative are valuable tools that guides can use to involve tourists for more successful co-creation. This study found that interaction with the guide is more important than with other tourists and can contribute to the uniqueness of the experience. Therefore, devising interactions through questioning, activities and conversations can enhance the experience. In addition, all of this can be combined to form the basis of training for new guides.

Cognitively and emotionally engaging tourists' leads to feelings of satisfaction associated with existential authenticity and ultimately the acquisition of pleasure. Accordingly, providers must make the stories interesting to capture and hold their attention, whilst simultaneously tapping into tourists' feelings by vividly describing characters and plots. The prevalence of tourist's empathetic responses suggests that stories should be told in a way that stimulates the tourist to put themselves in the story character's shoes. This is important because empathy is a precursor to imaginaries and both are essential for immersion, which is the desired goal of co-creation. Connecting the place to the past requires imagination and empathy, which can be inspired by the storyscape and in doing so, the place and its objects help authenticate the stories told. Managers need to focus on the substantive staging by anchoring the stories in the storyscape and positioning objects at points in the tour appropriate to the story being told.

While interaction during the tour is essential for co-creation, it does not give tourists the opportunity to discuss the tour and express their own opinions. Providing a forum for feedback directly after the tour in this study allowed the tourist to make sense of their experience and crystallize their thoughts for future retelling of their stories. This approach benefits the provider in terms of positive word of mouth and provides invaluable market research as tourists express their views on the areas of pleasure or displeasure, thus, allowing the provider to tailor the tour accordingly.

These insights can be condensed into a five stage structure of story sourcing, authoring, anchoring, choreographing and performing. In story *sourcing*, the key is not to convey the historic chronology in its entirety but to extract the most interesting people and place based stories that convey the heritage of the attraction. This research identified six categories of story *authoring* (Imparting, Invoking, Illuminating, Insightful, Inspiring and Immersive – see Table 5.3, below), each of which can be used at different times for

different purposes and vary in length and structure. The aim is to create a balanced mix of story types with co-creative potential, presented as series of interrelated story vignettes under the unifying theme and ultimately provide a landscape to allow tourists to construct their own version of the story in their mind. *Anchoring* ensures the themes and stories relate specifically to the heritage site and therefore must be anchored in the materiality of the attraction. For instance, this study found that the storyscape of Huntington is not merely a background for the tour, but an integral operant resource in the co-creation process. *Choreographing* is designing the movement through the site and planning the sequence of stories told. The aim is to create a seamless flow throughout the site, where stories and activities incorporate the storyscape and sensescape. These become the interactive touch points of value co-creation. Lastly, *performing* the stories in a clear, interesting and entertaining way to stimulate tourist thought, emotions and imagination. This approach offers practitioners help in designing, developing and managing their place and people in order to facilitate a pleasurable tourism experience. Each of these stages are further described in Appendix 5.1.

#### 4.2 *Contribution to Theory*

Theoretically, storytelling in tourism had been impaired by the incompleteness of the existing research which overlooks examining storytelling as an engagement platform; the process of co-creation actually; the role of the guides and tourists; and, the dimensions that influence this process (Chronis, 2012; Io, 2013; Li and Petrick, 2008; Mathisen, 2012, 2014; Mossberg, 2008; Pine and Gilmore, 1999; Shaw et al., 2011; Weiler and Black, 2015). Counteracting these research deficiencies and responding to Chronis (2012) and Zatori's (2016) invitation to extend their work to other contexts, this study specifically answers Mathisen's (2012, 2014) research call for further research into the guide/tourist interaction when stories are used as a co-creation tool and the influencing dimensions. In doing so, it diverges from previous studies by incorporating this dual perspective of both guide and tourist to present a complete view of the co-creation process, culminating in the SETE framework. This is the first study to address these issues in a heritage tourism context and therefore its academic contribution is twofold, firstly, it provides a typology of stories as used in heritage interpretation (table 5.3 below) and secondly, it proposes the SETE framework which portrays co-creation as a continuum, which is theoretically explained below.

#### 4.2.1 *Typology of Stories*

This study found that stories with a structured emplotment, regardless of genre, were most memorable and conducive to co-creation. From a total of 78 stories told during the tour, eleven such stories were identified (paper 4, Appendix 4.3, p.227-229). They have the cognitive and emotive power to engage the tourist and carry them through the story co-creation process to the end desired state of immersion. However, within the remaining stories, the guide provides information on the context, explanations of objects, and small asides or references, each with the power to offer some level of co-creation (Malthouse and Calder, 2011) and pleasure. This study suggests that these stories involve a level of resource integration and engagement, which may not take them fully along the co-creation continuum, but nevertheless provides a level of pleasure. The stories used in heritage tourism have been categorized according to their potential to stimulate co-creation (Table 5.3), thus, allowing managers/guides to create a mix and balance of stories in their tours.

*Table 5.3 - Typology of Stories*

<b>Imparting</b>	<b>Invoking</b>	<b>Illuminating</b>	<b>Insightful</b>	<b>Inspiring</b>	<b>Immersive</b>
Contextual or background information	Making reference or a connection with other well known stories	Illuminating through transfer of knowledge	Providing understanding by revealing meaning, provoking thought.	Relating personally emotionally or cognitively	Capturing the imagination and facilitating immersion
Socio economic details of the time period, i.e. Cromwellian era	Linking people and place, i.e. St. Ledger family and Horseracing	Explaining how things work and their uses, i.e. the Victorian washing machine	Edutainment - Making learning easy and enjoyable i.e. military shield story	Touching the individual, i.e. stories of strong women	Transporting the tourist to a different time and place, i.e. stories of the harsh military life

#### 4.2.2 *Extending the understanding of the co-creation process*

This study adopted the view that it was essential to explore and understand the experience process and found that the essence of creating value is in the level of interaction where meaning is created (Gallarza et al., 2012; Mossberg, 2008; Prebensen et al., 2014). It confirms Chronis's (2004, 2008, 2012) view of stories as a means to stimulate interaction and involvement in a multisensory engagement process and extends it by considering

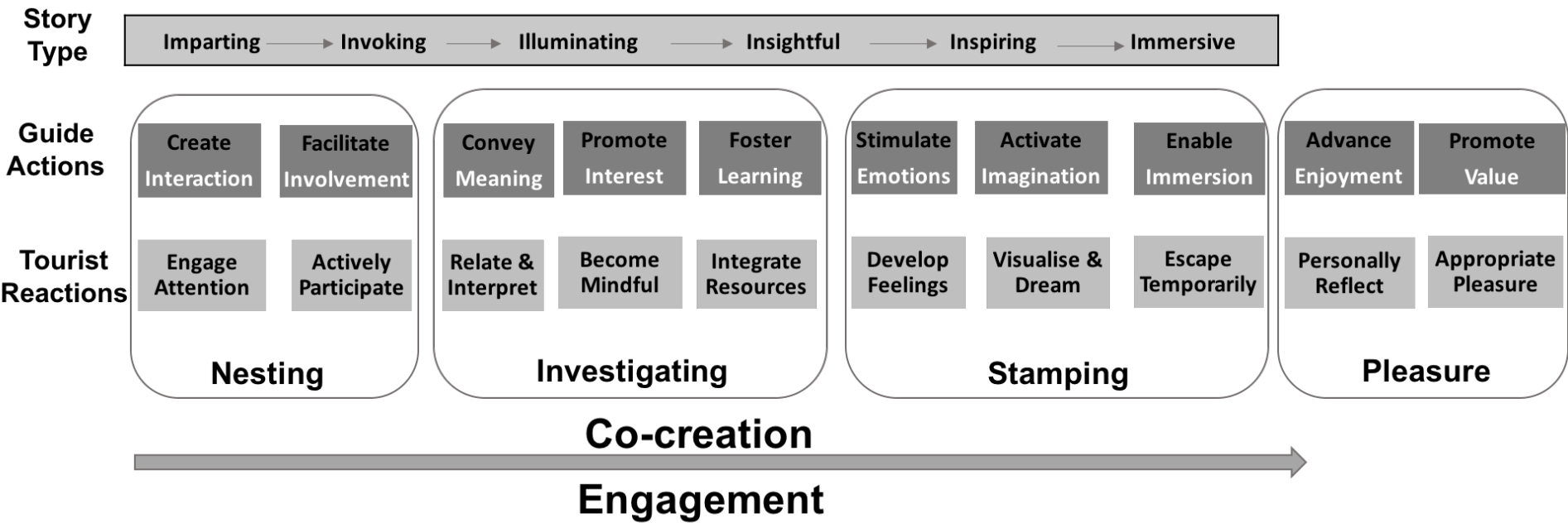
what happens once this connection is established. It not only delineates the stages of mental and emotional absorption but it defines the guide actions required to trigger the desired co-creative responses from the tourist. In doing so, it offers a more complete view of the co-creation process. Additionally, it shows how co-created pleasure at Huntington Castle is found in the interrelated episodic interactions of structured storytelling where tourists engage through resource integration on a cognitive/emotive journey to the ultimate state of immersion and temporary transportation to achieve personal pleasure. Thus it involves the tourist's cognitive abilities, personal and sensorial inputs to produce behavioural responses and affective reactions necessary for the assessment of pleasure (Calver and Page, 2013; Edvardsson et al., 2005, 2011; Walter et al., 2010; Pearce, 2011; Tung and Ritchie, 2011; Jaakkola et al., 2015).

The author became aware of the work of Anita Zatori (2016) in late 2017 once the primary research had been undertaken and three papers in the DBA cumulative paper series were completed. Zatori incorporates the ideas of the staged experience and co-creation into her study of sightseeing tours in Hungary and identified that the process of value and experience co-creation can be reduced to "Attention-Involve-Make (discover) (AIM)" (p. 377). While this is a step forward, the discussion above mandates a more in-depth consideration of the complete process and the role of people and place in the co-creation process. Therefore, this study extends Zatori's model by incorporating the cognitive and emotive processes, the progression of engagement and the pleasure acquisition operations in this context. Consequently, an SETE framework of the co-creation process has been devised as shown in Figure 5.1 above.

### 3.2.3 *The SETE Co-creation Continuum*

To explicate the SETE framework in further detail from a theoretical perspective, the SETE co-creation continuum has been devised as shown in Figure 5.7 below. The progressive 'act of engaging' which mirrors the co-creation process (Carù and Cova, 2006; Vargo and Lusch, 2010) coupled with the fact that all experiences incorporate a level of interaction and co-creation (Malthouse and Calder, 2011), prompts the representation of the SETE co-creation as a continuum (Figure 5.7).

Figure 5.7 - SETE Cocreation Continuum



This interrelationship becomes evident in considering the process of co-creation and engagement. For co-creation to take place both the tourist and guide must be actively participate and therefore interaction is antecedent to co-creation (Carù and Cova, 2007; Chronis, 2005; Larsen and Meged, 2013; Li and Petrick, 2008; Lu et al., 2015; Minkiewicz et al., 2014; Mossberg, 2007; Overend, 2012; Richards and Wilson, 2006). To achieve this, guides attract and hold the tourist's attention by interacting through stories (Mathisen, 2014; Zatori, 2016). This lays the foundation for further involvement and participation that are essential for co-creation (Cabiddu et al., 2013; Prahalad and Ramaswamy, 2004; Poulsson and Kale, 2004; Vargo and Lusch, 2004, 2008; Vargo et al., 2008; Walls et al., 2011) and are also identified pre-requisites for CE (Brodie et al., 2011; Andrades and Dimanche, 2014).

Interaction, involvement and active participation, propel the co-creation process and lead to CE (Brodie et al., 2011; Campos et al., 2015; Tynan, et al., 2010) and affect the tourist's "immediate conscious experience" (Mannell and Iso-Ahola, 1987, p. 325). They stimulate mindfulness (Moscardo, 1996, 2010, 2017) and create strong emotional reactions (Otto and Ritchie 1996), leading to cognitive and emotive immersion (Minkiewicz et al., 2014). Thus engagement is a process that becomes apparent during the experience (Calder and Malthouse, 2008). During this engagement/co-creation process, the story becomes the anchor for continued engagement conveyed through the guides interpretation and performance and inspires the resource integration process. The tourist's interpretation of the story coupled with elements of the storyscape, are mentally amalgamated with their personal knowledge and experience to construct a coherent narrative of the past (Chronis, 2012; Chronis et al., 2012, Nilsson and Ballantyne, 2014). A new story is therefore co-constructed between guide and tourist in the present (Chronis, 2004; Coleman and Crang, 2002).

The experience is socially, temporally and contextually situated, where tourists exhibit performative, embodied and affective practices, which are influenced or enabled by the storyscape, sensecape, authenticity, social relations, and emotional and imaginative immersion (Chronis et al., 2012; Chronis, 2015b; Ek et al., 2008; Hodge, 2011; Larsen and Urry, 2011; Minkiewicz et al., 2014; Staiff, 2014). Tourists connect intellectually,



physically, emotionally, and spiritually with the people, story and immediate environment, which alter their affective or cognitive states and consequently influence their perception of value (Calver and Page, 2013; Chen et al., 2014). Value in the form of pleasure is the experiential outcome of these interactive touch points and is idiosyncratically determined by the tourist (Grönroos, 2006; Prebensen et al., 2014; Vargo and Lusch, 2004, 2008). CE is an amalgamation of these cognitive and emotive processes (Oh et al., 2007; Walls et al., 2011) as the cumulative effect of this series of “psychological events” experienced by the tourist (Campos et al., 2017) producing psychological benefits in terms of pleasure.

In this way, stories become the catalyst for interaction and involvement, conveyed through the guides performance and anchored in the materiality of the place (Chronis, 2004; Staiff, 2014), thus intensifying engagement and inspiring the resource integration process, hence they are a platform for engagement and the basis for co-creation. This view is supported by Minkiewicz et al. (2014), who found that engagement was the ‘critical component of the co-created experience’ and that tourists were more engaged in experiences that included ‘people’s stories’, rather than, mere commentary (p. 42). They found that engagement was “a function of how cognitively and emotionally immersed one is in the experience” (p. 47). Guides performance and interpretation drives emotional engagement and immersion through storytelling and Minkiewicz et al. (2014) note that ‘staff can make the experience come to life through the information they provide and how this is relayed’ (p. 48).

As experiences are contextual (Helkulla, 2011), this study considers the level of engagement as a contextually relevant construct, where passive is a low level of engagement such as listening and active a higher level of engagement such as mental or physical participation. Tourists’ active engagement is apparent as they amalgamate their prior knowledge and engage their imagination to (re) interpret and co-construct the new narrative (Chronis, 2008).

While the ultimate in SETE co-creation is for the tourist to reach a state of immersion, there is still a level of engagement in the *nesting* and *investigating* stages (Figure 5.7),

and therefore, co-creation of a lesser intensity exists at these levels of engagement (Malthouse and Calder, 2011). As a direct consequence, the level of resource integration increases with the level of engagement. Thus, stories not only act as a platform for engagement they have a progressive power to engage the tourist and propel the co-creation journey through resource integration.

Accordingly, co-creation that occurs along the continuum may produce a less significant level of value in the form of pleasure. Carù et al.'s (2014) description of "small victories" as "short, small moments of enjoyment and micro-immersion" applies to the tourist reaction to the eleven structured stories. However, this concept indicates that pleasure in the form of small victories are the outcome of the pleasure acquisition process and disregards the pleasure gained along the journey to the *stamping* stage (Figure 5.7). As outlined above, engagement and resource integration are a progressive process on the SETE co-creation continuum and therefore value or pleasure can also gradually increase along the continuum. Through the different types of stories tourists invest resources and become progressively engaged, thus, moving along the co-creation continuum. The experiences at Huntington indicate some pleasure is realised throughout the process. For example, a tourist may find pleasure at the *nesting* stage by getting to know the guide or at the *investigating* stage by learning something new. Therefore, this study takes Carù et al.'s (2014) concept of *simple pleasures* to include short moments of interaction, mindfulness and learning and *small victories* can ensue as the tourist progresses along the continuum to engage their emotions and imagination to achieve a sense of immersion and temporary escape.

Therefore, it is proposed that the type of pleasure is relative to the actor effort and inputs in terms of engagement and resource integration and the corresponding degree of co-creation coupled with the complexity of the structure of the stories told. These ephemeral moments are interspersed throughout the experience and accrue to a judgement of enjoyment in the post experience reflection stage.

### 5.0 *Recommendations for Huntington*

The tours at Huntington are good examples of co-creation in action. The fact that they were exceptionally well received is well documented in paper 4. As highlighted in the preface to that paper, tourists' negative comments were confined to the length of the tour, extending the tour to the bedrooms, and having more time for questions and discussion. This section draws on the research finding to provide some recommendations for improvement at Huntington.

Huntington would benefit from a critical analysis of its current tour content and presentation in order to enhance the offering to tourists. There is the opportunity to design the tour for greater interaction and involvement. While this study utilized the military armour story as an excellent example of co-creation the tours at Huntington would benefit from more similar co-creative episodes. The tour map and stories (paper 4, Figure 4.2, p. 190) offers a starting point by highlighting the locus of co-creation in the 11 signature stories. The dispersion of these stories throughout the tour shows rooms where stories are concentrated and others where they are lacking. Analysing the tour in terms of all story types (Table 5.3) allows the management to balance the types of stories told, thereby, maintaining tourist interest and mindfulness throughout the tour. For example, the study data reveals that Janet (TG2) told of how the dining room was her favourite part of the tour and how tourists concurred with this by identifying five key stories associated with this room, as shown on the tour map (paper 4, Figure 4.2, p. 190). This enjoyment for both guide and tourist render the dining room as the most remembered part of the tour. The tour map reveals that other rooms are not so fortunate and could benefit from a redesign of the stories and interactive strategy to enhance the pleasure derived from the tour. For instance, the kitchen has only one story associated with it, yet it has enormous potential for participation and involvement through its various appliances and objects. There is the opportunity to get a visitor to: place clothes in the washing machine and turn the handle to see how it works; pass around the jelly mould so people can touch and examine them; or taste some basic food of the time cooked in the range (cooker). There may also be new stories to be uncovered, for instance, the dinner service in the cabinet outside the kitchen door, is not mentioned in the tour, perhaps there is a story associated

with its origin, use or original owner. The five stage design process in Appendix 5.1 provides guidelines on how this can be done.

There is scope to continue the experience and offer additional information following the tour. The study data revealed that tourists wanted to know more about Huntington. This is indicative of the sense of immersion created throughout the tour. In addition, many were delighted to talk about their experience with the researcher. This highlights the opportunity to enhance the experience by providing additional information in the form of a booklet and self guided visitor experience. The archives in Huntington have a wealth of documents from which stories and photographs could be extracted and presented in panel form for visitors to view. This could be housed in one of the outbuildings or on the walls of the 'barn' alongside the coffee shop. They could be designed to be easily removed when the space is required for another purpose. The Huntington business model is centred on three pillars; accommodation, events and castle tours. Given the centrality of the tours to the ongoing sustainability of the enterprise, focusing investment in its development is warranted. This development could be presented as a means to enhance the IAE product offering in the areas and as such is likely to attract grant funding.

The theme of the tour is the castle through time, which could be extended beyond the family to incorporate the lives of those who worked in the castle and on the estate. Again, the castle archives could reveal rich information from which stories could be constructed. House accounts may indicate how many people worked there, what they did, how much they were paid and their length of service. Diaries may disclose descriptions of characters, their families and entertaining stories. Local and national archives may corroborate or enhance the findings. This would serve to create an Anglo-Irish balance thus avoiding heritage dissonance amongst visitors.

Finally, the management and staff should continue to surprise their tourists. When compared to other historic houses, tourists commented on how Huntington was one of the best, which is underpinned not only by the authentic place but also the integration of the right stories into the tour and their exceptional delivery by guides. Huntington does not tell all their stories in the promotional material and then leave nothing new for the

tours, hence, tourists are surprised by the content of the house and the associated stories. Most tourists have an understanding of what the tour may include and while the brochures and web sites mention the temple, tourists are still surprised when they see it. This is a curved ball which bucks the trend of the thematic as it is not within the normal confines of what is expected in this type of tour.

## *5.0 Limitations and Future Research*

While this study addresses the overarching research question to uncover the co-creation practices inherent in the tourism experience, the limitations of this current study are acknowledged below and recommendations for further research are made.

### *5.1 Consumer Oriented Ethnography (COE)*

1. While single case ethnography facilitates in depth immersion and a rich description, it takes place in a natural setting which reflects a specific reality that is often difficult to reproduce in future studies. Expanding the study to two or more sites would have enhanced transferability of the research findings. Application in other heritage and tourism contexts, both nationally and internationally, may serve to corroborate the current findings.
2. Observed participant behaviour and their stories gleaned in interviews are open to researcher interpretation. This interpretation takes place within their own personal frame of reference and therefore is open to researcher bias. In this case, the researcher is an experienced tourism practitioner with over 30 years of experience in the sector; a fact acknowledged throughout in terms of potential insider bias. Similarly, participant's responses and behaviour may be altered to portray what they perceive the researcher desires, thus presenting the problem of participant reactivity. Due to the purpose of this study, engaging multiple researchers to overcome researcher bias was not an option and a systematic, rigorous and reflective approach was employed by the research to minimise these issues in the current study. Future studies could include research teams to further alleviate this challenge.
3. The traditional ethnographic data collection techniques are *post hoc* and accordingly, the data is based on memory and recollection. Many mobile

ethnographic techniques are readily available or can be custom built, to record tourist's thoughts, feelings and imaginaries *in actu*. These methodologies would also facilitate researching tourist experience co-creation across a wider geographic area, such as a story themed destination or trail.

4. Focus was on the consumption phase; that is, during the 'on-site' experience, thus omitting the pre and post phases of experience. Similarly, the pleasurable aspects of anticipation and reminiscing have been excluded. Future studies may consider the totality of the experience to garner the co-creation process and acquisition of pleasure across all phases of consumption.
5. The focus of this study was on the interaction between guide and tourist. It did not incorporate either customer profile analysis or capture tourist motivation. There is potential to study these criteria and in doing so, explore different levels of SETE from the tourist perspective.
6. The study gained the perspective of both the guide and tourist, however, this dyadic focus could be extended to further explore group influence on co-creation by focusing on the collective rather than the individual perspective. This is particularly relevant for group tours, which constitute a large segment of the tour market to heritage sites.
7. It was noted that matters relating to socio-political Anglo-Irish relations affiliate to the observed Historic House tour were avoided or coached in a positive light by tour guides. There is therefore potential to study political framing in HHTAs, which appears to be partially dependent on audience configuration.

## 5.2 *Service Dominant Logic (SDL)*

1. SDL is founded on the concept of co-creation, which involves the equal participation of at least two parties, yet contradictorily it appears to focus on the provider's resources. It specifies that the provider facilitates co-creation indicating that the provider is the actor in charge and therefore, the experience is not truly co-creation of equal parties. In this way, this study gave supremacy to the guides and their resources. It detailed their interpretive and performative ability yet neglected to pay equal attention to the tourist's personal resources in terms of knowledge capital and motivations and their expectations of the tour.

This could have been overcome by creating a tourist profile which would help to specify what resources tourists integrate into the experience and thereby offer balance to the co-creative power of the parties.

2. SDL is a mindset or lens through which service can be viewed or managed. However, it fails to delineate or prescribe methods or models on how to actually implement SDL. Indications are that developments to remedy this situation are unlikely to be forthcoming, largely due to the idiosyncratic contextual nature of experiences and the SDL theoretical focus.
3. The author acknowledges the centrality of the guide and an inevitable commodification of the SETE process in the proposed framework. Future development of the proposed framework could involve greater engagement of the SDL in relation to these limitations.

### *5.3 Further Research*

This study points to other areas where research is warranted to include co-creation in technology enhanced tours; the influence of cultural background and cultural capital; the mental imaginaries and psychological process of immersion; and, the skills of crafting and performing stories.

The concept of Service Design (SD) is pertinent to this study and its potential compatibility with SDL is worthy of exploration. SD can bridge this theory/practice divide by acting as the practical partner to SDL. Both are built on services marketing and are remarkably similar in their customer centric co-creative approach. SD incorporates various tools and visualisation systems within a multidisciplinary and systematic approach to create the optimum co-creation interface. There would be enormous benefit in researching how the methods and tools of service design can assist in facilitating the implementation of the SETE.

Huntington Castle is a family home whilst simultaneously acting as a tourism enterprise. Throughout the tours, visitors were aware that this was a family home through the display of photographs and personal possessions. The owner and his wife, brother and children were constantly visible - busily managing the tours, accommodation, family and farm.

Each family member made time to engage with tourists during their time at Huntington. This amalgamation of the physicality of the place and the social interaction with the family render it a “socio-spatial system” (Lynch et al., 2009, p.9; Douglas 1991). Thus, In this way, Huntington becomes a commercial home which is characterized as “a distinctive dichotomous organisation owing to its fusion of the social, commercial and domestic domains” (Lynch, 2005, p.37). Research that considers Huntington as a commercial home could lead to significant insights on the nature and operation of home based small tourism enterprises.

## 6.0 Conclusion

In Ireland, research output in heritage tourism is low (Shen et al., 2014) and in the sphere of tour guiding and in particular storytelling, it is almost non-existent. The concept of co-creation, specifically, the SDL paradigm, had been applauded as particularly relevant to tourism, however, despite the efforts of authors cited in this thesis, tourism co-creation research remains in its infancy. This research takes cognisance of their significant contribution and responds to their research calls by conducting this research in an Irish Heritage and tour guiding context.

This research study asked, *How can interpretive storytelling act as an engagement platform and value enhancing strategic resource that impels the value co-creation journey and shapes tourist's experiences at a HHTA?* It found that structured stories regardless of genre are a platform of engagement by stimulating interaction between guide and tourist. The co-creation process in these interactive encounters is through the guide's actions of interpretation and performance and the tourist's physical, sensorial, cognitive and emotional reactions to them. The guide acts as an enabler and the tourist as responder. Value or pleasure is co-created in these episodic story based interactions and is determined by the tourist through post experience reflection. The process and appropriation of pleasure is influenced by the authenticity of the guides and storyscape (environment), the cognitive processes of imagination and immersion; and, the affective responses of empathy and personal reflection. The memorable effect of the stories and the attainment of learning, further contribute to the acquisition of pleasure. It highlighted the parallel processes of co-creation and engagement, noting they can vary in intensity



corresponding to the immersive capacity of different types of stories and ultimately generating correlative pleasure. The contribution of this study can be summarized as:

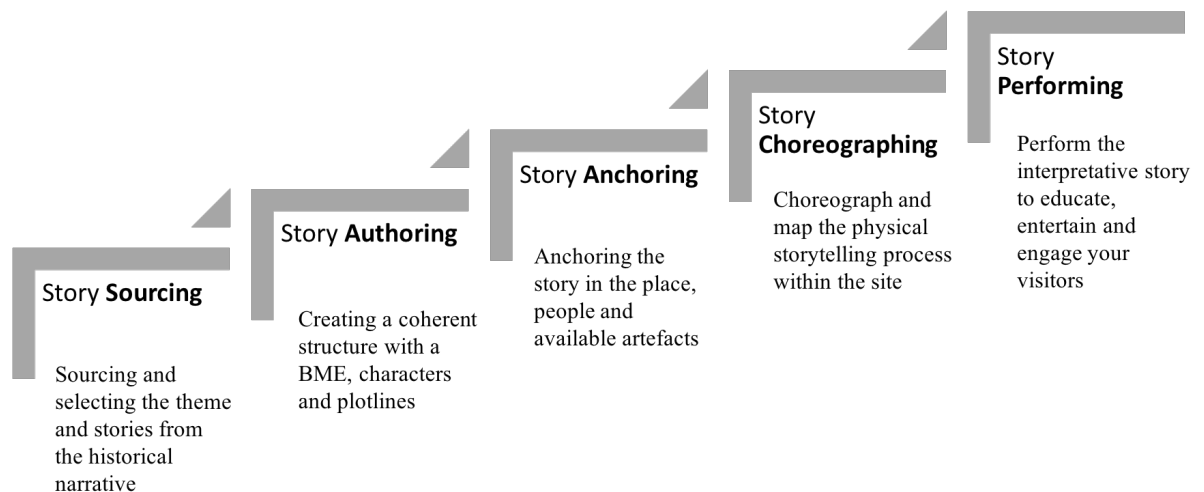
1. Validating individual story construction as central to the co-created experience
2. Discovering the role of the guides as enabler, and the role of the tourist as responder
3. Demonstrating how storytelling can add value to the process resulting in pleasure acquisition
4. Delineating the parallel process of co-creation and engagement
5. Confirming that the locus of value co-creation is in the episodic interactive touch points
6. Revealing how guides can use stories to shape the tourist experience
7. Ascertaining that emotions of empathy are more prevalent than nostalgia
8. Determining that social interaction is largely guide/tourist (B2C) rather than tourist/tourist (C2C)
9. Highlighting the central co-creative function of the service environment
10. Ratifying the importance of anchoring the stories in the storyscape
11. Emphasising the importance authenticity and memorability
12. Categorising people and place based stories as used in tourism interpretation

The study has produced three key outcomes, a classification of stories as they are used in interpretive tourism experiences; a practical framework outlining the required planning and design stages to facilitate the SETE; and, an academic model depicting the SETE as a co-creation continuum to further illuminate the complex co-creation process. It recommends that in order to facilitate co-creation, providers need to focus on the emotional, imaginative and enjoyable aspects of the service to enable immersion and thus create pleasure.

### ***Appendix 5.1 Five Stage Design Process***

The industry challenge is to deliver on the IAE brand promise and this study contributes by providing a greater understanding of how stories can be employed in tourism and a SETE framework. This five stage design process underpins this framework with managerial insights to aid managers in designing, developing and delivering the SETE, as discussed in section xx. It integrates the tasks of story research, tour design and performance planning to identify the most appropriate type and mix of stories, the most effective way to communicate them, and how to organize the storyscape to support them. As such, it can act as a guide for creating the customer value proposition and facilitating co-creation of the experience.

*Figure 5.8 - Five Stage Design Process*



#### **Storysourcing:**

The historical narrative of a heritage site is its' unique selling point and the basis for the organization and presentation of the site. The key is not to convey this chronology in its entirety but to extract the most interesting people and place based stories that convey the heritage of the attraction. Storysourcing starts with identifying a theme, that is, a unifying statement of the topic interpreted at the site. For instance, the theme at Huntington, could be '*The evolvement of Huntington Castle and the adventures of its people*'. This is broad enough to incorporate several historical periods yet confines the attraction stories to people and place. The value of the theme is to provide direction on what stories to include, and those to omit. It provides guidance on what to emphasise and sub-themes

can be introduced. For instance, sub themes at Huntington could be '*structural castle changes*', '*family travels and challenges*' and '*feminism and the temple*'. These themes establish a focus, direct content and act as a unifying thread throughout the attraction. They do not specifically reference historic events, yet, they can be woven into the story to establish timelines and serve as a connection to the tourists prior understanding of the historical context. The establishment of themes and subthemes requires significant heritage research to extract appropriate stories, which ideally, would be preceded by market research to identify the topics of sufficient interest and appeal to the target market.

**Storyauthoring:** This research identified six categories of stories (Imparting, Invoking, Illuminating, Insightful, Inspiring and Immersive, see Table 5.3). Each can be used at different times for different purposes and vary in length and structure. The aim is to create a balanced mix of story types presented as series of interrelated story vignettes under the unifying theme. For example, the *inspiring* and *immersive* stories are the most structured in terms of following the story arc with plot and characters and having a beginning, middle and end. These are the attractions *signature stories*, that is, the key stories for which the site should be remembered. Each attraction has the power to author their own heritage by extracting stories that support their identified themes, thereby, determining the tourists learning and take away impression. The aim is to use the stories to create a conversation, connection and co-contribution by relating the story to the tourist on a personal emotional or cognitive level, capturing their imagination and facilitating immersion through interpretation and performance. It is crucial to assess the potential of each story to facilitate the appropriation of sensorial, social and psychological pleasure. Therefore, when authoring stories it is important to consider;

- Has the story the power to attract attention?
- Can the story facilitate interaction and conversation?
- Does the story convey meaning and how will this be revealed?
- How can this meaning be related to the tourist?
- Can the tourist integrate their prior knowledge and experience?
- Is it possible to create opportunities for involvement and participation?
- Is there opportunity to include a sensorial dimension?

- Is the story genuine and authentic – can its authenticity be demonstrably verified?
- Could storyscape or objects facilitate participation and enhance understanding?
- Is there an entertainment element to the story?
- Does the story convey learning and how will this be transferred?
- Is there an emotional aspect to the story – how can this be highlighted?
- Is the story conducive to stirring the imagination – how can this be communicated?

The final and most important question is ‘*will this story allow tourists to construct their own version of the story in their mind?*’ The more positive responses to these questions, the higher the story potential to facilitate co-creation.

**Storyanchoring** – The themes and stories relate specifically to the heritage site and therefore must be anchored in the materiality of the attraction. For instance, this study found that the storyscape of Huntington is not merely a background for the tour, but an integral operant resource in the co-creation process. The castle, objects and artefacts became story props and facilitated interaction, participation, engagement and enjoyment. Accordingly, objects add a tactile and sensorial dimension and the tour became performative as tourists used their senses to smell, touch, feel, examine and use objects. This embodiment intensifies engagement through resource integration and therefore significantly contributes to co-creation. In establishing an authentic connection between story and place it is worth considering the following;

- Will the object of connection be perceived as authentic – how can this be expressed?
- Is it interesting – can it provoke mindful interaction?
- Does it reveal something new or add to understanding – how can it promote learning?
- Is it novel - will it trigger individual imaginaries?
- Can tourists engage sensorially with the object

At Huntington, the materiality of the site is used across all story types. The following provides some examples for each of the story types.

Story Type	Example
<b>Imparting</b>	The shape of the castle walls and windows are used in the to give context to the periods of castle development
<b>Invoking</b>	The portrait of Barbara St. Ledger tells her story but also links to the Freemasons story of Donneraile
<b>Illuminating</b>	The 19 <sup>th</sup> century copper aspic jelly moulds were used to convey how food was preserved prior to refrigeration
<b>Insightful</b>	The difference between the front and back of the tapestries are used to demonstrate the colour fading over the centuries due to sun and moon light
<b>Inspiring</b>	The Lawson painting is central to the story of how the castle influenced practical marriage decisions
<b>Immersive</b>	The high chair is used to commence the story of the relationship between a family member Edward King and the Poet Milton

In this way, authentic and interesting stories provide learning and pleasure through physical and sensorial interaction with novel and unique objects.

**Storychoreographing** – A key part of SETE is designing the movement through the site and planning the sequence of stories told. Identifying at what point is each story told poses the question *‘Do the stories dictate the flow or does the site dictate the flow?’* As the stories are anchored in the physicality of the site, the latter is likely to govern in the initial design stages. The aim is to create a balance of story types and a flow throughout the site, incorporating the storyscape and sensescape and introducing participative activities. These become the interactive touch points of value co-creation and sources of pleasure. Mapping the site using customer journey mapping or service blueprinting are useful tools at this stage. It is worth bearing in mind the following;

- Identify points of signature stories (inspiring and immersive) ensuring a balanced dispersal throughout the site
- Identify points where it is necessary to engage in imparting stories to provide context
- Identify points where stories relate to fixed objects or structures

- Identify points where a sensorial dimension can be introduced and select accompanying stories
- Identify points where activities and participation could operate and select accompanying stories
- Consider the feelings and imaginaries that each touchpoint
- Build in surprises
- Fill in with other stories ensuring a mix of story types and position objects and props
- Ensure a leisurely flow through the site being mindful of group management

**Storyperforming:** The previous stages have focused story selection and the substantive design of the site. The communicative design centres on the performance of the stories. This study identified the important role of the guide in enabling co-creation by inspiring co-creative behaviours or responses from the tourists that will lead to the appropriation of value and acquisition of pleasure as shown below in Fig XX above. The aim is to perform the stories in a clear, interesting and entertaining and to stimulate the thought, emotions and imaginations. The role of the guide is summarized below;

- Create interaction
- Facilitate Involvement
- Promote Interest
- Convey meaning
- Foster Learning
- Stimulate emotions
- Activate Imagination
- Enable Immersion
- Advance Enjoyment
- Promote Value



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