THE IMPACTS OF FILM-MOTIVATED TOURISM UPON THE
EXPERIENCES PROVIDED BY HERITAGE GUIDES:
THE CASE OF BURGHLEY HOUSE, ENGLAND

By

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ABSTRACT

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Film tourism is an emerging niche market. Films can act as virtual travel guides, motivating tourists to visit particular locations. Film producers constantly are searching for suitable movie locations, and heritage sites are becoming increasingly popular choices. However, because these attractions often do not intentionally promote or market their appearance in a film, the exhibits and tours based on the sites' historical attributes do not always meet the expectations of film-motivated tourists. This qualitative case study explores the experiences of heritage guides at Burghley House, in Stamford, England, and the impacts that the increased number of film tourists have had upon their job satisfaction and their planning of and ability to conduct tours. Findings suggest that film has increased Burghley's (inter)national exposure, attracting new tourist types and expanding guides' tour narratives. Guides enjoy the engagement of film tourists; the new perspectives these tourists bring provide guides with more topics to research independently and incorporate into their tours. The difficulties of dealing with film tourist expectations and the ability to identify their needs are key guide roles, with many using interpretive techniques to facilitate film tourist satisfaction. The findings provide heritage sites with suggestions to help guides accommodate film tourists and better prepare for challenges they may face.

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CHAPTER ONE

Film tourism is an emerging niche market; an increasing number of tourists visit film locations and film-themed attractions (Beeton, 2005). Film tourism is a global phenomenon; films such as *Crocodile Dundee* (1986), *Four Weddings and a Funeral* (1994), *Notting Hill* (1999), the *Harry Potter* series (2001-2011), *The Da Vinci Code (*2006*),* and *The Middle Earth* series (2001-2014) have all precipitated increases in the number of visitors travelling to the locations where they were shot following their release (O'Connor, Flanagan & Gilbert, 2008). Films act as virtual travel guides, motivating tourists to visit particular film locations; one recent survey indicated that 13% of tourists became interested in a country after seeing it in a TV show or film (Futurebrand, 2008), while another found that 70% of Japanese tourists stated that TV and film were the most important sources of information about tourist destinations (Euroscreen, 2013).

Due to an increase in film budgets and advancements in camera technology, filmmakers now have the ability to shoot almost the entirety of a film at an actual location, thus reducing the proportion of scenes shot in production studios. Filming on location enables settings to feel more real to the viewing audience, especially in comparison to production studio sets known for their 'fake' mock-ups and cardboard streets. To many viewers, these sets may become synonymous with a real location; however, as some viewers do notice differences between actual locations and movie mock-ups, many producers now wish to use real film locations to improve viewer response and infuse their narrative with authentic physical settings. As a result, film producers are increasingly searching for unique, genuine and suitable movie locations (Frost, 2009).

Statement of problem

Heritage sites are realizing the economic potential of offering their sites as film locations, and heritage sites are becoming increasingly popular choices for film producers, ultimately increasing their appeal as film tourism destinations (Frost, 2009). In many cases, these heritage attractions are not prepared for the number of film tourists who travel to them following a film's release; often, they do not even promote or market their appearance in a film. This lack of promotion by heritage sites typically is due to two reasons. First, many attractions wish to focus upon the authentic attributes present at their attraction and their historical significance. Second, strict copyright laws and contracts with film companies often restrict many sites from promoting their site or feature within a film. This subsequently reduces an attraction's ability to provide information related to, or present exhibits associated with, a film. The exhibits, tours, and information provided by guides at these sites all will be influenced by these restrictions. However, as films are able to present a large amount of information about a location within a short period of time, film tourists still are motivated to visit these heritage sites despite the sites' inability to formally promote their appearance in films. This raises a number of questions regarding a heritage site's ability to meet the expectations and needs of film tourists (Buchmann, 2010; Buchmann, Moore & Fisher, 2010).

Purpose and research questions

This study investigated the influence of film tourism upon the experiences of heritage attraction guides. More specifically, it attempted to identify the experiences of heritage guides at attractions that do not actively promote, but that are associated with, film tourism. Guides have been overlooked within the film tourism literature, with most studies focusing on the experiences of visitors to purpose built or openly marketed film attractions (Riley, Baker & Van Doren,

1998; Haydock, 2002; Frost, 2006; Iwashita, 2006; Carl, Kindon & Smith, 2007; Iwashita, 2008; Jewell & McKinnon, 2008; Frost, 2009; Roesch, 2009; Buchmann, Moore & Fisher, 2010; Im & Chon, 2010; Hudson, Wang & Gil, 2011; Kim, 2012). The experiences of guides also have been overlooked in the broader tourism literature, with most studies focusing on the evolution of their role as interpreters and, again, on visitor satisfaction with the tours they provide (Holloway, 1981; Pearce, 1984; Cohen, 1985; Ap & Wong, 2000; Dahles, 2002; Seaton, 2002; Zhang & Chow, 2003; Reisinger & Steiner, 2006). As guides are such an integral part of the tourist experience, whether or not they are knowledgeable about or support the site's appearance in a film, understanding their viewpoints and experiences is critical to maximizing customer satisfaction and their likelihood to recommend or return to a site.

The purpose of this qualitative case study was to explore the experiences of heritage guides at Burghley House in Stamford, Lincolnshire, more specifically the impact that the increased number of film tourists to this site has had upon guides' job satisfaction and their planning of and ability to conduct tours. The study also attempts to develop an understanding of the perceptions of both heritage guides and attraction managers on current training content, tours provided, and the film tourists who visit the attraction. Using a grounded theory design, this case study attempts to answer two overarching questions within which are embedded a series of more specific research questions:

1) What are the experiences of heritage guides at attractions that do not promote film tourism when dealing with film tourists?

    1a) How do heritage guides plan for and accommodate tourists motivated by factors that are not associated with their organization's mission, covered in their training, or represented in the exhibits at their attraction?

1b) How do their experiences with film tourists influence guides' satisfaction with their

jobs?

2) Are tour guides' perceptions of training content, tours, and film tourists consistent with those

of attraction managers?

2a) Are heritage guides encouraged to research material that is not covered in their initial

training?

2b) Are both guides and managers aware of the film tourists they attract?

2c) How do both managers and guides perceive their own tours in terms of tourist

satisfaction?

The experiences of heritage guides are defined broadly as the experiences they have as guides

when designing and conducting their tours.

Conceptual framework and research design

The experiences of guides when conducting tours are influenced by a number of key

players, including the attraction's managers, the visitors, and the guides themselves; a conceptual

framework depicting these factors can be found in Figure 1. First, guides are influenced by a

number of internal factors. Their own knowledge of the topic they are presenting can have a

major impact upon their ability to conduct tours, as knowledge about a subject can help guides

feel more at ease when presenting to tourists. Higher levels of knowledge can increase a guide's

ability to answer questions and help to provide a more satisfactory experience to visitors.

Furthermore, if this knowledge is complemented by the training content offered by the attraction

at which they work, guides have a support system that can help to indicate how they should

interpret the information to their visitors during a tour. Autonomy to research topics not included

in the attraction's formal training can help to build a wider knowledge bank to enhance tourists

MANAGERS

Attraction's mission/goals   Exhibits available   Preferred presentation of attraction

GUIDES

Ability to answer tourists' questions   Management guidelines   Interest in and enthusiasm for topics

Knowledge   Training content

Schedule/ time given to complete tour   Autonomy to research topics not included in training

GUIDE'S EXPERIENCE

VISITORS

Expectations/ Film motivators → Experience/ Tour → Confirmation of expectations vs. experience → Satisfaction/ Intent to return

Figure 1. Conceptual framework to show the factors influencing guides' experiences

experiences. This is particularly important in terms of film tourism, as visitors who are motivated by film factors will wish to learn more about content not necessarily included within the attraction's training. The guide's own enthusiasm for the topic also can have a major impact on the experience visitors have; if a guide is more passionate about a certain topic than others, they may choose to focus more upon this within their tour, ultimately influencing visitors' experiences.

All of these factors are affected by management guidelines, which often dictate where the tour can go and what guides can interpret. This aspect centers on creation of the tour route, which often is determined by attraction managers, and often is based on an attraction's mission and goals, the exhibits available, and the manager's preferred presentation of the attraction to visitors. Managers have the ability to influence the presentation of the attraction through the exhibits they place along the tour route and by requiring guides to focus on the topics they deem to be most interesting or the best representation of their attraction's mission or goals. The mission and goals are, therefore, important parts of the interpretation planning process and often influence the tourist's take-away message. As a tourist can absorb only so much during his/her visit, managers play an important role in determining the types of experiences tourists have by determining what material guides interpret.

The visitor-related portion of the conceptual framework is based upon a consumer behavior model, expectancy disconfirmation theory (Clemons & Woodruff, 1992). This theory suggests that consumer satisfaction is a function of both expectations related to certain attributes and judgments of performance regarding these attributes. Expectancy-disconfirmation theory states that visitors first form expectations of products or services prior to visitation and subsequently measure their satisfaction against these expectations following their visit. All of

these factors will influence the perception of the tour by the visitor, which ultimately will affect the experiences of the tour guide as (s)he carries out his/her job. Additionally, the level of satisfaction gained by tourists will influence their intent to return to the attraction and to recommend it to a relative or friend.

Significance

With the significant increase in the number of film tourists visiting heritage attractions, understanding the experiences of heritage guides can supply attraction providers with important insights that can help them identify any issues associated with tour provision and satisfaction. Soliciting the viewpoints and experiences of heritage guides can allow attraction managers to assess impacts of film tourism on the ability of their guides to plan and conduct tours. This exploratory study provided a voice to the frontline employees of Burghley House regarding their experiences dealing with film-motivated visitors. Gaining an understanding of the challenges faced by heritage guides should help in the generation of suggestions for additional training to better equip heritage guides with the tools and content necessary to provide a satisfactory experience to the film-motivated guest.

Organization of thesis

Following this introduction are four more chapters. Chapter two, a literature review, highlights the key findings of other research to date and identifies the gap in the current literature that this study attempts to fill. The methods chapter describes data collection and analysis procedures. Chapter four presents the study's findings, while the final chapter includes discussion of the implications and contributions of the findings, practical recommendations for heritage site managers and tour guides, study limitations, and suggestions for future research.

CHAPTER TWO - LITERATURE REVIEW

The literature review is divided into four sections that focus on film tourism, tour guides, authenticity, and visitor/guide satisfaction. The first section defines film tourism as a niche market and describes the increase in travel for this reason. Section two describes the origins of tour guiding and the evolution of the role of guides within the travel industry. Next, authenticity and its effects upon the expectations and experiences of (film) tourists are explained. Finally, satisfaction related to both tourists' and guides' experiences, and its influence on visitor evaluations and intent to return, are discussed.

Film tourism

Film tourism is defined as visitation to sites associated with films and TV programs. These can be tours of production studios, visits to former or current filming locations, and visitation to film-related theme parks (Frost, 2006; Kim, 2012). For the purpose of this study, film tourists are defined as those who visit an attraction having viewed a film before visitation and for whom film is the primary or one of several equally important motivations for their visit. Sometimes a single motivation may be the primary reason for travel (Swarbrooke & Horner, 1999). Secondary motivations are ones that enrich or reinforce the primary ones. For example, while a primary motivation may be to visit a heritage site for its feature within a film, secondary motivations might include the scenery or the opportunity to learn about the history of the site (Robinson & Gammon, 2011). Motivations can change and visitors can alter preferences for tourism activities at any time (Gnoth, 1983). This raises the issue of chance visitors who may not be motivated by factors associated with a particular destination or attraction, but still may choose to visit.

Film tourism offers a relatively new form of cultural landscape that has the ability to influence individuals to visit destinations. A film's location, the associated scenery, buildings, and story can influence the portrayal of a particular destination, thus driving tourists to visit. With the growth of popular culture, watching films has become an increasingly popular pastime across the globe (Jewell & McKinnon, 2008).

Increased access to film material has allowed for a rise in the visualization of culture through highly consumable media. People now are exposed to the media more frequently, and increased viewing, association, and interaction with film material over the Internet allows popular culture to influence destination images more than ever before (Bolan & Williams, 2008; Iwashita, 2008; Hudson, Wang & Gil, 2011). Films have been shown to increase tourism activity, as seen through the 'Darcy Effect,' which refers to the increase in popularity of Jane Austen novels and merchandise, and the increase in visitation to locations associated with her books and subsequent films following Colin Firth's portrayal of 'Mr. Darcy' in the BBC's 1994 adaptation of *Pride and Prejudice* (Frost, 2006). Films create an appeal for a destination beyond local markets as 'Hollywood repackaging' can make stories more appealing to a worldwide audience (Haydock, 2002). This certainly can be argued in the case of the 2006 film *Miss Potter*, which led to an increase in the number of international tourists to the English Lake District and in Beatrix Potter's overall appeal (The World of Beatrix Potter, 2012).

Location is an important influence on tourists' decisions to travel. The tourist's motivational gaze is constructed and sustained through the media (Gnoth, 1997; Frost, 2009; Hudson, Wang & Gil, 2011) as individuals rely upon these visual images to form thoughts and expectations about a particular destination. Film is arguably an influential external information source for tourists as film has a much larger scope than many destination marketing campaigns.

Films can present substantial information about a destination to millions of viewers across the globe within a short amount of time. When watching, viewers are plunged into a make-believe world between the real and the imaginary. Film tourism arguably represents the tourist's desire to escape to this in-between world as viewing these images creates motivations for a sensory experience (Couldry, 1998; Riley, Baker & Van Doren, 1998; Kim, 2012).

Tour guides/guiding

    The role of the tour guide. The role of tour guides is complex and has evolved since their growth in popularity during the Grand Tour of Europe in the 17th and 18th centuries (MacCannell, 1976). Early guides acted as chaperones and leaders to their parties of young, wealthy aristocrats and were seen as information providers, mentors and, in many ways, surrogate parents, offering cultural assistance and providing entertainment for the party (Cohen, 1985). Their role within the tourism industry has since grown to encompass a wide array of different guiding types. Guides have been described as having five main roles: leader, educator, public relations manager, representative, and host (Mason & Christie, 2003). According to Randall and Rollins (2009), visitors deem these roles an important part of interpretation, arguing that all must be filled simultaneously and to high standards to meet visitors' expectations.

    The tour guide, for many, is a source of knowledge and is someone who should possess an impressive amount of information about a particular site (Holloway, 1981; Pearce, 1984; Cohen, 1985; Ap & Wong, 2000; Dahles, 2002; Seaton, 2002; Zhang & Chow, 2003; Reisinger & Steiner, 2006, Larsen, 2011) as tourists wish to expand their knowledge and learn new things (Packer & Ballantyne, 2002). Effective guides are eager to demonstrate their expertise in a way that expresses their enthusiasm for the topic. Loving the topic is an essential part of providing a satisfactory experience; adding their own flare and attitudes toward the site can help guides

create an even more memorable experience for visitors (Fine & Speer, 1985; Ap & Wong, 2000, Barrie, 2001; Knudson, Cable & Beck, 2003; Ivey, 2007; Brouchu & Merriman, 2008, Larsen, 2011). Knowledge must be presented in a way that taps into the audience's interest and holds their attention throughout the tour, meaning that effective interpretation skills are needed to add significance to a place, to allow for deeper audience understanding and enjoyment (Pearce, 1984; Falk & Dierking, 2000; Barrie, 2001; Reisinger & Steiner, 2006). The varied learning styles of audiences can make interpretation difficult, but the use of diverse techniques such as visual aids and recurrent themes can help to increase learning and enjoyment levels (Knudson, Cable & Beck, 2003; Benton, 2008).

Tourists want to hear information they deem to be relevant and decide what they believe to be so during their tour (Falking & Dierking, 2000; Ham &Weiler, 2002). Tourists who deem tour content relevant can become mindful, an important part of the interpretation process. Interpreters, therefore, need to facilitate tourists' ability to become mindful or they are at risk of displaying mindless behavior. Mindless behavior "is single-minded reliance on information without an active awareness of alternative perspectives or alternative uses to which the information could be put" (Langer, Hatem, Joss & Howell, 1989, p. 140). Mindless tourist behavior occurs when tourists believe that the information being presented to them is irrelevant (Moscardo, 1996). Mindlessness is caused by repetition and removal of tourist decision-making opportunities. Visitors are more likely to become mindless, preventing them from absorbing new information, when they are unable to form their own opinions or view information from different viewpoints (Moscardo, 1996; Moscardo, 1999; Tung & Ritchie, 2011). (Moscardo, 1996). Mindfulness allows visitors to view information from a new perspective and can encourage provocation (Tung & Ritchie, 2011; Hughes, Bond & Ballantyne, 2013). Provocation is a key

purpose of interpretation according to Tilden, who described interpretation as "an educational activity which aims to reveal meanings and relationships" and that encourages "not instruction but provocation" about a topic (1977, p. 9). Mindfulness is key to provocation and can increase the likelihood of visitor satisfaction with their experience (Moscardo, 1996); without visitor interest, their experience will be "sterile" (Tilden, 1977, p. 9).

A guide is not always a neutral party. During a tour, s/he may express his or her own thoughts and feelings about people, objects, and events. This display of expressive discourse has been shown to increase guest involvement as it encourages visitors to formulate their own views of the object in question. Engaging visitors allows for a stronger tourist/guide rapport, which can result in a positive response to the guide's tour (Fine & Speer, 1989). Guide passion can bring credibility to the information being presented and can create appreciation for a place even when visitors are present for only a short period of time (Stewart, Hayward, Devlin & Kirby, 1998; Ham & Weiler, 2002). However, this raises questions regarding tour content and whether guides' personal preferences can influence the items focused upon during a tour. Guides make places accessible to a public audience and provide insights that cannot be gained elsewhere. They need to be capable of disseminating a wide range of information relating to the site with a strong and confident delivery to ensure the highest levels of satisfaction by those who are in contact with a site for only a short amount of time (Mason & Christie, 2003; Reisinger & Steiner, 2006). Therefore, there needs to be a good balance between entertainment and information, requiring careful planning on the part of the guide.

Guides are bound to a strict timetable and have to negotiate what is deemed important to the audience. Decisions about the general route and selection of items of interest are made in advance, often by attraction managers. This results in standardized, well-developed tours

constructed around rehearsed narratives (Cohen, 1985; Dahles, 2002). Therefore, the information presented by guides often reflects the policy of the establishment. Attraction management determines the tangible elements of the tour, making the guide simply a company representative. Using this strategy, tours can be organized so as to portray certain images and information that is preferred by the organization (Geva & Goldman, 1991, Dahles, 2002; Reisinger & Steiner, 2006). Management has the ability to control and shape tourist experiences through the narratives they present. To maximize their satisfaction, visitors should be central to management decisions (Hall & McArthur, 1993; Moscardo, 1996). Incorporating points of interest and intrigue can create memorable experiences that are later told to friends and family (Tung & Ritchie, 2011).

Guide training is based on the knowledge organizations want their guides to present and is tailor made to fit each attraction. Training also can be used as a mechanism to focus guides and help them channel knowledge into their own programs. This allows guides to follow their own interests and learn through experience, testing their tours through practical experience (Ap & Wong, 2000; Dahles, 2002; Mason & Christie, 2003; Zhang & Chow, 2003). Reading alone does not always suffice, and much information must be gained through experience and talking with others (such as tourists or other guides). This type of education and ongoing training, along with continual updating of tours, is needed to maintain competitive advantage over other attractions and to meet the needs of return tourists (Zhang & Chow, 2003).

Guide-visitor interaction. Much of the previous literature on guides/guiding has focused upon the experiences of tourists relative to their expectations of and/or in response to their guided tours (Fine & Speer, 1985; Geva & Goldman, 1991; Zhang & Chow, 2004). Zhang and Chow (2004) conducted an importance performance analysis of Hong Kong tour guides as

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perceived by mainland Chinese visitors. Using 20 attributes identified by a set of tourism professionals and scholars, visitors first rated the importance of these 20 attributes in the context of tour guide service quality. They were then asked to rate the performance of their Hong Kong tour guides on those same attributes. Punctuality, ability to solve problems, and knowledge of the destination were identified as the three most important attributes guides need to possess. Although punctuality ranked first in the performance ratings, guide knowledge and ability to solve problems ranked 8th and 18th. Training, education, and performance monitoring were highlighted by the authors as key ways to increase performance scores (Zhang & Chow, 2004). Geva and Goldman (1991) found that guide expertise and conduct, along with a planned itinerary, were important guide attributes. Their survey of guided tours from Israel to Europe and the United States compared ratings of importance and performance for both tour companies and their guides. Importance scores were high for both the company and the guide on all tours, whereas only guides scored well in performance. This emphasizes the importance and responsibility of the guide, who has the ability to take control of the experience as the frontline company representative. It is therefore the guides who have the ability to satisfy visitors due to their constant interaction with guests (Geva & Goldman, 1991). Tour guides are the essential interface between an attraction and its visitors, making them the front line employees responsible for the overall impression of the services offered (Ap & Wong, 2000). Through their tours, guides have the ability to influence visitor satisfaction (Cohen, 1985; Fine & Speer, 1985; Ap & Wong, 2000; Dahles, 2002). However, guides often are limited by constraints from management officials, tour routes, exhibit content, time restrictions, and how they are permitted to present an object or place, all of which can impact their performance.

Guides' experiences and film tourism. In contrast to a research focus on the consumer, the roles and experiences of tourism providers, and specifically guides, have been neglected in the guiding literature (Cohen, 1985; Ap & Wong, 2000). Only one study has focused on the role of film tourism guides (Buchmann, 2010). The study aimed to understand the role of guides conducting Lord of the Rings themed tours in New Zealand and to recognize the impacts guides have upon tourist experiences. Through a mix of qualitative interviews and quantitative surveys, Buchmann studied a range of tourists participating in these themed tours and analyzed the impact guides had upon their experiences.

Her findings show that guides are faced with great difficulty when attempting to deal with tourists having a range of knowledge and expectations. Being able to present a product that meets the needs of all tourists is incredibly difficult. Buchmann observed that guides could gain a great deal of information about tourist expectations through audience analysis and incorporate this into their tours. Further difficulties identified for guides were issues relating to the idea of fake landscapes or sets that no longer exist. Many of the locations used in the Lord of the Rings were filmed on private land or enhanced by green screen technology, making it difficult for guides to travel to all the locations their tour party wished to see. Tourists wanted to feel a connection between the landscapes on screen and the ones in reality. This highlights another challenge, the ability or inability to connect a real geographical location to a fictional one. Many tourists indicated their desire for information regarding production, but as many of the guides were not present during the film's shooting, and unable to talk about filming, this was a disappointment for some tourists. However, guides were able to incorporate voices of local people who worked on the film, which was shown to increase visitor satisfaction as tourists enjoyed unique behind-the-scenes stories that could not be heard elsewhere. Guides were found

to provide very similar narratives to one another and conducted tours based on basic material gained from guidebooks and the Internet. Many tourists had seen and read behind-the-scenes information about the making of the films and many expected their guide to be at least as knowledgeable about the film franchise as they were. Many also hoped the guide to be a fan of the films and be informative on where each part of the film was made. The tourists' experiences ultimately depended on the tour guide they had. Some tourists highlighted their annoyance at a tour guide who clearly had no knowledge of the work of Tolkien, again emphasizing that some prior knowledge of the films and books is needed to provide an effective tour. Buchmann's findings clearly indicated the effect a tour guide can have upon the experiences of visitors and that guide passion and enthusiasm are needed for an authentic experience to be realized.

Tour guides/guiding at heritage sites. Heritage sites have grown in popularity, and they provide tourists with a place to relax, discover, and learn simultaneously (Ryan & Dewar, 1995; Harrison, 1997; Jolliffe & Smith, 2001; Apostolakis, 2003). These attractions have become key hot spots of tourist activity that help to increase tourist consumption in non-beach areas (Silberberg, 1995; Richards, 1996; Prentice, Geurin and McGugan, 1998). However, heritage sites face the difficulty of balancing preservation needs against the commercial issues associated with running a public tourist attraction if not monitored carefully, visitor interactions can cause major site damage (Hall & McArthur, 1993; Silberberg, 1995). Guiding is a key component of heritage tourism, with on-site interpretation helping not only to ensure sites' conservation efforts, but also to regulate tourists' behaviors and manage their experiences (Gensler, 1977; Hwang, Lee & Chen, 2005; Io, 2013).

 Heritage sites often use guides from the local area; Zeppel and Muloin (2008) noted that the use of indigenous people as guides can help enhance the visitor experience through their

ability to incorporate personal experiences. Io (2013) noted that "effective interpretation aims to lead tourists to an insightful understanding of the heritage site, positive emotion and feelings, satisfaction with the site and likelihood of visiting further relevant heritage sites" (2013: 911). Heritage guides have the ability to present more than just knowledge through a tour, which can develop emotional experiences and ensure visitor satisfaction.

The programs and tours created by interpretive guides should complement an attraction's business objectives and the attributes present (Lugosi & Bray, 2008). Although guides act in a semi-autonomous manner during the provision of tours, the information provided by them is primarily determined by attraction manager(s) around the attributes present. Guides often receive training by the attraction's management to understand the goals and objectives of their organization (Salazar, 2006). Some heritage sites present information to their audience without thinking about their audience's needs. This was identified in the context of a religious site at which spiritual information was the major focus of the site's interpretation program despite visitor desires to learn more about the cathedral's architecture, art work, and history (Hughes, Bond & Ballantyne, 2013). Regardless of setting, it is important to consider visitor expectations, motivations, and needs when designing a tour (Hughes, Bond & Ballantyne, 2013).

Through the use of guided tours, tourism providers have the ability to influence the experiences of tourists. Therefore, their tours often are based on the exhibits present at the attraction and not on the site's role as a film location. Despite an attraction's focus on a particular topic or theme, with the increase of heritage sites being used as film locations, many visitors are now motivated by attributes that are not part of an attraction's main or original focus. As many heritage sites are places of historical significance or contain exhibits of grandeur, they often agree to act as a film tourism location only for economic gain. As heritage providers have no

control over film distribution, the site continually is advertised globally, generating more film tourists, yet sites often do not have the tours or experiences desired by film tourists (Frost, 2009). Even with their popularity as film tourism attractions, heritage sites often overlook their role in the film tourism industry. At heritage sites, film tourists are immersed in the actual location where the film was shot, different from other film attractions where sets and props are presented in a museum-like setting. Film tourists may be expecting an experience that is more than viewing film-associated objects and require film information to be incorporated into the attraction's tour. Therefore, many guides now are faced with tourists desiring experiences based on information not provided or marketed by their attraction.

Authenticity, expectations, and experiences in film tourism

According to Trilling (1972), authenticity is a quality used by experts to test an object's legitimacy. MacCannell first related the concept of authenticity to travel in his seminal contribution in 1973, noting the "concern of moderns for the sallowness of their lives and inauthenticity of their experiences" (1973, p. 589) and describing the search for an authentic experience among some travelers. Authenticity therefore, can be thought of as an object's or experience's possession of real and genuine properties. Handler and Saxton (1988) further define an authentic experience as "one in which individuals feel themselves to be in touch both with a 'real' world and with their 'real' selves" (1988, p. 243). Authenticity relates to the quest to uncover an experience that is deemed to be 'truthful' and authentic in the mind of the tourist (Wang, 1999). Therefore, the perception of authenticity will vary between tourists, suggesting that authenticity is negotiable between person and time. Authenticity can be constructed by a tourist; Gottlieb (1982) describes that if "…the vacationer's own feelings and views about vacations are 'authentic," then the experience is deemed authentic, "whether or not the observer

judges them to match the host culture" (1982, p. 168). Not all tourists desire authenticity to the same levels and not all may seek it knowingly (Goldberg, 1983). Most tourists do not seek complete authenticity; many are simply looking for the authentic nature of the whole experience and judge it on the variety of experiences they have had. Tourists, therefore, perceive authenticity at different levels and those with lower levels of concern for its capture will be more likely to believe they have found it (Cohen, 1988).

Staged authenticity can hinder a tourist's search for 'true' authenticity. According to McCannell (1973), "touristic consciousness is motivated by the desire for authentic experiences, and the tourist may believe that he is moving in that direction…" but many are experiencing a product "…that has been totally set up in advance for touristic visitation" (1973, p. 597). Due to the highly developed mass-market tourism system, many tourists are faced with destinations they think are "authentic" but are simply commoditized products created specifically for tourism purposes (Cohen, 1988).

Object authenticity relates to the genuineness of artifacts presented (Wang, 1999; Reisinger & Steinger, 2006, Rickly-Boyd, 2013). The authenticity of these objects can be determined by experts and an authentic experience can be gained by those viewing these objects (Wang, 1999). Constructivists, however, believe that tourists are searching for more than the viewing of authentic objects and desire an authentic experience as a whole. The existential authentic tourism experience is defined by Rickly-Boyd as "not a result of seeing sights of socially constructed importance, but is about collectively performing and experiencing the journey" (2012, p. 88). Existential authenticity is an activity-based approach that finds authenticity in experiences at destinations. Tourists' emotions and their 'state of being' determine what is authentic, making existential authenticity more about the authentic nature of a

tourist's experience than the authenticity of the destination (Wang, 1999; Steiner and Reisinger, 2006; Rickly-Boyd, 2013).

Film tourists have been shown to seek authenticity through the touring of film locations and interacting with other film tourists. Buchmann (2010) observed that *Lord of the Rings* tourists wished to see filming memorabilia such as costumes or sets, linking to the idea of object authenticity, whilst others desired to walk in the footsteps of their favorite characters. This desire to relive the stories of characters is what Roesch (2009) describes as romantic gazing. The tourist attaches deepened emotional meaning to his or her spatial involvement with sites to create an experience that is more of a pilgrimage rather than a spectacle. Tourists likely have different levels of film knowledge, suggesting that the authentic nature of their experiences will differ. A tourist who is exceedingly well informed will have more in-depth film knowledge, so may construct a different sense of authenticity than someone who has very little. Some tourists rely more on a guide's interpretation than do others, which raises the question as to the importance of guide enthusiasm and knowledge of a film. Even with differing levels of film enthusiasm, guides need to have a wide-ranging knowledge base to meet the needs of their film tourists.

Heritage tourism is based upon visitors' desires to experience landscapes based on nostalgia; many believe that this is enhanced by authenticity (Cohen, 1988; Chhabra, Healy & Sills, 2003). Heritage buildings are a standing relic to a community's past, but their importance as tourist attractions has been created by providers through sight sacrilization (McCannell, 1976: Fine & Speer, 1985). Sites are made important by hosts through their staged presentations that attempt to meet the expectations of their guests (Chhabra, Healy & Sills, 2003). People are nostalgic and wish to relive their memories, so an authentic heritage experience is one that presents a carefully selected set of memories to portray the past (MacCannell, 1979). The

presentation of objects and the tour narrative performed will have a major influence on the authenticity perceived. Heritage guides can construct authenticity if tourist images, expectations, and preferences are known (Wang, 1999). If tourists' expectations are met during a visit to an attraction, then a positive experience will occur and satisfaction will be achieved. Positive experiences are vital in securing sustained visitation and can make or break an attraction's success. Expectations underlie experiences and determine attraction performance. Visitors create an image of the attraction before they visit that will determine their overall experience and level of satisfaction (Fakeye & Crompton, 1991). The interaction between tourist and guide is an important one in the formation of tourist perceptions following visitation. Tourists are not passive receivers; they form attitudes and impressions during visitation.

Visitor and guide satisfaction

Tourism has changed from a simple service delivery industry to an experience creator that is reliant upon visitor satisfaction for continued growth (Gilmore, 1998). Satisfaction is defined by Danaher and Mattsson as "the comparison between predicted service and perceived service" (1994, p. 5). Expectations and experiences underlie satisfaction; if the experience does not meet or exceed a visitor's expectation, then satisfaction will be reduced (Fakeye & Crompton, 1991; Ekinci & Dawes, 2009). Tourists' experiences and their levels of satisfaction will vary across visitors (Ham & Weiler, 2007). Providers must present a product that is balanced to meet the needs of a range of visitor types. Positive experiences come from moments of amazement; surprise and the unexpected have been identified as important components of memorable experiences (Tung & Ritchie, 2011). Satisfied tourists then can influence others to visit through discussions with friends and relatives as well as by rating their experience on social

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media sites (Gnoth, 1997; Richards, 2002; Henning-Thurau, Gwinner, Walsh & Gremler, 2004; Javialnd & Samiei, 2012).

Due to the intangible and interactive nature of the service industry, the quality and perceived performance of a service often is based upon the behavior of employees. Services of a tourism nature often require face-to-face interaction with tourists, and satisfaction often is judged based on interactions with front line employees (Ekinci & Dawes, 2009). Gazzoli, Hancer, and Kim define customer experience as "the employee-customer interaction quality" and view this as a major influence on visitor satisfaction (2013, p. 383). Customer experience then is influenced by employees' personal traits, such as their manner, conduct, and knowledge. Managers search for effective ways to train their front line employees to ensure that the appropriate behaviors are performed to guarantee visitor satisfaction. Employees, to help secure this satisfaction, are encouraged to go above and beyond not only to meet but exceed their customers' expectations (Ekinci & Dawes, 2009). To secure satisfaction, managers often seek to employ individuals based on their personality, as certain traits are believed to pass easily into employee-customer interaction (Ekinci & Dawes, 2009). Guides are frontline employees whose performance represents a crucial component of an attraction's success as visitor perceptions and satisfaction are based in part upon the impressions they gain from staff (Ham & Weiler, 2002). Services that are highly-interactive, such as guiding, have stronger impacts on visitor satisfaction than less interactive services (Hennig-Thurau, 2004).

Research also has shown that employees who are satisfied with their jobs provide more satisfactory experiences to guests (Yang, 2010; Gazzoli, Hancer & Kim, 2013: Ozturk, Hancer & Im, 2014). Job satisfaction has been defined as "a pleasurable or positive emotional state resulting from the appraisal of one's job or job experiences" (Locke, 1976, p. 1300). Job

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satisfaction has been defined further as feeling of a sense of achievement in completing job tasks and obtaining positive job experiences (Katzell, 1964, Lam, Zhang & Baum, 2001, Ozturk, Hancer & Im, 2014). Various factors have been shown to be important in an employee's rating of job satisfaction, including autonomy, task significance, job expectations, socialization, and feedback (Lam, Zhang & Baum, 2001; Snipes, Oswald, LaTour & Armenakis, 2005; Yang, 2010; Ozturk, Hancer & Im, 2014).

Autonomy is the degree to which employees feel they have the freedom to control their work and independently solve tasks. The rate of autonomy often increases the rate of job satisfaction as employees experience meaningful work that they feel responsible for conducting well (Ozturk, Hancer & Im, 2014). Interaction with clients can help to increase task significance. Required interaction is the amount of interaction necessary to complete mandatory tasks such as conducting a guided tour. This is supplemented with optional interaction, such as answering visitor questions, which is not necessarily an essential task, but may be needed to provide better customer service (Ozturk, Hancer & Im, 2014). Guides may need to research information to provide the answers visitors require, which again relies upon the level of autonomy guides have to complete research. Completing tasks well can provide intrinsic work rewards, which are those received by the individual directly as a result of his or her own perceived task performance; they are emotional responses to completing a challenge or helping a customer (Snipes, Oswald, LaTour & Armenakis, 2005). Empowerment is key to allowing the development of intrinsic rewards, as employees need to feel that their manager values their work and provides them with the suitable amount of control over it.

Job expectations, too, can play a major role in employee satisfaction. When beginning a position, new employees can have high expectations of what their working life will be like. Upon

starting work, new employee expectations may not be met, causing job satisfaction to decline. As time progresses and employees become more familiar with their job responsibilities, their expectations adjust to a more realistic level (Lam, Zhang & Baum, 2001). Through work experience and socialization with other employees, job satisfaction can increase. To help meet job expectations and reduce job burnout or boredom, job rotation is recommended to diversify skills and decrease work exhaustion (Yang, 2010).

Support from coworkers is critical to delivering both reliable and satisfactory service to guests. Socialization facilitates development of a support network of colleagues who can help to fuel learning and cooperation in the workplace (Yang, 2010). This process can be extremely important when helping new recruits adjust to a new work environment. Socialization can help employees appreciate their value within an organization as well as educate them about the expected behaviors needed to become a successful organization member. Socialization also can occur through training and mentorship programs (Lam, Zhang & Baum, 2001; Yang, 2010). Job satisfaction has been correlated positively with socialization, and can result in increased employee commitment to the job and organization as well as reduced conflict, stress, and turnover (Yang, 2010, Ozturk, Hancer & Im, 2014).

Summary

The role of film tourism at heritage sites has been overlooked in the tourism literature. Furthermore, the role of tour guide experiences in response to film tourists has yet to be researched. Heritage attractions have clear roles in protecting and preserving sites of historical importance and are dedicated to interpreting topics associated with this history. The increased number of film tourists now motivated to visit heritage attractions that do not promote film tourism has raised questions regarding tour guides' ability to accommodate these tourists and to

conduct tours. As guides are bound by managerial restrictions and training content, are they able to deal with the expectations formed by film tourists and ensure that they have a satisfactory, authentic experience? Furthermore, the impact film tourism has on guide job satisfaction, also as yet unobserved, could provide key understandings about the impacts of film tourism and ways in which to accommodate these tourists. As the frontline employees faced with providing visitors with memorable experiences, guides' satisfaction with their jobs may influence their ability to deliver satisfactory experiences.

CHAPTER THREE - METHODS

The methods chapter is divided into two sections. The first section describes the study site and its selection. Section two describes data collection and analysis.

Study site

Burghley House sits upon 12,700 acres (51km^2) within the English county of Lincolnshire, close to the Georgian town of Stamford (Figure 2), and dates back to Elizabethan times. The House has been the ancestral home of the Marquess of Exeter for 500 years and is the current home of the Rock family, cousins to the current Lord Burghley. The House, located within a fully working estate, focuses upon conserving both the land and property through the Burghley House Preservation Trust (BHPT). This entity was established as a charity in 1969 by the sixth Marquess of Exeter and encourages the advancement of historic and aesthetic education, learning in the location where an historical event took place, and the preservation of buildings of national importance. BHPT's mission statement is as follows: "As well as giving the public the opportunity to visit and learn about this great historic house, the formation of the Trust ensures that Burghley House and its unique treasures will be preserved and conserved for the nation into the future" (Burghley House Preservation Trust, 2014). The House and park are open to the public for eight months of the year; the park offers a range of outdoor activities and is host to the Burghley Horse Trials, an international event held each September. The House focuses on exhibiting its many elegantly dressed rooms that contain notable pieces of artwork, including collections of ceramic pottery and sculptures (Leatham, Culverhouse & Till, 2012).

Belvoir Castle in Leicestershire was selected originally as the study site for this research but, due to changes in that attraction's operations, Burghley House was chosen as its
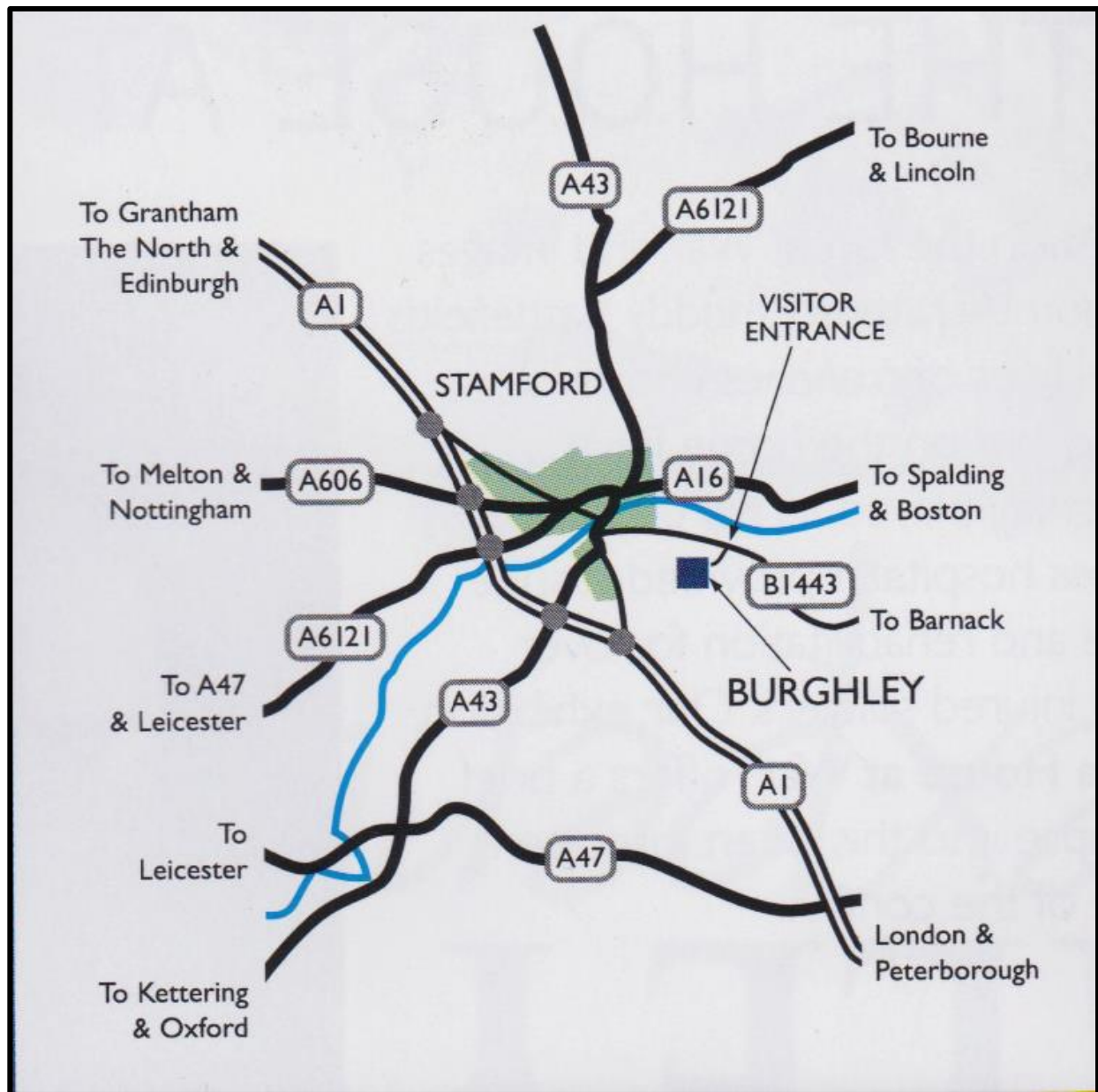
Figure 2. Location of Burghley House, Stamford, Lincolnshire. *Source: Burghley House*

Preservation Trust.

replacement. Several films and television programs have used Burghley as their location, most recently including *Pride & Prejudice* (2005), *The Da Vinci Code* (2006), *Jane Eyre* (2006), *Elizabeth: The Golden Age* (2007), and *Housefull 2: The Dirty Dozen* (2012). The number of films made at the House in the last nine years makes Burghley a compelling choice as the study site for this research.

In the year following the release of *Pride & Prejudice* in November 2005, the House experienced a 27.1% increase in visitor numbers over the previous year (see Figure 3). The BHPT began producing annual reports in 2005. These reports list annual visitor numbers, but do not provide insight into the causes of these changes to visitor numbers. In the summer of 2005, Burghley opened a building expansion that housed a new interactive exhibit. This, along with the redesign of the Burghley's gardens and grounds, may have influenced visitor numbers. Burghley's staff, therefore, are uncertain of the impact film tourism has had on visitor numbers. However, due to the increases in tourist numbers coinciding with the release of a film made at the house, film's impact cannot go unnoticed. An exhibition of costumes used in the film was held at the House from March through May 2006. Despite the removal of marketing associated with the film and following the end of the costume display, film tourist numbers to the house have continued to increase. As 2015 is the 10-year anniversary of the release of *Pride & Prejudice,* the House managers are predicting a surge in film tourist numbers. Planned events based around the film, including the Burghley Film Festival during which the film will be shown, are predicted to further fuel visitation (Burghley House Preservation Trust, 2014).
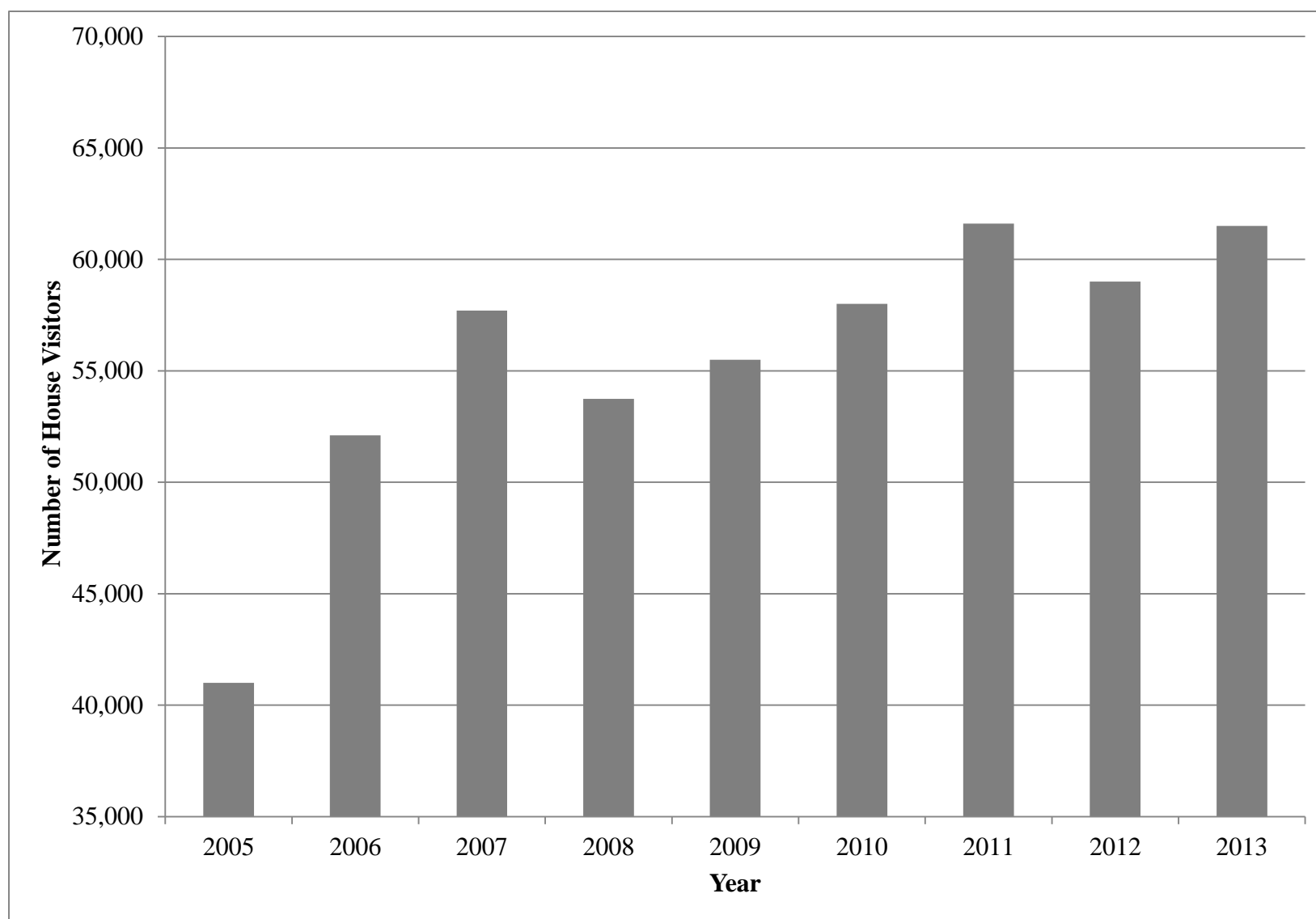
Figure 3. Annual visitation to Burghley House. *Source: Burghley House Preservation Trust.*

Burghley currently employs 40 full-time staff, including 10 tour guides. Seventy-five percent of visitors take a guided tour (H. Proctor, personal communication, August 5, 2014), which lasts for approximately an hour and a half. The tour route can be seen in Figure 4. Although free flow of visitors through the exhibits, with guides available in each room, also is permitted, many rooms are accessible only by guided tour (Burghley House Preservation Trust, 2014). Burghley is open between March and November and runs six tours a day; details of the house's operations are presented in Table 1. The high volume of guided tours held at this site, the high number of recent filming projects completed, and the popularity of *Pride & Prejudice* make Burghley a compelling study site for this piece of qualitative research.

Table 1.

Burghley House Visitor Information

- Open season (March – November)
- 40 full-time staff, including 10 full-time guides
- Tours run on the hour daily from 11:00 through 16:00
- Tour duration, 1hr 15 minutes – 1 hr 30 minutes
- Open hours 11:00– 17:00
- Admission to castle and garden, £13 (per adult), approx. $20
- Admission to garden only, £7.50 (per adult), approx. $12
- Family admission, £35.00 (2 adults and up to 3 children), approx. $55

Source: Burghley House Preservation Trust, 2014.
Note: currency conversion based on a rate of £1 = US$0.63 as of 11/12/2014

Data collection and analysis

Mixed methods were used to explore the research questions posed. First, semi-structured interviews were conducted with the three attraction managers to understand the impact of film tourism on the attraction and the current interpretive programs and guide training content. Additionally, over a period of six weeks, 10 direct observations of guides and their interactions with tourists were conducted. Following this, 10 voluntary follow-up interviews were conducted with observed guides.
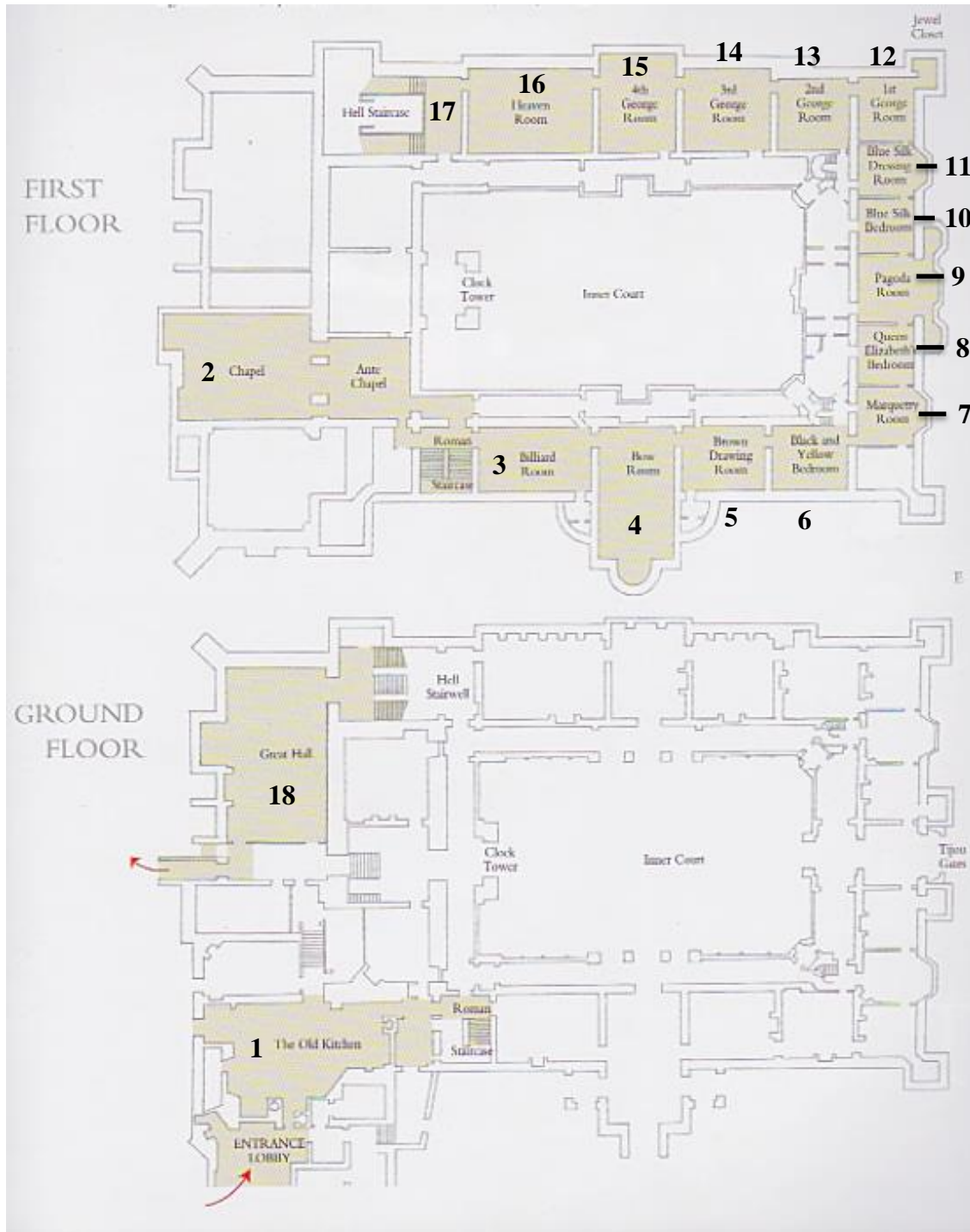
Figure 4. Order that rooms are viewed on the Burghley House tour route. *Source: Burghley House Preservation Trust*

All three of the managers at Burghley House are male, while eight of the 10 tour guides are female. The guides employed are local to the area of Stamford, whilst the managers all are from outside the area. During the filming of *Pride & Prejudice,* several of the staff were asked to be in the film. The various characteristics of the study's participants are summarized in Table 2. Guides' participated as extras in *Pride & Prejudice* may impact their perceptions of the effects it had on their job experiences. However, as half of the guides were not in the film, this allowed for the collection of viewpoints of guides who had no special connection to *Pride & Prejudice.* Data collection was completed from late July through September 2014, the peak of the tourist season, in order to maximize the number of tourist/guide interactions.

Manager semi-structured interviews. To gain insight into the structure, operations, and procedures of the attraction, I conducted semi-structured interviews with the three attraction managers in July 2014. These interviews were used to understand the operation of the attraction, the impact of film tourism upon it, current guide training content, and the types of exhibits offered. These interviews lasted for between 90 and 150 minutes and were audio recorded (with permission) and fully transcribed. Following each interview, during non-operational hours, a tour of the attraction was completed with each interviewee to identify the particular locations that were used in filming along with any further information regarding the production of any of the various films recorded at the site. Copies of the consent form and interview guide used for each interview are presented in Appendices A and B.

Direct observations. Next, 10 direct observations were undertaken within the attraction to determine firsthand how guides interact with visitors. In prior studies, researchers conducting overt observations of guides have noticed changes in guides' behaviors in their presence (Christians, 2005; Lugosi, 2006; Lugosi & Bray, 2008). When conducting research based on how

tour narratives are produced, learned, and reproduced between guides, Lugosi and Bray (2008)

conducted overt participant observation to gain firsthand insight into the tour experience.

Table 2.

Participant Profiles

Alias	Gender	Approx. Age	Local or Outsider	In *Pride & Prejudice*
MANAGER 1 (M1)	Male	50-60	Outsider	No
MANAGER 2 (M2)	Male	40-50	Outsider	Yes
MANAGER 3 (M3)	Male	60-70	Outsider	No
GUIDE 1 (G1)	Female	50-60	Local	No
GUIDE 2 (G2)	Female	50-60	Local	No
GUIDE 3 (G3)	Female	50-60	Local	Yes
GUIDE 4 (G4)	Male	50-60	Local	Yes
GUIDE 5 (G5)	Female	50-60	Local	No
GUIDE 6 (G6)	Female	50-60	Local	Yes
GUIDE 7 (G7)	Male	60-70	Local	Yes
GUIDE 8 (G8)	Female	50-60	Local	Yes
GUIDE 9 (G9)	Female	40-50	Local	No
GUIDE 10 (G10)	Female	50-60	Local	No

Their first tour, completed with the guide's full knowledge, was highly affected by the presence

of a researcher known to be in direct contact with management. Following their change to covert

observations, data more representative of a typical guided tour were collected (Lugosi & Bray,

2008). The advantages and disadvantages of overt and covert observations have been discussed

by a number of authors (Seaton, 2002; Christians, 2005; Lugosi & Bray, 2008). Overt

observations openly present a study's purpose to participants. In a tour guide setting, as guides

and tourists were untrusting of researchers, they were separated from the group. Being separated

from the group prevented the researcher from gaining a realistic, inside viewpoint of the tours

provided. Covert observations, however, allowed the researcher to become a member of the tour party and experience the tour from the visitor's viewpoint (Seaton, 2002). Since the purpose of this study was to understand guides' behaviors on tours, it was important to gain as realistic insights as possible. Therefore, to gain a more accurate impression of typical guided tours, the researcher conducted observations as a tour participant, meaning the guides observed had no advance knowledge of the observation before the tour. There are potential ethical concerns with conducting observations in this manner. As neither the guides nor tour participants gave permission to be observed, this raises issues regarding consent. However, as no personal information was collected during observation, there was little risk to participants and the public nature of the guided tours reduced the risk of invasion of privacy. Originally, 30 direct observations were planned; however, due to time constraints and the issue of remaining covert through out the observation portion of the data collection process, the number of observations was reduced. If each guide had been observed more than once, the researcher's presence may have been noticed and guide behavior may have changed. This did prevent the opportunity to view a guide's tour more than once and removed the ability to identify differences in experiences of different tour groups. However, viewing each guide once did allow for comparisons between guides' interpretation techniques and their experiences with film tourists.

As tours are highly mobile, continual movement can cause difficulties when attempting to take notes. Before conducting the observations, scripting was completed to identify the major exhibits or points that might be deemed important to film tourists. This was then turned into a scoring sheet on which observations were later recorded if the guide mentioned or was aware of the location's importance when asked (Appendix C). This allowed for easier comparison of familiarity with film tourism knowledge between guides. The scoring sheet was coded to create a

frequency tuck sheet that could be used discretely to note each time a guide completed a behavior of interest. To ensure attention was not drawn to the researcher during completion of the frequency tuck sheet, the researcher positioned herself at the back of the tour group between stops to record tallies. These sheets were transferred later to the larger scoring sheet. Brief notes were compiled after exiting the attraction following completion of each tour and notes were fully expanded. Following completion of all observations, the identity of the researcher and full purpose of the study were revealed to all guides. Guides then were asked to look over the scoring sheets and notes about behaviors observed to distinguish any discrepancies or misunderstandings in the observed behaviors. Guides were then asked whether they wished to participate in an informal interview; all 10 guides agreed to be interviewed.

Guide semi-structured interviews. Following each direct observation, key themes identified during the observation period were used to supplement a short interview script. Although a script was created, the interviews remained predominantly informal, allowing further questions to develop as conversations occurred. Discussions with guides provided firsthand insight into the experiences they face when dealing with film tourists. Interviews were audio recorded (with permission) and transcribed. A consent form and interview guide are contained in Appendices D and E. The various elements of data collection are summarized in Table 3. IRB approval was obtained on June 11th 2014 (x14-651e; i045976).

Data analysis. Interviews were fully transcribed and field notes expanded. Data analysis followed the structure outlined by Adler and Adler (1998), beginning with a period of familiarization, during which the researcher gained a wider understanding of the major concepts and themes through the process of coding. Coding was completed simultaneously to data collection to allow for the major recurring concepts and themes to be discussed in guide

interviews. Following this initial stage, concepts were refined and codes continually reviewed against data to form a codebook against which all data were coded. The codes were organized by research question to allow for easier identification of the major concepts to aid analysis. Data then were fully coded based on the rules found in the codebook. A copy of the codebook can be found in Appendix F. As a secondary step, codes for each research question then were extracted by respondent and used to create narrative summaries. In the summaries, participants were quoted as much as possible to ensure that their own thoughts and perceptions were presented. These summaries then were arranged into matrices, again ordered by research question and respondent (see Appendix G) to organize the data and detect themes across summaries (Miles & Huberman, 2013). Matrices were analyzed first by code and then by respondent to form summaries for each analysis. These then were reviewed to identify the main similarities and differences between participants. As some elements of data collection and analysis were completed simultaneously, this allowed observations and interviews to become more specific as the process progressed. A comparative analysis of the data sets between tour guides and managers was conducted, which was important to determining whether the thoughts of managers and guides are consistent or divergent.

Table 3.

Summary of Data Collection Schedule and Procedures

Alias	Activity	Date	Start/End Time	Length	Tour size
M1	Interview	Tues 12th Aug	18:00-19:30	1 hr 30 mins	NA
M2	Interview	Thurs 24th July	18:00-20:30	2 hrs 30 mins	NA
M3	Interview	Wed 30th Aug	18:00-19:45	1 hr 45 mins	NA
G1	Observation	Thurs 14th Aug	11:15-12:45	1hr 30 mins	25
G2	Observation	Sat 16th Aug	12:00-13:35	1 hr 35 mins	12
G3	Observation	Sun 17th Aug	14:00-15:45	1 hr 45 mins	8
G4	Observation	Mon 18th Aug	13:00-14:30	1 hr 30 mins	16
G5	Observation	Weds 20th Aug	14:00-15:40	1 hr 40 mins	17
G6	Observation	Thurs 21st Aug	14:00-15:20	1 hr 20 mins	12
G7	Observation	Tues 26th Aug	12:00-13:30	1 hr 30 mins	25
G8	Observation	Weds 27th Aug	12:00-13:20	1 hr 20 mins	12
G9	Observation	Sat 30th Aug	12:00-13:30	1 hr 30 mins	17
G10	Observation	Sun 31st Aug	12:00-13:30	1 hr 30 mins	25
G1	Interview	Tues 2nd Sept	18:00-19:40	1 hr 40 mins	NA
G2	Interview	Weds 3rd Sept	17:00-19:00	2 hrs	NA
G3	Interview	Thurs 4th Sept	10:00-12:00	2 hrs	NA
G4	Interview	Sat 6th Sept	12:00-14:50	2 hrs 50 mins	NA
G5	Interview	Tues 9th Sept	14:00-15:50	1 hr 50 mins	NA
G6	Interview	Tues 9th Sept	17:00-18:20	1 hr 20 mins	NA
G7	Interview	Weds 10th Sept	16:00-17:30	1 hr 30 mins	NA
G8	Interview	Thurs 11th Sept	18:30-19:50	1 hr 20 mins	NA
G9	Interview	Sat 13th Sept	16:30-18:00	1 hr 30 mins	NA
G10	Interview	Mon 15th Sept	17:30-18:55	1 hr 25 mins	NA

CHAPTER FOUR – FINDINGS AND DISCUSSION

The findings and discussion chapter is divided into two main sections. The first section addresses research question one and describes heritage guides' experiences with film tourists. Section one contains four sub-sections. The first sub-section looks at the impacts of film on visitor numbers to the attraction; the second examines film tourist expectations; the third discusses techniques used by heritage guides to incorporate film into the tour narrative; and, the fourth examines heritage guides' job satisfaction. The second section addresses research question two and compares guides' and managers' thoughts on training content, tours, and film tourists; it is divided into five sub-sections. The first sub-section discusses training content; the second focuses on the encouragement of guides' independent research; the third assesses film tourist types; the fourth discusses visitor satisfaction; and, the fifth assesses film tourist satisfaction.

Heritage guides' experiences with film tourists at attractions that do not promote film tourism

Impact of film on visitor numbers. Film tourist numbers have been shown to increase following an attractions' feature within a film (Frost, 2009). Both the managers and guides at Burghley described the increase in film tourist numbers following the House's use as a film location. Many described a sharp increase immediately following a film's release and identified the positive effects that film can have on visitor numbers.

> "I think for that particular winter, which usually is quite a slow time for the House, we saw a really big increase in the number of people we had visiting us. Numbers might have doubled…" G5.

As participants noted, film tourism interest follows a film's cinematic release. The time of year a film is released can have a major influence on the number of visitors seen at an attraction. The winter release of *Pride & Prejudice* had a major impact on House visitor numbers

during a time that is usually slow, indicating that film can create visitor interest at any time of the year. However, the release of a film can occur at any time (Frost, 2009). This raises questions regarding an attraction's ability to prepare for film tourists if a release date is unknown or occurs in an already busy season. Films have a short period of advertisement before and during cinematic release, which leaves attractions little time to prepare for the film tourists who may visit them. As participants stated, visitor numbers following a film's release can double, putting much pressure on the resources in place.

Increased visitor numbers also can have a negative effect on attractions. As heritage sites are created primarily for preservation of historical and delicate artifacts, visitor increases can cause unwelcome wear to certain objects and structures. Management has to be diligent when controlling increased visitor numbers.

> "You get too many people visiting and this is a problem with houses such as Burghley. We are a historical landmark and we are a charity that is here to conserve and protect that history. So when you start to get too many people, this can have a negative effect on the House, as too many people walking on the carpets and floorboards can wear them out at a much quicker rate. So management really have to think about controlling the number of people who visit us." G2.

As many heritage sites are first and foremost dedicated to the protection and conservation of buildings and their contents, rearrangement of their operations often is needed to meet visitor demand whilst simultaneously protecting the attraction. Following the release of *Pride & Prejudice*, managers altered the way they accommodated visitors.

> "We really then changed the way we showed the House and rearranged our guided tours, added some free flow elements…" M2.

As some rooms within the attraction are small, managers rearranged sections of the tour to allow free flow passage through certain rooms. Limiting the number of individuals present in a room at a single time helped to reduce damage caused by visitors. In times of extreme visitor numbers,

such as public holidays, tours are cancelled and replaced with free-flow access to each room. A guide then is placed in each room to discuss items with visitors; this technique helps to reduce the impacts of high visitor numbers by allowing for more careful visitor monitoring by guides. Therefore, strategic planning is needed to accommodate anticipated visitor numbers. However, not all films cause large increases in visitor numbers and much is dependent upon the promotion and popularity of the film.

The promotional activity and hype associated with a film's release can help to intensify an attraction's exposure and popularity. Film promotion often is limited, with much control residing with the film company. Attractions have to work closely with the film company to secure promotional activity, meaning promotion will differ from film to film. Promotion of Burghley's feature within *Pride & Prejudice* was widespread and abundant.

> "I know that the management worked very well alongside the filming company of *Pride & Prejudice* and they were very happy to let us promote the film; it was almost some extra advertising for them. I know we had a lot of banners advertising the film in the entrance hall. I think we even had one on the main gates when you come in. It had the main picture of the film on it, you know the one off of the DVD cover, so I think anyone that would have passed by the House and saw the signs would immediately know which film we were talking about." G5.

The accommodating nature of the filming company allowed Burghley to further promote its appearance within the film. The opportunity to hang promotional posters outside of the attraction increased exposure of both the House and the film. Furthermore, the use of recognizable images associated with the film increased popularity and influenced visitation. The managers further increased the House's exposure by partnering with other locations used in the film.

> "At this time we also twinned ourselves with the tourism office of Stamford. They were also in the film and they promoted us and we promoted them. I included them in my tour and always made sure to discuss it at the end of the tour and encourage people to visit the town after their visit." G3.

This cross-promotional activity helped to support not only the House but also the local area. As both were used as film locations, the two linked together nicely to host Georgian events that could draw tourists. This ability to attract tourists to both areas of interest helped to dissipate visitor numbers across the local area and strengthen partnerships for future events.

Other promotional activity was less intense and relied upon media attention created by the film company itself.

> "*The Da Vinci Code* was the only one out of any of the others that really got any attention; we had press days where the press came and were taken round on tours by our manager and they took photos and went away and wrote stories, but that was it." G3.

Promotion for *The Da Vinci Code* relied upon the articles presented in the media. This meant that exposure was short lived, which played a factor in the small increase in film tourists. Burghley's inability to promote itself as a film location, due to prearranged international press days, left managers with very little means of attracting film visitors. The sheer difference in film tourist numbers between *The Da Vinci Code* and *Pride & Prejudice* highlights the impact that promotional activity can have on the number of film tourists who visit. Without promotional activity, interest in the House as a film location relies upon a mention of thanks in the credits. The House is listed in the credits at the end of each film in which it appears, but without further promotion, the House may go unnoticed. The vast extent of the promotional activity associated with *Pride & Prejudice* clearly influenced visitor numbers. Both managers and guides described an undisputable increase in film tourist numbers. Seven of the 10 guides mentioned an "increased number of people" on each tour, with more visitors inquiring about the film. When asked about the increase in visitor numbers following *Pride & Prejudice'*s promotion, one guide replied:

"Oh yes, we did see an increase in tourism numbers after *Pride & Prejudice*; that was something that was very clear to me. I think that it really put us back on the map. During the summer following the film's release, the number of people we had was definitely on the rise." Guide Three.

And when asked about the influence of *The Da Vinci Code,* Manager Two explained.

"We thought *The Da Vinci Code* was going to be a lot more, well, give us a bigger impact due to the huge publicity we were getting, but then the film was perhaps not as good as we thought it would be; it wasn't that much of a hit so we didn't get the numbers we thought we would from that."

The popularity of *Pride & Prejudice* compared to *The Da Vinci Code* resulted in a difference in visitor numbers. Nine of the 13 participants attributed the lack of success of *The Da Vinci Code* at the box office and its sensitive religious content as reasons behind its more limited impact. Despite guides' beliefs, *The Da Vinci Code* performed well in the worldwide box office during its 94-day release, earning $758,239,851 (Internet Movie Database, 2014). Although *Pride & Prejudice* grossed only just over $121 million, it was rated more highly by both critics and viewers. *Pride & Prejudice* rated 85% and 90% out of 100% by critics and viewers compared to *The Da Vinci Code's* low scores of 25% and 57% (Rotten Tomatoes, 2014). *Pride & Prejudice* was present in cinemas for a longer period than *The Da Vinci Code,* at 112 days, and also was nominated for four Academy Awards, including Best Actress for Keira Knightley. These nominations initiated a resurgence of interest in the film and resulted in an increased global release to a further 59 countries between February and May 2006 (Internet Movie Database, 2014). A film's popularity cannot rely fully on the film's monetary box office success and involves a range of different factors. The differences in the percentage of enjoyment ratings between the two films, as recorded by the online global movie review aggregator Rotten Tomatoes (2014), can help to define a film's popularity. Guides perceive popularity as the level of enjoyment of viewers. The influence of popularity on film tourist numbers has been shown in

previous studies. Increased visitor numbers also were recorded at the locations used in *The Quiet Man*, *The Lord of the Rings* trilogy, and *Jewel in the Palace* (Frost, 2009; Buchmann, 2010; Kim, 2012). *Pride & Prejudice* is one of the most popular novels in English literature and is a well-known story that is popular with a range of individuals. The 1994 adaptation of the book created similar results regarding film tourist numbers. The increase in visitor numbers to any location associated with this film has become known as the 'Darcy effect' (Haydock, 2002). It is no surprise that the 2005 film has had similar effects on film tourist numbers.

Despite the increase in film tourist numbers, participants identified the impact to be short lived.

> "Well, the tourist numbers slow down; with film it is such a short period of time. There is a lot of hype about the film when it first comes out, but then it dies down after a while." G1.

During promotion, a film is at its peak in awareness and one guide spoke of tourists' desire to "talk about the film" immediately following its release whilst others described a distinct increase in film interest. Film tourist numbers were described as increasing until, as one guide stated, "the promotion goes away" and subsequently film visitor numbers fall. One guide described the same process occurring for all of the films in which the House has appeared.

> "It seems to be the case with any film we have had; we seem to see a short period of heightened increase in the House, but then slowly as new films come out, people move their attention away." G7.

This short period of heightened film tourist increase is beneficial financially only for a small amount of time until attentions are pulled elsewhere. The short life span of film tourist attention makes it difficult for attractions such as Burghley to invest heavily in a permanent film exhibit. Exhibits, similar to promotional activity, are limited and rely much on the permission of the filming company. Sites have no control over film content and are rewarded through monetary

incentives for permission to use a location. This leaves many attractions with no resources to

create a film exhibit. To negotiate strict copyright laws, heritage sites often host temporary

exhibits in association with the filming company, close to the release date. Burghley gained

permission from filmmakers to host a temporary exhibit of the costumes worn by the main

characters in *Pride & Prejudice.*

> "We had an exhibition, a very brief exhibition of the costumes that we had hired
> in to show. So we had those on display; in the rooms where it was filmed, we had
> an information board with some information saying that it had been filmed here."
> M2.

This temporary exhibit increased film advertisement and exposure for the House. Both guides

and managers described a sharp increase in visitor numbers during the exhibition.

> "We certainly saw a large number of people visit us for our costume exhibition.
> We had a number of the dresses worn by Elizabeth in the film and placed them
> around the House in the rooms they used. They were a real conversation point and
> got people in to visit us." G10.

The exhibit was an added bonus to the tour and catered to the needs of film tourists. Guides

explained that opening the exhibition close to the release date increased visitor numbers. The

film was still "fresh in peoples' minds; it was new and people liked to talk about it" (G7).

Costumes were placed in the rooms in which they were worn, accompanied by information

boards complete with descriptions and pictures of the actor wearing the costume. Film tourists

seek authenticity; the possession of film costumes and information boards confirming their

legitimacy helps to secure object authenticity (Wang, 1999; Reisinger & Steiner, 2006; Rickly-

Boyd, 2013).

The short life span of film tourism interest now is being influenced by increased access to

film material. With the introduction of online viewing and streaming devices such as *Netflix,*

these applications allow individuals to consume media in more ways (Bolan & Williams, 2007;

Iwashita, 2008; Hudson Wang & Gil, 2011). The role of repeat and online viewing has had an impact on film tourist numbers as more people are coming in contact with older films.

> "It is a continuous thing really, and everything is also online and now with these streaming movies on the Internet, it is reaching a newer audience. So people who haven't seen it now want to see it." G1.

As films become more readily available, more people are interacting with them, thus increasing the exposure of the House once more. These media platforms allow individuals who may have not seen a film at the time of its release to watch it, creating a new wave of film tourists to the attraction. Furthermore, repeat viewing of films can influence tourists to return to the location. The increase in online film access could help to maintain a steadier stream of film tourists as viewers continue to interact with films made at the House.

Many guides were surprised at the effect Burghley's short feature can have on visitor numbers.

> "The House was really only used for probably a ten-or-fifteen minute section of the film, which is very short really, so it is surprising how many people ask about it." G6.

The sheer number of visitors questioning guides about the film following its release was astounding to many of them. One guide described that it was "amazing" that the short amount of time they were featured could have such "a big effect on getting people to visit." However, some felt that their feature was simply too small for film tourists to notice.

> "When you are in a film for five minutes, or as short of a time as we were in *The Da Vinci Code* and *Elizabeth: The Golden Age*. With *Pride & Prejudice* being used for many different scenes, we are much more noticeable, but still, even then we were only used for a few minutes out of a whole two-hour film, so again is something that is very difficult for people to notice as we were one of many different places used in the film." M1.

The ability to notice an attraction differs between film tourists; someone who is more knowledgeable about a film may identify an attraction more readily than someone who is not.

The more noticeable an attraction is as a location, the more tourists it is likely to receive (Kim & Jamal, 2007). A film tourist who is well informed about the film's narrative and production may choose to visit Burghley despite its short feature, whereas others may struggle to realize Burghley's use as a location. Being used for a notable scene in a film may increase the chances of the House being noticed. When describing the Heaven Room, Manager Three pointed out its importance in *Pride & Prejudice:*

> "*Pride & Prejudice* of course used this room. A very important scene in the film was shot in here, the first real romantic scene between Elizabeth and Darcy."

Visitor enthusiasm for the film will ultimately affect their motivations (Kim & Jamal, 2007). Those who are primarily motivated by film will be more aware of the locations used in each film. Film tourists desire to see locations connected to the film. The ability to connect a fictional story to their real life through film location visitation can drive film tourist visitation (Buchmann, 2010; Kim, 2012). Many film tourists view locations as more than attractions and consider their visit to the site a pilgrimage during which they can celebrate and remember the scene in the film (Roesch, 2009).

Film tourist expectations. When describing visitor expectations, guides and managers both identified film tourists' desires to see the actual locations used in filming.

> "I would have to say that they talk about the locations and want to know where the films were actually shot in the House and be able to see that actual spot." G6.

Locations are an important part of a film's narrative and are chosen carefully by filmmakers to ensure the film is strengthened by their choice. The landscapes shown construct an identity of place that drives film tourist expectations. This identity is strengthened by frequency of viewing, as the more times a landscape is viewed on screen in a particular context, the more detailed the viewer's image will become. Having seen Burghley on screen, tourists will have a clear image of

what should be present upon their visit. This raises difficulties regarding the ability to meet the

expectations of film tourists, as they may arrive with clearly defined expectations that cannot

always be met, as noted by Buchmann (2010). As many of the props used were removed

following the film's completion and much of the antique furniture moved to make way for film

crews, it can be difficult for film tourists to identify locations for themselves. This raises

questions regarding the ability to provide an authentic experience based on the objects in place

(Wang, 1999; Reisinger & Steiner, 2006; Rickly-Boyd, 2013). To help reduce this problem,

many guides described pointing out film locations to visitors on their tours.

> "We don't really have anything that is from the film, just the room, and in many
> of them they don't look the same as they did, so you are the one that has to point
> it out, you are the one that often has to explain this to them." G10.

Physically pointing out the locations to film tourists can help them identify and imagine the

settings from a film. During my observations, guides attempted to explain particular scenes and

gave visitors an idea of what was happening in the room during the film. When in the Bow

Room, the room used for the dining room scene in *Pride & Prejudice*, a guide began describing

what was happening in the scene. Following her description, the guide pointed to where each of

the actors sat around the table. Being able to visualize the scene may be difficult for some film

tourists and rooms can become confusing due to their lack of similarity with their expected

image. To help solve these difficulties, guides use props or images from the film as visual

stimuli.

> "I have a book with lots of old pictures in and pictures of them filming, which I
> carry around with me so that I can show people what it looked like when they
> filmed here. I've really collected anything from the newspapers that has had
> anything to do with the House in it. I find it really handy for both research and
> tour purposes to be kept in the loop, as it were. Or show them what some of the
> things looked like when they filmed here because it was a couple of years ago and
> gardens and trees have changed and I think that helps them to put it into

perspective for them and in some cases prove that it was here that they did it. Sometimes it takes some convincing. [Laughs]." G8.

Visual aids can help to link the expected image to the real one by allowing tourists to compare the two locations. Being able to identify the fictional landscape and link it to the real one is an important part of film tourism (Buchmann, 2010). Guides' use of these photographs, provided both by managers' and guides' own independent research, can play a major part in tourist experiences. Film tourists wish to interact with the location and feel as though they are stepping into the film (Couldry, 1998; Riley, Baker & Van Doren, 1998; Kim, 2012). For some film tourists, Burghley is no longer a historical house, but the actual setting of the story.

> "Many people, when they talk to me about visiting the house, they say how they are just so happy that they get to see and visit Rosings Park, which is what we are; we're Lady Catherine's house, so its more than just Burghley to them; it is like they are stepping into the film or the book. Their imaginary characters are coming true." G3.

Guides described film tourists' enjoyment of being able to step physically into the film's location, thereby connecting them with film characters. One guide described that visiting the location "brings the characters to life" as they are able to come in contact with a place the characters visited.

> "I think people like to visit here to somewhat be in touch with their favorite characters. Mr. Darcy is definitely a popular one with people and they are certainly interested in where he has been and I think really are interested in being transported back to that time period. And I think people like to see what his house would have looked like. I think it adds on an experience for people." G5.

Transportation into a fictional world is important, and being able to visit a location associated with the characters adds meaning to film tourists (Buchmann, 2010). This sense of importance is further emphasized through their desire to visit locations in person. Film locations are typically off limits, being enclosed sets upon private film lots (Frost, 2009). Filming at public locations allows individuals to travel to these destinations and experience them for themselves.

"I wouldn't say that there is a particular exhibit or room that pops out to me as a popular one with film tourists. I feel that these types of tourist are interested in seeing the house as a whole. The whole house, I feel, to them is important because to many it is that actual location." G2.

Film tourists wish to see the House in its entirety and being able to visit the actual location in person, for many, is enough. One guide explained that many film tourists realize that the House is not a film tourist attraction and do not expect film to play a major role in the tour. Another described that film tourists "really just want to see the House itself" and that any other information provided by guides is a bonus. Both managers and guides believe that, when film tourists visit the House, they are able to exceed their expectations.

"We do our best, we are obviously not a film-tourism attraction and guests know that when they head here, so that clearly doesn't put them off. We are aware of them as a proportion of our visitors and we do our best to serve them. We try to meet or exceed the expectations they have, given the resources and exhibits we have to work with. We make our guides aware of the film's use in the House and what people may be expecting to hear or see from us and try and incorporate that into their tours in some way." M3.

The clear admission by Burghley House of not being a film tourism attraction helps film tourists when confirming their expectations. They are aware of the lack of film information and exhibits present, but both managers and guides feel that visitors are pleasantly surprised by the amount of film knowledge guides can present. Many described that, although film tourists come for film reasons, they respond well to the rest of the tour. Many guides described that it is the overall "experience of the tour" that exceeds film tourists' expectations. As an example, one guide described that film tourists respond well to the "rest of the tour and are impressed by the history of the House" (G6). Four guides felt that they inspired film tourists to become interested in topics they may not have been interested in before and provide them with a well rounded experience.

The authentic nature of the tour experience and the guide's ability to provide film tourists

with the enjoyable experience they desire ultimately will influence visitor satisfaction (Gottilieb,

1982; Hughes, 1995). On the other hand, some guides described their difficulties with film

tourists whose expectations were not met.

> "I think people get disappointed as they think that it is all together in one place
> and it clearly isn't. It is very difficult to close a whole house down to make a film
> due to the sheer cost it would be to film here, so by swapping and changing they
> can get around that. I also think that perhaps not every house has the feel they are
> looking for, so by swapping and changing they can get the exact house by
> building it using different locations. So really that is misleading for people and
> when they ask where a certain scene was, and I have to tell them that it was
> filmed down the road, people are disappointed. Or when they ask what was filmed
> here and I mention only two rooms, they are surprised that is the case, as some
> think that the whole film was shot here." G6.

The interchangeable use of different locations by film companies can cause confusion and guides

are left with the job of explaining these differences to film tourists.

Previous studies identified film tourists' desires to gain behind-the-scenes information

about the film (Buchmann, 2010). As four guides starred as extras in *Pride & Prejudice,* this

allowed them to acquire personal stories to tell to visitors.

> "I mean Judi Dench was so approachable you could talk to her and she knocked
> over a cup in the bow room and she fluffed up her lines and things like that, and it
> was lovely to be in, and I've got that lovely photo of the few days work I had on
> the film…I do remember I had my garter on my knee so tight that I almost had to
> have my leg amputated! But that is all part of the duty of keeping the visitors
> entertained telling stories like that! [Laughs]." G3.

Personal stories help to entertain film tourists and can provide them with the 'inside scoop' they

are seeking. Having the opportunity to actually work on the film gives these guides an advantage

in meeting the needs of film tourists. They are able to provide film tourists with information that

is not available anywhere else, which can act as a unique selling point for the House. One guide

spoke of an anecdote they include when discussing the film regarding a scene involving Mr.

Darcy from *Pride & Prejudice.*

> "In the film, he was shown running up the stairs to his bedroom, but the room is on the ground floor so he didn't actually run up the stairs and that is an anecdote I always like to include when talking to visitors." G4.

This story adds a new sense of understanding for film tourists and gives them an inside look into

how the film was made. All guides explained that diverse types of visitors enjoy hearing about

their time on the film and felt that it added to the visitors' experiences. Many spoke of an

increased sense of visitor engagement when discussing film information.

> "It's a nice extra touch, even for those who are not interested in the film; when you mention that the House was used in the film, many people sort of respond to that and seemed intrigued about it. You know, they find it interesting. Sometimes it's for the actors; you mention Keira Knightley or Dame Judi Dench and people are very interested in that, you know, the fascination with celebrity." G5.

Visitor intrigue surrounding film and actor information helps to engage and involve visitors in

the tour experience. One guide pointed out that the films made at the House were large

blockbuster films viewed by large numbers of people around the world, increasing the likelihood

of visitors having seen the film and being able to understand the discussion. All guides remarked

that regular tourists respond well to film information and many commented that "they never

knew the film was made here" or that it makes them "want to watch the film again."

Engagement in film information by visitors also was noted during observations. During the tours,

at the mention of film, visitors seemed excited and began whispering to other group members.

This information also induced questions about the film as well as an increased number of

comments. Diverse visitor types seemed to respond well to film information and enjoyed hearing

behind-the-scenes stories regarding production and the actors. Interest in celebrity is something

that has heightened over the last couple of decades (Kim & Jamal, 2007) and visitors seemed

interested in finding out what the actors were like in real life. Behind-the-scenes film information can add to a visitor's experience and provide memorable moments that leads to satisfaction.

Guides' planning and accommodation techniques for tourists not motivated by factors not covered in their organization's mission, training, or exhibits

Due to the inconsistent and fluctuating number of film tourists visiting Burghley, managers have left their tours open to all visitors rather than building a specific film tour to meet the needs of film tourists. Managers' decision to incorporate film into the main tour narrative has created some challenges for guides. Because Burghley House is a heritage attraction, historical information takes the forefront of tour discussion, leaving film to become a topic that is simply added to the tour.

> "You can't really do a whole tour that lasts an hour and a half to two hours with just the film information, especially with just one film like *Pride & Prejudice*. Even if we did one about all the films, it would not cover the time. Because we are used for only a couple of scenes, that makes it difficult. If a whole film was shot here, then maybe it could be done." G10.

As many of the films were made at multiple locations, each room's feature within each film is small. Therefore, the short amount of time the attraction is featured in the film does not provide guides with enough information to construct a film-specific tour. Film use of areas not accessible on the tour route further prevents guides from creating a tour based around film. These issues are similar to the struggles identified at other film locations, as the inability to access areas used in film can have a negative impact upon film tourist satisfaction (Buchmann, 2010). Guides are constrained by the decisions put in place by management (Geva & Goldman, 1991), which ultimately can impact visitors' overall evaluation of the tour. As guides are expected to build their own tour narratives, many discussed their inclusion of film in their tour narratives.

> "Film really is just an added topic on the side that we can add into the tour for small sections…" G7.

Seven guides described film as simply an addition to their normal narrative and described their technique for including film in tours as "continuing to do their usual spiel about the House and its history, the main parts of the rooms" (G3) before adding film elements. This too was identified during my observations, as guides discussed the main historical elements before incorporating film information. This technique allows guides to incorporate the film information expected by film tourists whilst still maintaining the main topics associated with the House's history. As films happen intermittently, guides can continue to add additional film information as more films are made. Guides explained that this method was created during the presence of the *Pride & Prejudice* exhibition.

> "I wouldn't necessarily focus specifically on just the dresses and the involvement of the film in the particular room; it was much less than that. It was just an added piece of information to the normal narrative." G2.

During the exhibition, guides described the costumes as "extra elements" to the normal tours and a "bonus" for visitors. Guides stated that history still formed the basis of the House tours and that any information related to *Pride & Prejudice* was simply added at the end of a discussion. All guides spoke of the ease of adding the film to their narrative, as the strong Georgian history fit nicely with the period of the film.

Prioritization of topics was another technique described when incorporating film information into the tour.

> "I wouldn't say that it is something I try and include each time I conduct a tour because you have to remember that there are so many different parts of the House visitors need to see and hear about and we are limited to the time frame we have in which to complete the tour. So I would say that film has a much lower importance for me in my narrative than say family history or artwork or the actual architecture of the House." G2.

Guides work diligently to arrange their content to fit within the time restrictions imposed.

Because the house is a heritage site, the house's history is, for many guides, their primary focus.

Four guides spoke of topics on which management encouraged them to concentrate.

> "There are certain topics that I think are important to the history of the House that management like you to focus on. But I wouldn't say that they force you to focus on these topics. But I would say that these topics are very important…" G4.

All guides identified family history as an important topic that needed to be covered in their tour.

Many spoke of the importance of family history as the "integral part of the house" and that

without a focus on this area their tour would be "missing some major parts" of the House's story.

Others identified that, if they did not discuss certain parts of each room, visitors would simply

ask questions about them. Film falls much lower on many of the guides' priority lists and,

therefore, may not be included on every tour. Others spoke of prioritizing tours based on

different characteristics, focusing more on the interests of the visitor.

> "You prioritize things, you attempt to get to know a little bit about your group and get to know why they are visiting you." G7.

Audience analysis is encouraged by management and is a good way of getting to know visitor

interests. When describing their expectations of guides, Manager Two explained his

encouragement of guide/visitor interaction, as he believes it allows for discussion of visitor

interests and expectations. This simple technique can help to identify who is visiting the House

and for what reasons.

> "You tend to go with what your audience is interested in. I guess I try to get to know what people have come to Burghley for, where they are from, what they are interested in. Then I can get a good idea of what to focus on. Then I think about the things we have in the room and bring them into the discussion." G1.

Audience analysis is a simple technique and was observed at the beginning of tour two. The

guide arrived early to meet the group and asked to learn more about each visitor. Within a five-

minute period, the guide had established where visitors were from and why they were visiting the House. She was able to identify that a group was visiting for film reasons and thus prioritized her information based on these interests. Throughout the tour, the guide would add film information and opened each film section with "and something for the film buffs." This immediately drew the film tourists' attention to the information being presented. This simple technique can help to secure visitor satisfaction by incorporating visitor interests (Wang, 1999).

Audience analysis can also be good at breaking the ice with tour groups and allows the visitor to feel comfortable. As public tour groups are composed of strangers, strong rapport between the guide and the group can encourage more interactive elements of the tour. Allowing visitors to feel comfortable with their guide can increase the number of questions asked. Management encourages guides to take questions and see this as a technique for identifying visitor interests.

> "I am someone that is very open to questions on my tour. I try to make it clear to the visitors on my tour from the very beginning that they can ask a question at any time; that way, if I do not cover what they wanted to know, then they can ask me about it." G5.

Reassuring visitors that questions can be asked at any time helps encourage them to identify topics about which they want to hear. Guides described their attempts to become "approachable" and ensure that visitors feel confident asking questions. Guides were observed staying behind after the tour to take further questions and were happy to discuss topics in further detail. Some guides use questions as a way of bringing film information into the tour.

> "Well, if they ask me a question, then I point out and remember that they want to know about the film and then I will continue the tour and bring it up when we reach the room in question." G2.

Questions allow guides to identify film interests and help them incorporate film information into their tour at later stages. This quick and easy technique can help increase satisfaction, as

responses to film questions are used as a way of meeting or even exceeding the expectations of film tourists. When observed, Guide Four was asked at the beginning of the tour about the use of the House within *Elizabeth: The Golden Age;* the guide later discussed film information with the rest of the group on numerous occasions throughout the tour. The film tourist was engaged fully during the tour and thanked the guide for the inclusion of film as a topic. The guide ensured that his interest was included and used questions as a tool for identifying interests. However, relying on questions to guides about tour content can be difficult, because guides must have a wide range of knowledge to be able to answer them.

Guides are expected to obtain a wide breadth of knowledge about an attraction (Holloway, 1981; Pearce, 1984; Cohen, 1985; Ap & Wong, 2000; Dahles, 2002; Seaton, 2002; Zhang & Chow, 2003; Reisinger & Steiner, 2006), but due to the short amount of time they are given to present their information, many must balance the content of their tour around a theme to help cover a wide range of topics in an understandable way (Mason & Christie, 2003; Reisinger & Steiner, 2006).

> "That's why, when I am completing a tour, I try to give a nice overview of a narrative, something that covers a little bit of everything for everyone. I guess I hope to cover a wide range of topics that keep people engaged in the history of the House and at the same time I hope that I meet up to what the visitors wish to see and hear about." G2.

Guides understand that not all visitors are interested in the same topics and realize the difficulty of meeting all visitors' needs. When conducting a public tour, they attempt to balance their narrative to provide visitors with insight into each topic. This allows visitors to hear a range of information about different areas. Film is a topic that is incorporated into the tour with the same importance as other topics. Guides also identified that, in order to balance a narrative, their own interests must not overwhelm the discussion.

"I'm personally interested in the Elizabethan era of the house, but although I do include this in the tour, I don't let it overwhelm my discussion and try to include a wide range of interesting facts for the visitors." G10.

Guides are charged with providing experiences for guests and must put their visitors' preferences above their own. Getting the right balance can be difficult and takes practice.

Film tourist impacts on heritage guides' job satisfaction

Many guides support the free exposure that filming at Burghley provides.

> "I think it's great. The more you can get the house on the screen, people say Wow! I must go there. So you need it; there isn't really at the moment as big a piece of advertising that can give you that exposure. Then using the house on film and in television programs, it isn't all that expensive." G1.

Film has the power to increase an attraction's exposure in an inexpensive way. Films are released globally, allowing a range of individuals to come in contact with their content (Jewell & McKinnon, 2008). Global marketing campaigns can cost millions of dollars to create, and are out of reach of most small heritage attractions such as Burghley. Films can provide this global exposure for free, generating new visitation to the House. Guide Three described how film made potential visitors "excited about the House and its history" and that film plays an influential role in educating visitors about the attraction.

> "It is a unique selling point. It is not something that everybody has. I know lots of other places have costume dramas filmed in them, but *Pride & Prejudice,* I think, is the most well known and the one people like best." G1.

Film can portray a location in a different light, making it attractive to tourists who may never have considered visiting before.

> "It's a wonderful thing; it gets people in through the doors, and what more could you want? It gets people who may not have been interested in the House actually interested in it and that is wonderful." G3.

One guide enjoyed having the opportunity to interact with new types of visitors.

"If anything, it has added something to the job because it has brought in new visitors for me. It hasn't had a negative effect on me, that's for sure. It has added a new dimension to the House and lets me discuss a wide range of topics. With the new visitors it brings, it allows me to present the history of the House and I think really gets them interested in history. I enjoy every minute of my job." G4.

Film has added a new dimension for many guides. Some discussed their enjoyment of the chance to add new information to a tour following a film's production, with many explaining that this "new spin" on the House's history gets visitors excited. Film can make the job fun; guides believe that the infrequent use of the House by filming companies keeps their tours fresh. Some guides explained their enjoyment of being able to research and add new material as well as trying a range of formats in their tour delivery. These new elements provided by film allow guides to view the House from a new perspective. As many are passionate about the House's history, seeing film tourist enthusiasm was a new revelation about the site's meaning to visitors. Guides described their enjoyment of seeing visitors engaged and interested in the House. Film tourists are passionate about visiting and preserving an attraction that has significance to them. Due to the high costs of conserving a historical attraction, the economic benefits associated with increased film tourist visitation provides much needed assistance in the House's preservation.

Guides are happy with their jobs and spoke positively about the opportunities film gives them. They described their enjoyment of being able to work in such a beautiful setting and that film, for many, provides a "fun addition to the House's history." Others spoke of the opportunity of being in the film and meeting the actors, explaining that this was a novelty that could not be gained anywhere else.

"To be perfectly honest, I think it has added a bit of excitement to the job, just getting to be in *Pride & Prejudice,* for one, was so fun and was something I really enjoyed doing." G3.

Excitement was discussed by many guides, who explained that the new elements provided by film have made each day more interesting. Many described that no two days are the same and, with the range of tourists visiting the House for different reasons, they never know who they may have on the tour. This allows them to be proactive and use their knowledge and skills to meet visitor needs (Yang, 2010). Providing visitors with an enjoyable experience was important and made them feel that their job was worthwhile. Support from coworkers is also critical to delivering reliable and satisfactory service to guests. Socialization with other employees and a sense of teamwork can provide many with a support network they need to feel satisfied in their jobs (Yang, 2010). Guides explained that teamwork was a quality embedded within the job from day one.

> "We really are a team here and work together to show the house to its best. I think the teamwork is something I really enjoy about this job, working together as a unit, helping each other to research topics and, if anyone ever has a problem, we all can discuss it. It is just such a good support network." G4.

Working together to form a friendly and supportive employee base was important to both guides and managers Discussion about difficult topics and working together on researching materials were some of the activities they enjoyed most about being a tour guide at Burghley. Teamwork can fuel learning and cooperation in the workplace and help to build passion and commitment towards an employer or company (Lam, Zhang & Baum, 2001; Yang, 2010). This sense of pride can help to increase the ability to provide satisfactory tours as employees who are supportive of their organization have been shown to perform better and be more satisfied with their positions (Yang, 2010; Gazzoli, Hancer & Kim, 2013; Ozturk, Hancer & Im, 2014).

Autonomy created through the responsibilities given can further enhance empowerment and job satisfaction (Ozturk, Hancer & Im, 2014).

> "The tour is your own and the managers really encourage you to add your own flare into the tour. This is your tour to be proud of and it is your job to go out there and make sure the visitors you get have a great time with you as the guide" G9.

Charging guides with the creation of the product with which visitors will interact increases job satisfaction as employees experience meaningful for work which they feel responsible (Snipes, Oswald, LaTour & Armenakis, 2005; Ozturk, Hancer & Im, 2014). Guides value their positions within the organization and strive to do well to impress both managers and visitors. Empowering guides with a suitable amount of control over their own work indicates their overall value to management. Value ultimately may increase overall job satisfaction, as those who feel valued as an important member of the company are more likely to be committed to their jobs (Yang, 2010, Ozturk, Hancer & Im, 2014).

Guides' and managers' perceptions of training content, tours, and film tourists

Perceptions of training content. Training at the attraction is very basic and takes the form of a single day at the beginning of the House's open season. The presentation of an information binder is given to all guides at the beginning of the day, and was identified as a key training component.

> "We are given a binder full of all the important information about the house and this really is our tool for building the tour. It has all the information about each of the rooms in it, with pictures. It is a nice starter for anyone and gives the basic information about the House and its history. We are then expected over the coming weeks to use the binder and learn the information and create the tour off of this." G3.

Many felt that the information binder was the basis for construction of their tours. Guides were in disagreement as to whether the information in the binder needed to be learned fully before giving a tour or whether this was something they were expected to do over time with practice. Three guides were observed using their binders for reference during free flow moments or when

unable to answer questions. Managers' encourage the use of the binder during quiet moments and expects guides to learn on the job as they conduct tours.

As new exhibits are created or rooms rearranged, additional information is distributed and placed in the binder, an efficient way of keeping guides up to date with changes on the tour route. Guides simply can remove the information that is no longer correct and replace it with the updated sheet. Despite six guides identifying that they are from the local area and familiar with the House's history, many still rely on the binder when beginning to construct their tours. Some described the information contained in the binder as being "all the information you would need to tell people on a tour" (G7). Although all guides are expected to create their own tours, each is given an identical binder containing information managers deems is important to visitors; this acts as a content pool from which they hope guides to draw their information (Lugosi & Bray, 2008). Tours are therefore to an extent representing the viewpoints preferred by an attraction's managers (Geva & Goldman, 1991).

According to guides, film information is included in the binder.

"Yes, there is a little bit of information about the films that have been made in the binder. Each year they update the information and film is something that is added in after we have had a film made here. The information really is just about the rooms they used and the names of the actors. Nothing really of much detail, you know. It is more just to get you started in case somebody should ask." G3.

Film information is brief but informative and provides basic facts about each film. It does not include description of the film's narrative, but gives a starting point from which to research further. Manager Three explained that the information was written as a "side note" included on the room page in which the film was shot. Managers also explained that it was important to include film in the information binder, as it is a topic their visitors want to know about. Managers are aware of the House's role as a film tourist attraction and value the needs of their

film tourists. Furthermore, the topic's inclusion in the binder indicates that film is appropriate for guides to discuss and research.

Both guides and managers spoke of their enthusiasm for the informal lunch and practice guided tours that take place on training day.

> "The informal lunch was great, really a sort of welcome-to-the-family meal. I got to know the other guides and ask them some questions and they gave me some tips. It was very well organized." G1.

The addition of an informal lunch to the training schedule helped to break the ice for many of the new guides. They spoke of their enthusiasm for the lunch and its ability to bring employees together. Many described it as a way of getting to know the role in more detail by being given the opportunity to discuss their queries with other guides. This informal lunch is then followed by a practice tour.

> "We then went around on a tour with a guide and got to look around the house ourselves and learn the route almost as a shadowing, as it were…Rather than sitting and reading a packet or having a lecture, I enjoyed getting to be out on the tour with the guides and learning not only by having the packet but by getting to see where the object was in the house and learning. That way was much easier for me." G2.

Guides expressed their enjoyment of the practice tour and felt that this was an effective way for them to learn the ropes. Being active and learning key parts of the tour route from other guides, as well as being able to ask questions, made learning the tour route much easier. Managers are proud of the practice tours and feel that it is a successful way of integrating new guides into the house and building teamwork. As guides are expected to create their own tours, many were glad for the opportunity to see a tour in action and to get a demonstration of what was expected of them. Guides enjoyed being able to create their own tours.

> "There was no real sense of us having to learn like a tour that we had to repeat each time. We were more asked to build it ourselves, which I really liked because that allowed me to add a real flare to my tour and it felt more free. I think I found

I enjoyed learning the information more than I did before because I could learn the information my own way and put it together in a tour that I could really feel proud and excited to present to the visitors." G6.

The encouragement to make a tour personal and contain flare ensures that no two tours are the same. This can be helpful when dealing with return visitors, as tour narratives vary between guides. Managers are proud of their tours in this regard and believe that their passion shows through in their presentations and in the narratives constructed. Some guides spoke of the flexibility in tour presentation and that, other than the tour route and tour length, there were no real restrictions.

"The House doesn't provide us with a tour on a plate that we can copy and follow. That is something that we have to do on our own and if I'm honest that was difficult to begin with because I really had no experience and when you are faced with people who want to visit us because of so many different reasons, putting a tour together is really daunting." G8.

For those with no experience of tour guiding, creating a tour from scratch was very difficult. The different motivations for visitation increase the amount of information needed in each tour. Being able to discuss tours with other guides helped to address these issues and helped new guides adjust to their work environment. Making new employees feel comfortable about their jobs and being able to interact with fellow workers is an important part of securing employee loyalty and job satisfaction (Yang, 2010).

Encouragement of guides' independent research into material not covered in training

Guides are encouraged by managers to conduct their own research when building their tours. Topics that are not covered during the initial training period are permitted, thereby giving guides a chance to research a range of topics. Both managers and guides spoke of the encouragement of guide research.

"We are encouraged by management to research as much and whatever we like, because research can only enhance the visitor's experience." G3.

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Research can help to build a tour narrative that covers a range of topics, including those not covered in training. Film is one such topic that plays a part in the House, but does not play a large role in the training material provided.

> "I don't see why film would be a subject that we couldn't focus on. It is a part of the House and is not something that we can deny happened here. So I would definitely say that it is something that we can focus our research on. I know that I have done some research on the film because you never really know what a guest is going to ask you, so having a good bank of knowledge about the house is important." G5.

Film is a topic that is deemed important both managers and guides, and frequently is asked about by visitors. The frequency of a question or topic being brought to the attention of guides spurs their research. Six guides explained that, due to the high number of visitors asking about *Pride & Prejudice,* they must be prepared for them and find that research is the best way to ensure they have the answers. They explained that, once a question had been asked, there was a high likelihood that it would be asked again. Guides spoke of their desire to provide visitors with the information they desire; research can help guides channel information into a carefully planned and balanced tour that can meet and exceed visitor expectations (Mason &Christie, 2006; Resinger & Steiner, 2006). All guides spoke of their enthusiasm for research and were happy to receive encouragement from managers.

> "Oh yes, it is something that I personally really enjoy. I like to keep adding new content to my tours. Like I said, when you get someone coming to visit who had been once or twice before, you need to keep adding new content so that their experience to the house is new and refreshing every time they visit." G2.

Research not only helps to enhance the visitor experience, it allows guides to keep tour material fresh for themselves. Continued research and tour updating also helps maintain competitive advantage over other attractions (Zhang & Chow, 2003).

Guides are encouraged to go out independently and research topics to build their tours. Managers encourage guides to add flare to their tours and to include topics they are passionate about (Fine & Speer, 1989).

> "I often try to research things that I am passionate about myself and gain some more knowledge about that and then think about building up my knowledge on topics that I don't really know that much about." G6.

Researching numerous topics makes guides carefully consider and select the information they incorporate into their tours. The information that makes the tour are facts they believe to be interesting. Therefore, guides will create tours that reflect their individual personality. The lack of a standard tour narrative makes guides more than just a company representative (Geva & Goldman, 1991). Guides are allowed to present their own interests and experiences, which has been shown to increase visitor engagement (Ap & Wong, 2000: Dahles, 2002; Manson & Christie, 2003; Zhang & Chow, 2003).

> Film research is conducted in varied detail.

> "I have certainly read up about them on the Internet and focused on knowing the names of the characters and the actual names of the actors. I also try to know the narrative of the film and the parts of the film that were set here." G9.

Eight guides spoke of the film research they completed and the efforts they went to in order to gain the information film tourists required. By gaining a basic understanding of the film, guides are able to provide more in-depth information about it. Many guides also stated that they watched the films to get an idea of what the House looked like as well as to understand the narrative. Due to the high frequency of film questions and the enthusiasm of the film tourists who visit, these guides believed they needed to be aware of film information. An interest and passion for a subject can help to increase the amount of time a guide may research a topic. If film is not one of these topics, this can limit the amount of independent research undertaken, and this

will influence the amount of film information that appears on a guide's tour. Two guides were

not interested in the topic; so felt that they do not need to research it on their own.

> "It is just that I am not interested in it. It is not really a subject I find really important to the tour I provide. I personally feel that I have enough knowledge about the films from the information packet in order to answer any questions people ask." G2.

Some guides rely upon the research materials provided by the attraction to build their tours.

> "We're given this research room and it is continually stocked with any pieces of new information that we might need to add into the tour. I have spent a lot of time in here reading about many of the topics in the binder." G7.

The research library provided by management gives guides a space in which to conduct research.

Not all guides are able to conduct research at home so use the library in their spare time to read

about House-related topics. All guides described the types of documents kept in the research

room: "Family trees, house plans to show how it has changed over time, letters…photographs."

All of these resources are allowed to be copied and used on the tour as props to show visitors.

Film information is included in the research library, with many photographs of filming in

progress made available for use. Many guides stressed that the House's history comprised most

of the library information and that they used the library as a way of expanding their knowledge

about information provided in the training binder. Guides are permitted to use the research

library at any time and the House historian is available to answer any questions they may have.

They praised the House for its ability to keep them updated about new topics.

> "We have a library for them to use and that has been put together by us and, as new documents about the House come in, we like to restock and go over what's in the library so that guides can continue to gain more knowledge about the House." M3.

Manager Three spoke of the input of visitors, explaining that visitors send documents related to

the House that, if deemed suitable, are added as further research material. Managers stressed

their control over the library and its contents, indicating that they work closely with the House historian to make sure the documents placed in the library are suitable. Therefore, managers control the information provided to guides in the library, and any research materials used are consistent with what managers deems important (Lugosi & Bray, 2008). Guides, although given the freedom to research, still are influenced by the materials present in the library.

Types of film tourists attracted to Burghley

      Diversity of tourists. When describing the film tourists the House receives, both managers and guides spoke of the wide diversity of types.

> "Really there is not any particular group that I would say are more prominent than others that I have noticed. We get such a range of people visiting us because we just have so much to offer." G4.

One guide described this diversity as comprising "families, couples, people of all ages and nationalities" (G6), but pointed out that these film tourists possessed the same qualities as other visitors. Some guides believed that the variety of film tourists was due to the number of films made at the House. The highly popular nature of these films was another reason why a single type of film tourist could not be identified.

> "But then I think you have to remember that the number of tourists we get, we can't always pin point exactly who is a film tourist because people visit us for many reasons and often film is just one of the many things they want to see when they come here." M1.

Guides explained the difficulty when faced with large public tours, as time constraints can prevent guides from identifying all visitor interests. Even when using audience analysis, both managers and guides explained that often film is just one of many reasons why tourists visit the attraction. As film may be one of a number of motivators for visitation, when asked to identify their motivation for visiting, visitors may not mention film. Another motivation may be considered their primary reason for travel and take forefront in their experience. However,

tourists' secondary motivations still remain and aim to fulfill these motives. This raises some issues regarding guides' ability to identify these tourists as ones who are interested in film information. The wide appeal of the House as a tourist destination can mask a tourist's interest in film.

> "The film was very popular and has been seen by a worldwide audience, but then even people who have seen the film may not just want to visit us as an attraction for that reason. We have many draw factors for visitors that we are proud of …" M2.

The popularity of *Pride & Prejudice* and its global release increased the chances of the film becoming a reason for visitation. Its popularity may lead those not usually interested in film to add it as a secondary motivation for their visit, making it hard for guides to distinguish whether visitors are motivated primarily by film information. Both managers and guides indicated that some visitors do not become interested in film information until they reach the House.

> "But again often people do not know that things were filmed here, so then when the guide might mention it on a tour, people become interested in the fact that something was filmed here, but then that means that they were not actually motivated to visit us directly because of the film." M1.

Due to the short period of time the House appears in the films, it is not always recognizable. Guides explained that often visitors do not realize the attraction's use as a location until after it features in their tour narrative, after which they often become interested in learning more. Film may not be a motivator for their visit, but subsequently becomes a motivation following its mention on the tour. This was certainly true during my observations. As an illustration, visitor interest in the topic and the number of film questions asked increased following an explanation of a film.

International tourists. Guides and managers both indicated an increase in the number of international tourists who visited the attraction.

"Well, like I said, international certainly come and see us because of that. I mean we are quite a small operation really when you think about it. We don't have the money to go and advertise abroad, so the film is the only real way they would get to know about us. So the Americans, Canadians, Australians, Kiwis, the occasional Japanese, they all get to know us through the films and then I think a lot of them research us online and learn a little bit more before coming to see us. I feel like that is the curve; people see us in the film, find out more about us, and then work out how to see us." G10.

The global release of the films shot at Burghley House has brought it to the attention of many international visitors. An attraction's appearance in a film can make it more appealing to international visitors through 'Hollywood Repackaging' (Haydock, 2002). Burghley's feature in *Visit Britain's* international movie map marketing campaign also was identified as a key reason for the increase in international film tourists.

"I mean we have always had a range of international visitors, but they increased following the release of the map. When I spoke to visitors who came to see us asking about the film, I asked where else they were going on their visit and many pointed out some of the other sites that were on this map." G3.

The creation of a movie map, containing the locations used in some of the biggest films made in Britain, was identified as a key motivator for international visitation. Guides recall international visitors discussing their travels around the country and that many of the destinations were on the movie map. The movie map also was used by private bus tours of international tourists, with Burghley being a stop on their tour of Britain's film locations.

When further describing the international film tourists that visit Burghley, guides identified Americans as the largest international group to visit for film reasons.

"I would say we particularly get Americans; they are so excited about it and they are so excited asking "Where is so and so? Where did they stand?" You know, and they've deliberately come just for that reason and we get a lot of people who come just for that." G1.

Pride & Prejudice was identified as the key film of interest for American film tourists, with many guides explaining American enthusiasm for visiting multiple locations associated with this

film. Guides further explained that American film tourists often desired the ability to visit the

historic attractions for themselves and that, through visitation, were able to have an authentic

experience. Novelty also was identified as a key reason for visiting, as many guides described

that Americans enjoy visiting historical attractions that are not available at home.

Gender. Gender was an important characteristic of many film tourists, as identified by

guides.

> "I would also say, women are more likely to visit us for film, but maybe that's
> just because of *Pride & Prejudice*. When people ask me about that film, they tend
> to be women. Jane Austen is a female role model and the books are just loved by
> so many people, women especially. But it is the women who ask me most about
> the film and those who ask me most about Mr. Darcy, but that isn't very
> surprising because he is meant to be the dream man." G3.

The genre and narrative of a film have much to do with the gender of film tourists the attraction

received. Many guides spoke of women's desires to see the rooms used for *Pride & Prejudice,* in

particular the ones associated with the character of Mr. Darcy. Having the ability to physically

visit a location associated with this character may be important to female film tourists.

Furthermore, the importance of the novel *Pride & Prejudice* and author Jane Austen to women

are influencing factors. Visiting the film location associated with a fictional character has great

importance to some film tourists (Kim & Jamal, 2007; Buchmann, 2010). Visitation gives fans a

new degree of closeness to the characters and the film location more meaning, making it more

than a place of historical significance. Genre and narrative clearly had an effect on gender during

my observations, as men were more likely to pose questions related to *The Da Vinci Code* and

Elizabeth: The Golden Age than women.

Age. Both guides and managers identified Burghley's main visitor audience as being of

retirement age. Many explained that this was because this demographic is the only one able to

visit during the week. Visitor demographics change as the season progresses, with guides and

managers noting that more families visit during the school holidays. Guides and managers

explained that film has attracted younger tourists.

> "I would say the [film] tourists are a lot younger than our usual visitors. We are
> an attraction that brings in the older generation and they do make up the majority
> of our visitors. But when the films came out, *The Da Vinci Code* and *Pride &*
> *Prejudice* both saw an increase in the number younger people on the tours. I
> definitely saw this." G7.

The increased role of the media in individuals' lives, especially the younger generation, has

allowed them to interact with more media than ever before. Films therefore can increase the

exposure of the house and bring it to the attention of younger audiences.

> "It is hard to get that younger generation to come and see us and I feel that the
> film gets them interested in this time period. It sort of is their gateway to the
> history, I like to think that once I get them in then I can talk to them about the
> history and get them interested." G3.

Guides acknowledged that period dramas such as *Pride & Prejudice* and *Elizabeth: The Golden*

Age can help to get younger visitors interested in those historical periods and in the history of the

House. By having youth on the tour, guides can link film information to the House's history and

inspire them to learn more. Many guides praised film for bringing them younger visitors and said

that they enjoyed motivating their interest in history.

Private tours. Schools, too, have begun to use film as a teaching tool. Jane Austen and

the book *Pride & Prejudice*, along with Elizabethan England, are topics currently included in

British school curricula. Many schools now are using a mixture of media to address diverse

learning styles, including film. School groups were identified as a key private tour group type.

> "We're also getting more secondary school groups who are reading the book
> *Pride & Prejudice* and they then watch the film and come and visit us for
> Georgian days. With schools now engaging the children in both the text and the
> film, we're getting a lot more requests for these types of tours. " M3.

Guides attempt to link Georgian history with film information to provide visitors with a day "where they get to come and see how people lived during that period." The increase in school groups also has increased the number of younger tourists and, as some guides pointed out, students visit again with their families.

Similarly, The Jane Austen Society was identified as a private tour group that increased following the release of *Pride & Prejudice*.

> "I know of other guides that have done tours for the Jane Austen society and they have focused on the Georgian history of the House and then brought the film into this." G2.

Despite the group being identified as not fully film tourism motivated, guides explained that film does play a part in the tour they desire and that part of their motivation is film based. Other guides spoke of a private tour based entirely upon the film locations of *Pride & Prejudice.*

> "When the *Pride & Prejudice* film came out, yes, we got a lot of private bus tours coming to see us. There is one that does all of the actual locations from the film and the bus goes around the country with everyone, stopping each day at a different location. We were one of the locations and they came and did a few tours with us each year." G10.

These private *Pride & Prejudice* tours were purposely designed to accommodate film tourists motivated solely by the film and wishing to visit the actual locations used. The tour visits all of the locations used in the film and is focused highly on film information. There was a discrepancy between managers and guides about the status of these tours, with managers stating they still occur whilst some guides believed they were no longer conducted. Guides spoke of decisions to schedule guides who were featured in the film to conduct these private tours.

> "I was one of the people chosen to conduct these tours. Not everyone did them. I think because I was actually in the film, that allowed me to add a lot more to the tour, so I think that was why I was chosen." G3.

Guides who were chosen to conduct these private film tours spoke much about their time on the film and used their personal experiences to provide further film information. Those who were not chosen to conduct these tours spoke of the chosen guide's ability to provide more in-depth and detailed stories based on their time on set.

Manager and guide perceptions of visitor satisfaction with their tours

Both managers and guides expressed their beliefs that their tours were satisfactory. The written feedback they receive from visitors is positive.

> "To be honest, I have had no complaints. People have messaged me to tell me how good they think the tours are. I think I receive more messages of praise than anything else. Children who have visited us as part of a school trip, I get a lot of letters from them and their parents telling me how much fun they had visiting the house." M1.

Guides, too, explained their receipt of cards from satisfied visitors, noting that these comments made them feel positively about the job they do. Positive feedback can reassure guides they are performing well and increase their own satisfaction (Ozturk, Hancer & Im, 2014). Feeling of worth is an important part of job satisfaction, and positive evaluations by visitors can make guides feel they are doing their job well. As guides are the frontline employees, they are the individuals whose performance will influence evaluation of the whole attraction. It is therefore the responsibility of the guides to ensure their visitors are having a positive experience.

> "Yes, when people come on my tour, they seem engaged; I try my hardest to make sure that they fully enjoy themselves. If I see someone who I think is not enjoying themselves, I feel as though I am not doing my job right." G9.

Guides are aware of their position as the attraction's ambassadors and do their best to ensure that visitors have a satisfactory experience. Visitor engagement in the tour narrative is used as an indicator of visitor happiness. If a visitor is unengaged in the tour, guides described their attempts to reengage their groups using interactive elements.

"…when I do interactive portions of the tour, visitors seem to enjoy this and I do not have any hesitation from visitors in answering the questions or joining in the activities. I think I am approachable as a guide and that I make the group feel comfortable enough to interact with me. I think if they did not respond well to me as a guide or enjoy the tour, then they would not interact." G6.

Making visitors comfortable on the tour is key to completing successful interactive portions. Visitors who are not comfortable with the group or their guide will be more reluctant to get involved. The interactive additions to the tour keep visitors entertained and allow them to learn about the topics presented in a new way. During my observations, I noted that visitors responded well to interactive portions, many enjoying the games and activities presented to them. These activities provided a short break from the tour narrative and allowed visitors to think about and engage with the information being presented to them. Guides are passionate about their interactive tour portions and believe it is a positive way of getting visitors more involved in the tour experience. Tour presentation plays a major influence on the experiences and satisfaction of visitors (Wang, 1999). Guides' expressive discourse and their ability to hold visitor attention can help to increase visitor enjoyment (Pearce, 1984; Fine & Speer, 1989; Reisinger & Steiner, 2006). Being able to interact with historical objects, as I observed on one tour, can help to increase the enjoyment of a tour experience. Being in the presence of objects of legitimacy may be enough for some tourists to gain authenticity (Wang, 1999; Reisinger & Steiner, 2006: Rickly-Boyd, 2013), but for others, authenticity is dependent upon the experience received (Wang, 1999). Creating a tour that includes a range of interactive elements can increase the chances of a satisfactory experience for their visitors.

When asked whether they believe film tourists are satisfied by the experience they receive, both guides and managers spoke positively.

> "People really say how they enjoy the tours and talk to me about the film even after the tour is over, so I really do think that this is something that these tourists enjoy." G3.

Many believe that film tourists are satisfied with the experience they receive and that they respond well to the tour. Guides spoke of many film tourists who thank them for the tour and praise how well it was conducted. Verbal praise reassures guides and indicates they are performing well for visitors. Some described film tourists' desire to stay longer and discuss their favorite parts of the tour in more detail. I experienced this firsthand during the observations, such as when one film tourist remained with the guide following the tour to thank him and discuss film information in more detail. Guides appreciated visitor enthusiasm and stated that "it is always nice to see people so passionate about topics" (G9) and that getting to discuss their interests shows their engagement with and enjoyment of the tours. They feel that, through their tours, they are able to further a visitor's passion for film and provide them with an experience that leaves them wanting to learn more.

> "Again, I think that film tourists enjoy the tour, too, because, although they come in with ideas about tours and what they want to see they leave with a much wider understanding of the House. Although they may not be interested in other topics in the house, I believe that they enjoy the House in its entirety and like to hear some of the extra information that they were not expecting to hear." G7.

Many believe that film tourist expectations, in terms of the amount of film information presented, will be small. One guide described film tourists as not "expecting us to be a mock-up set of the film or being like the Harry Potter Museum that is dedicated to the story of how they make the film" (G8) and that film tourists are aware that film is a small part of the attraction. Although film tourists may come with the desire to learn about the film, guides believe that, through the tours they present, they provide an experience that exceeds the visitors' expectations. Their balanced narrative, presentation of objects, and inclusion of interactive elements are

believed to be keys to providing satisfactory experiences for all visitors. Guides attempt to inspire film tourists and educate them about the House in an engaging way that makes them appreciate the House from a different perspective. Film is a small part of the experience visitors have at the attraction and guides feel that, through the variety of experiences they offer, they are able to provide a satisfactory experience as a whole. As it is the experience as a whole that is judged for satisfaction, ensuring that all elements are performed well will influence the evaluation received (Cohen, 1988; Wang, 1999). Satisfaction can be achieved through the extra information film tourists were not expecting to hear and that provides them with memories and stories to pass on to others.

CHAPTER FIVE – CONCLUSIONS AND RECOMMENDATIONS

This chapter contains is divided into four sections. The first includes a summary of the main findings with a discussion of their implications. This is followed by a section on the contributions of the study and practical recommendations for heritage site managers and tour guides. The third section presents study limitations and the final section provides recommendations for future research.

Summary and implications of findings

This qualitative case study has attempted to answer two overarching questions within which were embedded a series of more specific research questions:

1) What are the experiences of heritage guides at attractions that do not promote film tourism when dealing with film tourists?

    1a) How do heritage guides plan for and accommodate tourists motivated by factors that are not associated with their organization's mission, covered in their training or represented in the exhibits at their attraction?

    1b) How do their experiences with film tourists influence guides' satisfaction with their jobs?

2) Are tour guides' perceptions of training content, tours and film tourists consistent with those of attraction managers?

    2a) Are heritage guides encouraged to research material that is not covered in their initial training?

    2b) Are both guides and managers aware of the film tourists they attract?

    2c) How do both managers and guides perceive their own tours in terms of tourist satisfaction?

In the following subsections findings related to each of these questions are summarized.

What are the experiences of heritage guides at attractions that do not promote film tourism when dealing with film tourists? Visitor number increases were a key impact of film and all participants spoke of their experiences of higher visitor numbers following the House's feature within a film. The highest levels of visitor increase were recorded immediately following a film's release. Visitor number increases were believed to be caused by the hype surrounding a film's release; further, as a film grew in popularity, so did film tourist numbers. Not all films had the same impact on visitor numbers, as guides pinpointed the House's portrayal and length of time on screen as influences motivating film tourist travel. Participants noted the impact of online film viewing on the House's appeal as a film tourism attraction. The growth of applications such as Netflix was shown to resurge film tourist interest in the attraction as well as bring films to the attention of new audiences. Varying factors influence film tourist numbers and a film's impact cannot be predicted, making it difficult to prepare for the increase in film tourism that may occur.

Film tourism interest often was short lived, depending on the promotion and hype surrounding a film following its release. Once hype fades, film tourist numbers can drop substantially, leaving attractions with the difficulty of preparing for tourists whose interest in film and its associated locations frequently wavers. The ability to maintain film tourist interest is reliant upon promotional activity. Permission to promote an attraction's feature within a film lies with the filming company, leaving the attraction with little control over its own exposure. Participants described the differences in promotional activity between films and the associated difficulties. Highly managed film company promotion left the attraction with little means of advertising, thus resulting in lower film tourist numbers, whilst cooperation with film companies

led to increased exposure for both the attraction and the film. Cooperation allowed the attraction to create its own film-specific events that fueled film tourist visitation and to invest in temporary exhibits that profited from the short period of film tourist interest. By investing in temporary exhibits that coincided with the film's release, Burghley was able to gain from film exposure and make the most of its film tourist appeal.

Negative impacts of film tourism were also experienced, with the increase in visitor numbers putting a strain on the House's resources, causing problems for the building the Trust was created to protect. Participants explained the importance of reactive planning in times of visitor increase and described the changes implemented by managers to reduce impacts. Through the removal of tours and addition of free flow elements, visitor impacts on the site were reduced and artifacts better protected.

How do heritage guides plan for and accommodate tourists motivated by factors that are not associated with their organization's mission, covered in their training, or represented in the exhibits at their attraction? Guides spoke of the challenges they face when attempting to deal with film tourist expectations, as these were often precise and clearly motivated. Film tourists were characterized as wishing to see the actual locations used in the film and to interact with the location they had seen on screen. Guides explained the difficulties some film tourists had in recognizing the actual locations due to their differing presentation on screen. Pointing out the locations and describing the scenes that took place in a room, along with visual aids such as photographs from film production, were identified as tools to distinguish Burghley's role in the film. Guides believed these helped to meet the needs of film tourists and allow them to visualize the House as presented in the film more clearly.

Film as a topic was deemed too small to make a film-specific tour. Guides explained that they could incorporate film easily into their already constructed tour narratives and used a range of techniques to include this information. Film simply was added to the discussion of rooms on the tour, with those guides who were extras in the film *Pride & Prejudice* discussing behind-the-scenes stories with visitors. These anecdotes were deemed as "bonus material" and provided film tourists with information they could not obtain elsewhere. Due to the high amount of information available to present during a tour, prioritizing information based on visitor interests was identified as a way of incorporating film information. Audience analysis was described as a key technique to distinguish the interests of tourists and increase guide ability to provide satisfactory experiences. Balancing tour topics to cover a range of visitor interests was another way in which guides attempted to accommodate film tourists. Question taking and visitor interaction also were used by guides to create a strong rapport with visitors, to encourage guests to speak up if a topic they wanted to know about was not covered. Adding film information 'on demand' has helped to accommodate the infrequent and irregular nature of film tourist interest and allows guides to continue to conduct a primarily heritage-focused tour that can be altered easily to meet the needs of film tourists.

How do guides' experiences with film tourists influence their satisfaction with their jobs? All participants spoke positively of film tourism's effects on job satisfaction. Guides spoke of their enjoyment of the new types of visitor film has brought to the attraction and praised the new perspective and topics film has created for them to learn and discuss. Having the support of other guides was key for all participants, and being able to work together increased the feeling of being a valued team member. Employee worth was further increased through guides' ability to create their own tours. The lack of a standard tour narrative gave guides increased satisfaction as

they felt responsible for the tour they built. Being able to construct a tour from scratch and being encouraged to add their own flare to their tours made guides more passionate and proud of the tours they presented.

Are tour guides' perceptions of training content, tours, and film tourists consistent with those of attraction managers? Guides' and managers' thoughts on training content, tours, and film tourist types are consistent. All participants discussed the important role of the information binder and its use as the source of most tour content. The binder's content was discussed in much detail, and film was identified as being included, but as a minor element. The binder was described as being continually updated to provide guides with new content to include in their tours. As management selected the content included, managers still have a strong influence on the content of tours, but arguably leave the presentation of this material up to their guides. The inclusion of an informal lunch and practice tour in the training day were deemed important components of guide training. All participants spoke of their enthusiasm for these elements and saw the benefits of these exercises in learning key elements of the tour.

Are heritage guides encouraged to research material that is not covered in their initial training? All participants spoke of and appreciated the encouragement given to them to conduct independent research. Research was considered a key element of the tour-building process and allowed guides to further enhance their knowledge regarding topics that could not be covered during their training day or in the information binder. Managers were proud of their guides' research and saw its benefits as a tool for independent tour building and the creation of unique tours. They praised this technique for its facilitation of creating unique tours. Film is a topic that guides are encouraged to research independently and helps guides learn information

desired by film tourists. To aid research, managers provide a research library containing material that is readily accessible.

Are both guides and managers aware of the film tourists they attract? Guides and managers were equally aware of the types of film tourist they attract. International visitors were identified as a key film tourist type, with guides describing an increase in international visitor numbers following a film's release. Gender, too, was an important trait, especially in the case of *Pride & Prejudice*, for which the number of women visitors increased following the film's release. Age was also important, as film was noticed to bring in younger visitors and help increase their interest in the House. Private tour groups asking for film-specific tours based on *Pride & Prejudice* increased, resulting in the planning of film tours conducted by the guides serving as extras in the film. All participants noted the difficulty of identifying film tourists as they seem to possess a range of characteristics that do not differ from other visitors. The large diversity of motivations for visiting the House was believed to be the reason behind participants' inability to distinguish film tourists clearly. Some visitors were identified as not initially being motivated by film reasons, but during their visit to the attraction became interested in film due to its feature within guides' tours. This raises questions as to whether film information should be included in the tour narrative from the beginning, as it is information that is deemed relevant by a range of tourist types.

How do both managers and guides perceive their own tours in terms of tourist satisfaction? Both managers and guides perceived Burghley's tours as satisfactory. A range of positive feedback from satisfied visitors was described it was this expression of enjoyment and the lack of complaints that led study participants to believe they are providing satisfactory tours. Through the inclusion of interactive elements, guides believe they provide enjoyable tours as

they attempt to keep tourists entertained through a range of interpretive techniques. Film tourists also were thought to be satisfied, with study participants believing they go above and beyond to exceed visitor expectations. Guides felt they inspired film tourists to become interested in other House topics and were successful at motivating them to learn non-film content about the House. Their incorporation of film material into their tours and its combination with historical information were deemed key to providing film tourists with satisfactory experiences. Honesty with film tourists was believed to enhance satisfaction because being clear that the attraction was not made for film tourist purposes helped lower visitor expectations about the amount of film content to a more realistic level.

Conceptual framework revisions. The findings presented provide some interesting points regarding the factors that influence a guide's experience. The experiences of guides when conducting tours are influenced by a number of key players, including the attraction's managers, the visitors, and the guides themselves; a revised conceptual framework depicting these factors can be found in Figure 4.

First, guides are influenced by a number of internal factors. Their own knowledge of topics, management guidelines, time given to complete a tour, the number of tourists, their ability to answer visitor questions, research topics not covered in training, training content, and their interest in and enthusiasm for topics remains the same. However, a number of other factors were identified. Their ability to identify the interests of visitors through techniques such as audience analysis can help guides distinguish the important topics they need to include on their tour. Identifying these interests can help to increase the satisfaction of their tour members. Guides' ability to incorporate varied topics into their tour narratives also can influence their experiences. The techniques put in place such as balancing, prioritizing, and adding topics on

MANAGER FACTORS

Attraction's mission/goals   Preferred attraction presentation   Information included in training content

Exhibits available Temporary vs. Permanent   Access to film promotional material and information

GUIDE FACTORS

Ability to use a range of interpretive techniques   Number of film tourists   Interest in and enthusiasm for topics

Rapport with visitors   Management guidelines   Training content

Ability to research topics not included in training   Knowledge   Ability to incorporate topics into tour narrative

Schedule/ time given to complete tour   Ability to answer tourists' questions   Ability to identify visitor interests

VISITOR FACTORS

Expectations/ Film motivators   Ability to recognize film locations   Ability to become an 'accidental film tourist'

Rapport with guides   Ability to ask questions   Authentic experience   Prior knowledge about topics

FILM FACTORS

Popularity   Promotion   Length of time on screen   Hype

GUIDE EXPERIENCES

JOB SATISFACTION

Passion for their tours

Teamwork

Sense of worth

Figure 5. Revised conceptual framework to show the factors influencing guides' experiences

demand to their constructed narratives were shown to influence the experiences of guides. Their ability to use a range of interpretive techniques, such as interactive elements, and visual aids, affected their experience. A strong rapport with visitors was shown to increase visitor interaction during these interpretive tours. The ability of guides to make visitors feel comfortable on their tour was deemed an important part of the tour process. Finally, job satisfaction has been shown to influence a guide's ability to conduct satisfactory tours. Job satisfaction was shown to be influenced by a number of factors. First, the autonomy provided to create their own tours made guides feel a sense of worth in their jobs as well as a sense of passion about their tours. Being able to build their own tours made guides feel more responsible for the job they were doing, compared to if they were presenting a standard tour narrative. Teamwork was a key component of job satisfaction, with teamwork being channeled as an important part of the job from the beginning of guide training. Working as a team also provided guides with a support network that could help solve any problems guides had.

All of these factors are affected by management guidelines, which often dictate where the tour can go and what guides can interpret. This aspect centers on creation of the tour route and information included in training content. This content often is based on an attraction's mission and goals, the exhibits available, and the manager's preferred presentation of the attraction to visitors. Managers have the ability to influence the presentation of the attraction through the exhibits they place along the tour route. The temporary, or permanent nature of an exhibit may influence managers' decision to channel guides' focus on a particular exhibit. The presence of a temporary costume exhibit at Burghley influenced the topics guides were encouraged to emphasize. Access to film promotional material was key to management decisions about the

attraction and their tours. By gaining access to *Pride & Prejudice* promotional activity, the House was able to create film-based events to encourage visitation.

Visitors, too, influence guides' experiences when conducting tours. Visitors are motivated to visit an attraction for a variety of reasons and have varying expectations. These are the factors which will ultimately affect their evaluation of the guide's tour. Visitors need to feel a rapport with guides as, without this, they may not feel comfortable asking questions or getting involved in interactive tour elements. Visitors' prior knowledge of topics included in the tour also will affect a guide's experience, as those visitors who know more about a particular topic may react differently to those who know very little. The extent to which a visitor deems his/her visit as 'authentic' also is an influencing factor. As all tourists construct authenticity to different levels, and in different ways, what they deem is authentic may influence their response to a tour. The inclusion of film information on a tour will influence a guide's experience as the degree to which they include this as a topic will affect their visitors' experiences. Those who travel for film reasons may find this information relevant and enjoy its inclusion. Other tourists not motivated by film may be able to enjoy the inclusion of film information, but this depends highly on their' ability to become an 'accidental film tourist.'

Contribution and recommendations

Conceptual development. Non-film tourists responded well to the film information presented. This raises the idea of the "accidental film tourist," a tourist who does not visit an attraction due to film, but who becomes interested in a film's role at an attraction during his or her visit. Following the visit, they then might decide to purchase or view a film because of its association with the attraction. This raises some interesting points regarding the ability of film-associated attractions to increase the viewing and purchase of a film. Heritage sites may be able

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to leverage this ability to secure some control over promotional activity and film memorabilia, such as costumes or props. Allowing heritage sites to openly market and include film in their tours and exhibits could help to increase film viewership and purchasing. These factors could benefit both filming companies and heritage sites. First, heritage sites, by securing film promotion and memorabilia, could help increase visitation by tourists who may not otherwise be inclined to visit. Film companies, too, could benefit from new audiences, by gaining the interest of tourists who may not have been motivated to view the film prior to their visit.

Recommendations for management. Heritage sites need to be wary of overemphasizing the impacts of film tourism on the attraction, since a film cannot always be relied upon to secure increases in visitor numbers. Burghley's case identified differing levels of film tourist interest and showed the sporadic and continual change of film tourist visitation. The impact of film also cannot be overemphasized when analyzing visitor numbers. A wide range of impacts may be the cause of visitor increase and managers have to be aware that simply allowing permission to be used as a film location cannot guarantee film tourist increase. A clearer understanding of the causes of visitor number increases is needed in order for managers to better comprehend the impact that film tourism has on an attraction. This understanding will then allow for realistic planning strategies to aid guides in preparing for the visitation of film tourists.

Once clearer understandings of the motivations behind tourist visitation are known, then tours and training content can be modified to incorporate the needs of visitors. Managers have to emphasize the importance of visitor needs when making fundamental decisions regarding an attraction. As managers are the individuals who control the content included in training, tours, and exhibits, they are responsible for ensuring that visitor needs are incorporated. Visitor needs can be ascertained via a survey of visitor expectations and interests. Results can help managers to

understand the impact that film has on the attraction. Understanding visitor needs can help to establish the amount of film information that should be included in their tours. Furthermore, techniques such as audience analysis can help identify visitor interests. Visitors have a wide range of interests; simple questioning can help to ascertain this information in a quick and easy way. Encouragement of audience analysis by managers can help guides to meet their visitors' expectations and increase their chances of providing a satisfactory tour.

Heritage sites are attractions that are designed to protect and conserve their properties. Increase in visitation can cause negative impacts. Managers need to balance their roles as a preserver and service provider. The unpredictable nature of film tourist visitation can cause site disruption and damage without proper planning. Reactive planning, as used by Burghley, is one way in which managers can help to reduce the negative impacts of increased visitation. Anticipating and accommodating rapid film tourist increases is vital to maintaining both economic and preservation goals.

Recommendations for tour guide training. Film tourist expectations were shown, at times, to be difficult to meet due to their precise nature. As their expectations were constructed by images seen on screen, visitors have a much clearer idea of what to expect upon arrival. Guides have to be prepared for the difficulties they may face with precise film expectations. Burghley showcased a number of interpretive techniques used to accommodate and help meet these expectations. Managers have to incorporate the importance of these techniques into guide training programs and encourage their guides to practice them.

The creation of tours can be difficult for some guides, especially those who may be new to guiding. Some guides at Burghley raised issues regarding the difficulty of creating their own tours from scratch. Training should include a component that helps to provide guides with the

tools they need to create a tour. Fellow guides who have already created their own tours could conduct this part of training and identify the major steps and considerations in building a tour. Holding these sessions at intervals throughout the year could help to provide all guides with a time and place to discuss the difficulties of building a tour. Using a fellow guide as the trainer/moderator could help remove the pressure that may occur if a manager conducted these sessions. Furthermore, as teamwork was identified as a key influencer of job satisfaction, these sessions could be used to further fuel teamwork and employee morale.

Training has been described as a mechanism to focus guides and channel knowledge and behaviors that managers expect. The encouragement of teamwork from the beginning of training at Burghley helped to increase job satisfaction. Channeling teamwork as a key part of guides' role can help to ensure job satisfaction.

Recommendations for tour development and conduct. Guided tours at heritage sites are a product that is based on the genuineness of the artifacts presented. Therefore, such tours are based on object authenticity. Guide information relies on the objects present, which raises questions regarding a guide's ability to provide film tourists with authentic film experiences when no film memorabilia is present. Film tourists may desire to gain existential authenticity through the experiences they have. As shown at Burghley, some film tourists simply desire to experience the location as a whole. Therefore, what a film tourist defines as an authentic experience may not rely upon the presence of film-related objects. Film tourists come to attractions with their own expectations based on motivators not necessarily associated with the attraction's exhibits. Arguably, film tourists are searching for an existential authentic experience, one that is dependent on their own personal expectations and perceptions and that cannot be controlled by guides. Wang (1999) argued that tourist providers are able to provide authentic

experiences if preferences and expectations are known. However, due to the personal nature of existential or constructed authenticity, even if film tourist preferences and expectations are known, guides may still not be able to shape a film tourist's authentic experience.

Allowing guides to build tours can facilitate incorporation of their own flare and enthusiasm for a particular topic. Guides' enthusiasm can be a strong tool in creating a mindful experience as it can help to inspire their visitors to learn more. However, as a guide's presentation is an important factor in visitor satisfaction, it is important to ensure that the information being presented is correct. Tours that are continually refreshed by new research material and that do not have a standard narrative need to be evaluated by managers to ensure that guides are presenting material correctly. As guides are typically considered a source of knowledge, the information presented may be deemed truthful when in fact it may be incorrect.

Provocation is an important part of interpretation. Film tourists may visit a site for film reasons, but it is important to ensure these tourists gain an understanding of the key message guides are trying to communicate in their tours. Guides have the ability to make film tourists mindful about the historical elements of their tours. Film has shown that it is a topic that can be incorporated into a narrative and sit alongside the primary tour content and even enhance a tour. Effective interpretation also can motivate visitors to visit other heritage sites to learn more.

Getting tourists involved in interactive elements of the tour also can help to make tourists mindful. Through their conduct, guides have to build a strong rapport with their visitors to ensure visitors are comfortable to be involved in these interactive elements. Interactive elements were identified as facilitators of visitor engagement, levels of which can be used as a tool to monitor visitor satisfaction.

Limitations

There are several limitations to this study. First, due to the specificity of the film genre typically made at Burghley, namely historical romantic period dramas, the films will appeal to a particular audience type. This likely influences the type of film tourists who visit the site, so findings may not be generalizable to other sites or film genres. Nevertheless, the findings still provide key insights into the experiences of heritage guides as related to film tourists within the context of a broad range of tourist types. Second, my access to pre-booked guided group tours was not permitted during the study period. These private tours could have provided further insights into how guides arrange their tour material to present the themes and information outlined as important to private tours. Thirdly, due to the size of the tour groups and the small size of some of the rooms within the House, at times it was difficult to hear the tour narrative fully or observe the group's reactions. Furthermore, as the observations were conducted covertly, note taking was difficult as the researcher wished to record frequencies without drawing any of the group's attention away from the guide. As each guide was observed on only one occasion, whether their tour narrative differed between tours could not be ascertained. Finally, if a second researcher had been available to conduct tour observations, additional thoughts and perceptions could have been incorporated. These perceptions could then have been compared to those of the author to ascertain whether similar concepts and themes were identified. Furthermore, a second researcher could have helped in the coding process to increase the reliability of the study results.

Recommendations for future research

This thesis serves as a foundational study about the influence of film tourism on tour guides' experiences. Concepts and themes identified in this study could be used to develop a survey for distribution at other heritage sites used as film locations. The films noted in this study

used a wide range of heritage sites across the UK in addition to Burghley; a survey of all the heritage attractions used in the same films could be created to identify whether the experiences of guides, their training content, and job satisfaction are similar across these sites. Comparing the experiences of guides at a number of attractions associated with the same film could help to gain a clearer understanding of the challenges faced and the ways in which heritage attractions deal with tourists motivated by film. The results then could be used to propose an overarching strategy to help heritage sites prepare for and accommodate these tourists.

The influence of television was not intentionally incorporated in this study, but was mentioned multiple times by respondents. Television's impacts on the types of film tourists received and the experiences of guides may differ from those created by tourists who travel due to a feature film. Comparing the experiences of guides in response to feature film and television film tourists at the same attraction may generate interesting findings about the differences in visitor expectations and motivations between these two tourist types. Furthermore, by recognizing visitors' varying expectations and motivations, a researcher/guide/manager could identify ways in which heritage attractions can prepare for and accommodate these tourists.

To identify the uniqueness of Burghley's tours, further research that included observations of guides multiple times over a longer period could provide a clearer understanding of Burghley's tour content. Observing the same guides multiple times could help to determine changes in tour narrative, incorporation of film on demand, and inclusion of newly researched topics. Further, the viewpoints of visitors could be assessed to identify their satisfaction with tours and to determine whether the viewpoints of mangers and guides matched those of visitors. Interviewing a range of visitors would help to identify the impact of film tourism on those

visitors who are not motivated by film, and the impact increased film visitor numbers have on the attraction.

Further study into the impact of online film viewing is needed to understand its role as a film tourist motivator. A survey could be distributed to identify the main ways of film viewing and sources used to gain access to film. Identification of the sources of film tourist motivations could provide attractions with the ability to target their film audiences more easily and without the barriers of film companies. This further could provide an attraction with an idea of the impact of online viewing on film tourism numbers.

To help heritage sites secure some means of control over film promotion, the impact of visitation to the attraction on visitor intent to view or purchase the film could be measured. Such a study would aim to identify the percentage of tourists who had seen the film before visiting and those who had not. Furthermore, it could identify the percentage of tourists who had not seen the film previously, but who now wished to view the film because of their visit. Gaining these results could provide attractions with numerical data to present to film companies who might in the future use the site as their location and could help the heritage site to secure access to the film companies promotional material.

APPENDICES

Consent Form for Managers

A study to understand the impacts of film motivated tourism upon experiences of heritage guides.

Louise Smith
Dept. Community Sustainability (CSUS), Michigan State University
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Email: smit1834@msu.edu

You are being asked to participate in a research study that will attempt to understand the impacts film-motivated tourists have upon the experiences of heritage guides at your attraction. You have been selected as a participant in this study due to your knowledge of current training content and types of tourist who visit Burghley House. Your participation in this study will take about two hours and involve a single interview session and tour of the attraction.

As a participant you will be interviewed on a single occasion regarding your knowledge of the attraction, its tours, and the types of tourists who visit. The findings of the research can be provided at your request. There are no foreseeable risks associated with participation in this study. The study interviews will be audiotaped with your permission:

I agree to allow audiotaping of the interview.

     Yes   No   Initials _____

An alias will be given to each respondent. Respondents will be referred to by this alias throughout the study and in any written reports. Furthermore, no other personal information will be collected. Any information provided will be kept confidential to the maximum extent allowed by law. Data will be stored upon a computer hard drive that is password protected. Only the researchers stated below will have direct access to the data, though the Institutional Review Board (IRB) at Michigan State University may require access for evaluative purposes. The results gained from this study may be published or presented at professional meetings, but the identities of all research participants will remain anonymous.

Participation in this research project is completely voluntary. You may choose not to answer specific questions or to stop participating at any time. Following withdrawal, answers given prior to your withdrawal may still be used during the analysis period. You will be told of any significant findings that develop during the course of the study that may influence your willingness to continue to participate in the research. You will not receive money or any other form of compensation for participating in this study.

If you have concerns or questions about this study, please contact the researcher, Louise Smith, or her academic advisor, Dr. Sarah Nicholls, by mail at the Department of Community

Sustainability (CSUS), Michigan State University, Natural Resources Bldg., Rm. 331, East Lansing, MI 48824 USA, by phone: +1(810) 357-4041, +1(517) 432-0319, or email: smit1834@msu.edu, nicho210@msu.edu.

If you have any questions or concerns about your role and rights as a research participant and would like to obtain information, offer input, or register a complaint about this study, you may contact, anonymously if you wish, the Michigan State University's Human Research Protection Program at (517) 432-4503, or email irb@msu.edu, or regular mail at 207 Olds Hall, Michigan State University, East Lansing, MI 48824 USA.

Your signature below indicates that you voluntarily agree to participate in this research study.

_____
Name (please print)

_____   _____
Signature   Date

You will be given a copy of this form to keep.

Appendix B

Interview Guide for Managers

Purpose: To understand the impact of film tourism upon the attraction, the current training content in place for guides and the types of exhibits offered.

As part of this research study, I am trying to understand the experiences of managers and guides here at Burghley when dealing with film-motivated tourists. I am interested in learning more about how guides are hired, what training content is presented and their typical characteristics and interests. As I know Burghley has been used as the location for numerous films, I understand its appeal as a destination for film tourists. You have been selected as a participant due to your knowledge of the current tour guide training content, the types of tours and visitors to the attraction. The interview will last for around two hours. I have a consent form here for you to sign; you will receive a copy of this keep. No personal information is required from you and an alias will be given. If you have any questions please feel free to stop me during the interview at any time. Your participation is voluntary and you may end the interview at any time.

What exhibits or parts of the site would you say are the most popular in the attraction? Is this taken into account when building your tours?

What exhibits or parts of the site would you say are the most popular with film tourists? Is this taken into account when building your tours?

Do you see many film tourists visiting the attractions?

Could you describe for me the impact the films have had upon the types of visitors to the attraction?

Age?
Gender?
Group size/composition?
Origin?

What are the most commonly asked film-related questions?

How do you deal with tourists who come for film-related purposes?

Do you sell any film-related merchandise?

Were there any promotional activities associated to the films completed here at the house?

Were there any exhibits associated with the films made here at the house?

What impact do you think film tourism has had on the house?

What are the typical qualities and skills looked for in a guide?

<div align="right">Age?
Gender?
Interests?
Backgrounds?</div>

Could you provide me with a brief overview of the training program, the length and the topics covered by a guide here at the attraction must go through before conducting guided tours?

What topics do your guides learn about during their training period?

Are there any exhibits that guides are encouraged to focus upon during the tour? Which? Why?

What is Burghley's mission statement?

Are Burghley's mission/goals incorporated into your tour guides training and tour programs? How?

Could you describe the extent to which guides are allowed/encouraged to extend/ embellish the basic tour material provided?

Do guides conduct further research into the topics covered in training?

Do guides conduct further research into topics not covered in training?

How well do you think you are doing in terms of satisfaction with the tourists who visit?

How well do you think you are doing in terms of satisfaction with the film tourists who visit?

Appendix C

Direct Observation Scoring Sheet

Table 4. Direct Observation Scoring Sheet

Date _____ Total # of visitors in group _____ Observations start time _____ Observation end time _____ Total length of tour_____ Tour guide # observed_____	
Visitor interaction (Check for frequency of occurrence)	**Content of film knowledge** (Check for frequency of occurrence)
On the spot audience analysis: Number of questions asked by visitors: Guest participation:	Number of times film knowledge discussed without questioning: Number of film-related questions asked: Number of exhibits film knowledge discussed at:
Guide's knowledge and tour format	
Enthusiasm for certain topic:	Awareness of feature within a film:

Table 4. (cont'd)

Feature of a single topic more than others:	Ability to answer film-related questions:
Major narrative points covered:	Ability to direct tourist to person of film knowledge:
Guest enthusiasm or increased interest in exhibit:	Other guests answering film questions:
Ease and ability of guests to ask questions	Guest enthusiasm or increased interest in film knowledge:
Use of information binder	Ease and ability of guests to ask film related questions:

Table 4. (cont'd)

Visitor Quotes:	Thoughts Reactions

Other observations / notes

Appendix D

Consent Form for Guides

A study to understand the impacts of film motivated tourism upon experiences of heritage guides.

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As a participant you will be interviewed on a single occasion regarding your knowledge of the attraction, its tours and the types of tourists who visit. The findings of the research can be provided at your request. There are no foreseeable risks associated with participation in this study. The study interviews will be audiotaped with your permission:

I agree to allow audiotaping of the interview.

Yes   No   Initials _____

An alias will be given to all respondents. Respondents will be referred to by this alias throughout the study and in any written reports. Furthermore, no other personal information will be collected. Any information provided will be kept confidential to the maximum extent allowed by law. Data will be stored upon a computer hard drive that is password protected. Only the researchers stated below will have direct access to the data, though the Institutional Review Board (IRB) at Michigan State University may require access for evaluative purposes. The results gained from this study may be published or presented at professional meetings, but the identities of all research participants will remain anonymous.

Participation in this research project is completely voluntary. You may choose not to answer specific questions or to stop participating at any time. Following withdrawal, answers given prior to your withdrawal may still be used during the analysis period. You will be told of any significant findings that develop during the course of the study that may influence your willingness to continue to participate in the research. You will not receive money or any other form of compensation for participating in this study.

If you have concerns or questions about this study, please contact the researcher, Louise Smith, or her academic advisor, Dr. Sarah Nicholls, by mail at the Department of Community

Sustainability (CSUS), Michigan State University, Natural Resources Bldg., Rm. 331, East Lansing, MI 48824 USA, by phone: +1(810) 357-4041, +1(517) 432-0319, or email: smit1834@msu.edu, nicho210@msu.edu.

If you have any questions or concerns about your role and rights as a research participant and would like to obtain information, offer input, or register a complaint about this study, you may contact, anonymously if you wish, the Michigan State University's Human Research Protection Program at (517) 432-4503, or email irb@msu.edu, or regular mail at 207 Olds Hall, Michigan State University, East Lansing, MI 48824 USA.

Your signature below indicates that you voluntarily agree to participate in this research study.

_____
Name (please print)

_____   _____
Signature   Date

You will be given a copy of this form to keep.

Interview Guide for Guides

Purpose: To understand the impact of film tourism upon the attraction, the current training content in place for guides and the types of exhibits offered.

As part of this research study, I am trying to understand the experiences of guides here at Burghley when dealing with film-motivated tourists. I am interested in learning more about how guides are hired, what training content is presented and their typical characteristics and interests. As I know Burghley has been used as the location for numerous films, I understand its appeal as a destination for film tourists. You have been selected as a participant due to your knowledge of the current tour guide training content, the types of tours and visitors to the attraction. The interview will last for around two hours. I have a consent form here for you to sign; you will receive a copy of this keep. No personal information is required from you and an alias will be given. If you have any questions please feel free to stop me during the interview at any time. Your participation is voluntary and you may end the interview at any time.

What exhibits or parts of the site would you say are the most popular in the attraction? Is this taken into account when building your tours?

What exhibits or parts of the site would you say are the most popular with film tourists? Is this taken into account when building your tours?

Do you see many film tourists visiting the attractions?

Could you describe for me the impact the films have had upon the types of visitors to the attraction?

Age?
Gender?
Group size/composition?
Origin?

What are the most commonly asked film-related questions?

How do you deal with tourists who come for film-related purposes?

Do you sell any film-related merchandise?

Were there any promotional activities associated to the films completed here at the house?

Were there any exhibits associated with the films made here at the house?

What impact do you think film tourism has had on the house?

Could you provide me with a brief overview of the training program, the length and the topics covered by a guide here at the attraction must go through before conducting guided tours?

What topics do you learn about during their training period?

Are there any exhibits that guides are encouraged to focus upon during the tour? Which? Why?

What is Burghley's mission statement?

Are Burghley's mission/goals incorporated into your tour guides training and tour programs? How?

Could you describe the extent to which guides are allowed/encouraged to extend/ embellish the basic tour material provided?

Do you conduct further research into the topics covered in training?

Do you conduct further research into topics not covered in training?

Do you conduct film-related research?

How well do you think you are doing in terms of satisfaction with the tourists who visit?

How well do you think you are doing in terms of satisfaction with the film tourists who visit?

Do you enjoy your job?

What impact has film tourism had on your job here as a guide?

Code Book for Data Analysis

Table 5. Code Book for Data Analysis

RQ1: What are the experiences of heritage guides at attractions that do not promote film tourism when dealing with film tourists?				
Code	Name	Definition	Rule	Example
RECOG	Recognize	To identify something having come across it before	To be used when describing visitors identifying a room as a setting in a film after seeing it or hearing about it	"They recognize the room and it sort of clicks with some people and they say 'Oh is this Lady Catherine's dining room?' So you see that. (G1, p2, L27)
ASK	Asking questions	To say something in order to gain an answer or information	To be used when describing visitors asking film related questions	"They know it was filmed here, they asked a lot of questions about it." (G1, p3, L33)
SHORT	Short amount of time	Lasting a small amount of time	To be used when describing the effect that only a short amount of screen time can have on visitor numbers	"It is amazing really, that even just two minutes on a screen, that can have such a big effect on getting people to visit." (G1, p5, L5)
REPEATS	Repeats	To be shown over and over	To be used when describing the impact of repeated showing or new ways to watch the film on visitor numbers	"There are so many repeats now on television though and you get people who haven't seen it before and that gets new people in." (G1, p5, L19)
SLOW	Slow down	Reduced speed of impact over time	To be used when describing the reduction in visitor numbers over time	"Well the tourist numbers slow down, with film it is such a short period of time, there is a lot of hype about a film when it first comes out then it dies down after a while." (G1, p6, L6)

Table 5. (cont'd)

WHOLE	Whole house	Something seen in its entirety	To be used when describing film tourists desire to see the house in its entirety and not a singular room	"I wouldn't say that there is a particular exhibit or room that pops out to me as a popular one with film tourists. I feel that these types of tourist are interested in seeing the house as a whole." (G2, p2, L25)
ROOMS	Rooms used	Rooms that were used in filming	To be used when describing film tourists desire to see the actual rooms used.	"Apart from the actual rooms, where the actors stood and the film was shot, they are probably the most popular places." (G2, p2, L30)
GENERAL	General questions	To include main features or elements of something	To be used when describing the contents of questions being non-specific	"But it is pretty general, the types of questions they ask, are not specific to a particular film." (G2, p3, L33)
EVERY	Everyone	Inclusive of all people	To be used when describing the house and its events aimed at all tourists	"We have a lot of events here at the house that are really aimed at everyone." (G2, p5, L34)
REAL	Real locations	To exist and is not imagined	To be used when describing visitors reactions to the real location	"They say how they are just so happy that they get to see and visit Rosing's park which is what we are." (G3, p3, L42)
LARGE	Large number	To see a big increase	To be used when describing a big increase in visitor numbers	"Oh yes, we did see an increase in tourism number after pride and prejudice." (G3, P4, L32)
ENGAGE	Engage	To get someone's attention	To be used when describing heightened attention at a film's mentioning	"When I mention the film topics, visitors seem very interested and intrigued about this." (G4, p10, L15)
WAIT	Wait	To stay where one is until a particular time or something happens	To be used when describing the guide waiting for the entire group to be present before starting the tour	"The guide made sure to do a count to make sure everyone was here." (T2, P3, L28)

Table 5. (cont'd)

LOOK	Look	To direct someone's gave towards something	To be used when allowing the guests to have time to study and gaze at a particular object	"The guide indicated that she would let everyone take a look at the wonderful painted artwork on the wall and ceiling before she gave a little more explanation." (T2, p3, L41)
RQ1a: How do guides plan for an accommodate tourists motivated by factors not associated with their organization's mission, covered in their training or represented in the exhibits at their attraction?				
Code	Name	Definition	Rule	Example
ANSWER	Answer questions	To provide information when asked	To be used when describing the attempt of answering film questions asked by visitors.	"Mainly we answer the questions they ask us, we try to give them as much information as they want to know." (M1, p6, L21)
EXHIBITS	Exhibits	Display created around an area or attributes of interest	To be used when describing events created for film purposes.	"We has the small events and exhibits like I mentioned before." (M1, p6, L25)
FILM TOUR	Film tour	Tour created around film information	To be used when describing tours created for film purposes.	"We have done some film tours in the past when Pride and Prejudice first came out." (M1, p6, L28)
ANALYSIS	On the spot audience analysis	To identify visitor qualities and reasons for visiting	To be used when describing guides attempts to learn more about visitors at the attraction	"We encourage the guide to turn up early and to get a little rapport going with the group and get to know a little about them and why they're here." (M1, p8, L30)
MERCH	Merchandise	Goods to be sold	To be used when describing film souvenirs and merchandise sold	"We sell the DVDs and Films of what we have been in." (M2, p9, L38)
HARD	Hard to do	Difficult to complete	To be used when describing the difficulty of creating a tour fully based on film material	"It is hard to keep people's attention for so long about a film. You cannot make a full tour out of the film that continually runs." (G1, p6, L15)

Table 5. (cont'd)

BALANCE	Get a good balance	An even distribution of topics included	To be used when describing guides attempts to mix the tour material and have a even amount of information about each topic	"I never just focus on one piece of information in each room, I try to give a balance, a nice overview." (G1, p6, L29)
PRIOR	Prioritize information	To rank in order of importance	To be used when describing planning of tour content and making sure certain topics are mentioned	"You prioritize some things on the tour, there are certain things that you must mention the big items." (G1, p6, L26)
PRACTICE	Practice	Repeated exercise of a task until proficiency is achieved	To be used when describing the continued attempts to improve their tour performance	"You make the narrative smooth, you blend it into the next part but that takes practice. You get better at doing that as you go along." (G1, pg6, L33)
NEEDS	Needs of tourists	To express necessity or obligation	To be used when describing guides attempts to provide tourists with what they want	"I mean we try to meet the needs of our guests so we want to provide them with an experience that covers all topics." (G2, p10, L18)
POINT	Point out locations	To draw attention to a place	To be used when describing a guide drawing attention to a particular film place	"I actually point out the rooms they were filmed in because I think it adds to the experience." (G3, p2, L24)
PROPS	Prop	A physical element brought in to draw attention to a point	To be used when describing items brought in for visitors to see up close e.g. pictures	"I do have at home a picture of me with Judi Dench, Keira Knightley, Matthew McFadden and Tom Hollander…I bring out and show to people." (G3, p3, L7)
STORY	Behind-the – scenes Stories	Insider information	To be used when describing guides providing information from their time of filming	"I do remember I had my garter on my knee so tight that I almost had to have my leg amputated! But that is all part of the duty of keeping visitors entertained telling stories like that! (G3, p3, L17)

Table 5. (cont'd)

ADD	Added film information	To join something to increase it in size	To be used when describing guides putting film information into their formed tour	"No narrative changed I simply added the bits on." (G2, p7, L9)
FREE	Free flow	Open to travel and move around	To be used when describing having to remove tours and replace with free flow due to increase in tourism numbers	"We did on busy days have free flow of the attraction… it was simply too difficult to complete guided tours." (G2, p7, L11)
RQ1b: How do their experiences with film tourists influence guides' satisfaction with their job?				
Code	Name	Definition	Rule	Example
EXPOSURE	Exposure	To bring something to someone's attention	To be used when describing film as a means of advertising	"So you need it, there isn't really at the moment as big a piece of advertising that can give you that exposure." (G1, p4, L38)
DRAW	Draw people in	To pull people in a certain direction	To be used when describing film as a means of attracting and motivating visitors to visit	"It is a really good way of getting visitors in." (G1, p4, L45)
HAPPY	Happy with job	To enjoy something	To be used when describing their enjoyment of working as a guide	"Oh yes it is a wonderful opportunity." (G1, p9, L36).
EXCITE	Excitement with job	An arousing or enthusiastic incident	To be used when describing the enthusiastic guide roles that come as part of film tourism	" Really no two days are the same…you never know where the tour is going to go." (G1, p9, L37)
RQ2: Are tour guides thoughts on training methods, tours and film tourist types consistent with those of attraction managers?				
Code	Name	Definition	Rule	Example
BINDER	Binder	Information provided by management in a training packet	To be used when describing the training information provided to guides in a information binder.	"From day one they stand there with their binder full of history, a whole folder full of notes from room to room." (M2, p6, L18)
SAFE	Safety and First aid	Discussions of what to do in an emergency	To be used when describing the training of emergency response	"We like to look at the safety procedures and first aid training and get all the guides, new and old, to come in and do that refresher course." (M1, p7, L43)

Table 5. (cont'd)

LUNCH	Lunch meeting	To eat together	To be used when describing employee welcome luncheon	"We then have a lunch together, a sort of get to know you lunch." (M1, p7, L45)
TOUR	Practice tour	To learn and rehearse a tour/ route	To be used when describing guides learning the house route and discussing job roles together during training	"Then the guides go off and do a tour of the house together in small groups." (M1, p7, L46)
CREATE	Create	To make something from scratch	To describe the building of tours by guides.	"The tours are very much something that the guides create for themselves, there is no fixed narrative." (M3, p9, L32)
RQ2a: Are guides encouraged to research material that is not covered in their initial training?				
Code	Name	Definition	Rule	Example
INDE	Independent	To research material individually without input from another person.	To be used when describing guides ability to research topics without attraction help	"It is not a topic that I would say they purposely have to study, it is something they develop themselves.." (M1 p6 L41)
PROV	Provide	To be given research material from employers	To be used when describing the attractions supplement materials other than training documents to be used for research	"We have the library but we again put the documents in there for them." (M1, p8, L11)
INVOLVE	Involvement	To be a part of the film making process	To be used when describing guides participation in the film's production.	"Many of our guides at the time were extras in the film." (M2, p4, L4)
ENCO	Encourage	To support guides' research	To be used when describing the support of researching topics	"Yes, no doubt about it. This is something that is a part of the house and its history, so we do encourage them to go out and research it." (M3, p10, L22)
QU	Question	When a question asked by a visitor fuels research	To be used when describing being faced with a question and needing to go out and find the answer which can be used later to answer other questions	"If someone has asked a question about the film then the guide, if they don't know the answer may research the topic and follow up with the visitor." (M3, p10, L26)

Table 5. (cont'd)

Code	Name	Definition	Rule	Example
ENJOY	Enjoy	To like to do something	To be used when describing guide's enjoyment of research	"I think it helps the guides to learn about the house, they enjoy researching and learning about the house and that helps them to become passionate about the house." (M3, p9, L38)
DON'T	Do not research	To do nothing	To be used when describing a guide who does not complete film research	"It is just that I am not interested in it, it is not really a subject I find really important to the tour." (G2, p11, L16)
RQ2b: Are both guides and managers aware of the types of film tourist they attract?				
Code	Name	Definition	Rule	Example
MIX	Mixture	A wide range of qualities	To be used when describing a diverse number of film tourist types	"There was a good mixture of different tourists." (M2, p6, L41)
YOUNG	Younger generation	Children/ Adolescents	To be used when describing film visitors of a younger age visiting independently of studies	"But I would say we did have some younger tourists because it was the film that did well with the younger generation…" (M2, p7, L13)
SCHOOL	School groups	Students part of an educational group	To be used when describing a visit by a school group as part of an educational visit	"Many schools were focusing on the book and then making the classes watch the film too, so that certainly had an impact." (M2, p7, L16)
JANE	Jane Austen Society	A group of Jane Austen enthusiasts part of a functional club	To be used when describing the visit of the Jane Austen Society	"Other than that there is the Jane Austen Society who visit us at least twice a year." (M2, p10, L41)
P+P	Pride and Prejudice Tours	A tour group that visits each Pride and Prejudice film location	To be used when describing the visit of a Pride and Prejudice tour group	"There have been Pride and Prejudice tours in the past which a group that goes around to all of the attractions used in the film and visit them all together in one planned trip." (M3, p1, L41)

Table 5. (cont'd)

Code	Name	Definition	Rule	Example
OLD	Older generation	Retirees/ elderly	To be used when describing the visit of elderly or retired film visitors	"In terms of film tourism, again there is definitely an age gap, we do see mainly older visitors." (M3, p1, L39)
WOMEN	Women	Female	To be used when describing female film visitors to the attraction	"The majority of those are women." (M3, p1, L40)
UNKNOWN	Unknown	To not know something occurred	To be used describing film tourists who have seen the film but do not realize that the film was made at the attraction until visitation	"There are some people that don't know the film was made here and then it's mentioned and they then begin to get interested in this because they have probably seen this." (M3, p6, L29)
RQ2c: How do both guides and managers perceive their own tours in terms of satisfaction?				
Code	Name	Definition	Rule	Example
LETTER	Letters	To receive notes of thanks	To be used when describing positive comments received by visitors in writing	"People have messaged me to tell me how good they think the tours are." (M1, p8, L41)
GOOD	Good	Positively received	To be used when describing their tours as positively satisfying visitors	"I do believe that we are providing a satisfactory experience." (M3, p11, L21)
EXCEED	Exceed Expectations	To go above and beyond what a person thought	To be used when describing that a visitors experience was better than they thought	"I think they come with the expectations of seeing the film attraction and then leave with their expectations exceeded through the experience we give them." (M1, p9, L18)
ACTIVE	Active	To become involved in an experience	To be used when describing interactive techniques that help to satisfy visitors	"Try to involve you in the experience, getting you involved in the exhibits, getting you to ask questions, all of these things that help the guests." (M1, p9, L27)

Table 5. (cont'd)

TEACH	Teach	To learn new things	To be used when describing teaching techniques that help to satisfy visitors	"We like to teach our visitors new things and get them to live the experience, I think that is why we are so satisfactory with our guests." (M1, p9, L29)
RETURN	Return	To visit a place more than once	To be used when describing that satisfaction is identified in return visitors	"We clearly offer a great deal for people if they keep returning and they must enjoy the experience with us." (M3, p10, L40)
THANK	To be thanked in person	To express gratitude	To be used when describing the gratitude received from visitors in person	"People come to me at the end of the tour and thank me and tell me how much they enjoyed it." (G2, p11, L29)
CAN'T	Can't recognize	To not recognize someone	To be used to describe tourists who cannot be identified as a tourist	"When you cannot immediately tell who actually is the film tourists." (M1, p2, L19)

Matrices for Data Analysis

Table 6. Matrices for Data Analysis

RQ1: What are the experiences of heritage guides at attractions that do not promote film tourism when dealing with film tourists?				
Recognize	**Ask**	**Short**	**Repeats**	**Slow**
G1	Visitors ask frequently about film. P+P is the most commonly asked about.	Despite the short length of time in a film, the house still gets lots of film tourists.	Repeat and online viewing gives more people access and brings in new visitors.	The sharp increase of film tourists slows once hype about the film is over.
G2		The short amount of time the house is in the film makes it unrecognizable.		
G3 Familiarity of rooms layout is recognized by visitors.				The impacts on film visitor increases is a short time period.
G4			Repeat and online viewing gives more people access and brings in new visitors.	
G6 Scenes in the film come back to visitors when seeing it in person.		Despite the short amount of screen time, lots of visitors ask about the film.		Film tourist increases are short, numbers slow quickly when promotion finishes.
G7 Certain aspects of the film are more memorable.				Film tourist increases are short, numbers slow quickly when promotion finishes.

Table 6. (cont'd)

G8	Certain films use of the location are more memorable than others.				
G9	Being in the rooms reminds visitors of the film.				Film tourists still visit the house but numbers are much less than when the films were released.
G10	When mentioned by the guide visitors recognize the setting.				
M1			Being used for a short period of time in a film reduces notability.		
	Whole	**Rooms**	**General**	**Every**	**Real**
G2	Film tourists wish to see the house in its entirety as a location.	Film tourists want to see the actual rooms used in filming.	Questions asked are general, to find out what was filmed at the house.	Advertising the house and events to everyone and not focusing on a particular group.	
G3					Film tourists see house as the location in the film.
G4		Film tourists want to see the actual rooms used in filming.		Film festival includes everyone and features films made at Burghley.	

Table 6. (cont'd)

G5	Film tourists just want to say they have visited the location.		Questions are general, people want to know what was filmed and where. Questions are easy to answer.		Film brings the characters to life and visiting the location adds to the experience.
G6	Film tourists want to see the location as a whole. Many are disappointed that it was not all filmed in one place.	Film tourists want to see the actual rooms used in filming.	Questions are ones that are easily answered.	Events are open to everyone.	
G7	Film tourists want to see the locations used and just see the house.			Events are general and linked to the house history and are not film motivated.	
G9			Questions are general and easy to answer.	Film festival includes everyone and does not include films made at Burghley.	
	Large	**Engage**	**Wait**	**Look**	**Relate**
G2			The guide attempted to make sure the whole group was together before starting her discussion. Asking and counting to make sure.	The guide gave the group time to take in the room for themselves before beginning discussion.	
G3	Film is a popular topic and saw mainly visitors increase for P+P		The guide did not wait for the group so some missed the information being presented.	The guide encouraged the group to look around and enjoy the artwork in silence.	

Table 6. (cont'd)

G4	Saw a higher number of visitors on the tour following P+P release.	Visitors engage more in the tour at the mention of film			Described the object in relation to a well known one to get a point across.
G5	Film increases visitor numbers and have seen the positive effects, P+P doubled visitor numbers.	Visitors respond well to film information, interested in celebrity stories even those who have not seen or are interested in the film, film gets a good response from visitors.	The guide waited until the whole group were in the room before starting her discussion.	The guide allowed the group time in silence to look at artwork.	
G6	Film has increased visitor numbers slightly with P+P having the biggest impact.	Visitors seem engaged in the film part of the tours	At times the guide began her discussion without the whole group but in smaller rooms made sure that everyone was present.	The guide gave a few moments to look at the rooms.	Related the objects to well known public items and well known personal items that could be linked to everyday routines.
G7		Visitors are interested in the film, visitors are engaged and seem to enjoy it.	The guide made sure that everyone was in the room and could see the items being discussed.	The guide allowed the group to look at the artwork in silence for a few moments.	Related the items to a popular TV show that visitors responded well too.
G8		Visitors seem interested and get excited at the mention of film information	The guide waited for the group to be in the room and could see the items being discussed before starting their talk.	The guide allowed the group to look at the artwork in silence for a few moments.	

Table 6. (cont'd)

G9		Films made are well known so even those who don't like the film recognize their name and enjoy hearing about the film and celebrities.	The guide waited for the group to be in the room before beginning their discussion	The guide allowed the group to look at the artwork in silence for a few moments.	Related the items to popular TV and films that most people have seen and visitors responded well to this.
G10		Film is a topic everyone gets into and enjoys, it makes them want to see the film.			Visitors related items to film they have seen to get a better understanding of the house's history

RQ1a: How do guides plan for an accommodate tourists motivated by factors not associated with their organization's mission, covered in their training or represented in the exhibits at their attraction?

	Answer	**Exhibits**	**Film Tour**	**Analysis**	**Merchandise**
G1			Film brings in private tours, tours based on a singular film that would visit all of the locations in the films, the tours focus on the rooms used in the film	The guide tries to get to know the audience and what they want to know about the house and why they are visiting	
G2	Film isn't included in the tour, guide waits for people to ask questions and then provides the information in the answer.	Small exhibit for P+P, costumes in a couple of rooms and added information on.		With smaller groups try to get to know what they are interested in	Do not sell the DVDs anymore, but have some related items

Table 6. (cont'd)

G3		Georgian days for P + P, with the costumes from the film.	P+P private tour, that focused on film information and included Georgian history	Asked where else film visitors were going	
G4	Guides happily take questions from visitor about film and are confident.			Speak to visitors to know what they want to know and bring that into the discussion.	Confusion over whether the shop sells the merchandise or not.
G5	Guides are happy and are encouraged to take film questions and do notice many people asking film questions and do their best to answer them and feel visitors are happy with the answers	P+P exhibit with the costumes and rooms set up in the same way as the film so they could be recognized.		Get to know the group at the beginning of the tour to find out what they want to know and the nationalities of visitors	
G6	Guides are comfortable and confident at taking film questions.	P+P costumes were at the house for a couple of weeks with information boards about the film.			Unsure as to whether they sell film merchandise or not
G7	Guides use questions to cover film as a topic and encourage film questions	P+P exhibit with the costumes worn by the actors held when the film was released		Get to know the visitors so you know what they are interested in and add it to the tour	

Table 6. (cont'd)

G8	Guides are happy to take film questions and gain familiarity and research to get to know the information better	Costume exhibit for a few months included public and private tours	P+P tour following film's release that focused on Georgian history of the house and the film		
G9		Costume exhibit for a month	P+P private tour		
G10		Large visitor increase following costume exhibit for P+P		Start the tour with a discussion to learn about the group and know what they are interested in.	
T2	Guide takes questions easily and at any point during the tour and answered it quickly.			The guide distinguished where the group was from.	
T3	The guide answered all questions easily including film questions and took questions at all times.				
T4	The guide happily answered questions about all films that had been made at				

	the house and gave strong answers, he took questions at any time of the tour.				
T5	The guide answered film questions and was happy to take them but got information incorrect				
T6	The guide answered film question honestly and although they did not know much about the Da Vinci Code used this opportunity to tie in other film information they knew.				
T7	The guide took a film question and explained all of the films and TV programs that had been made at the house in much detail.			Guide discussed items of interest with visitors while waiting for others to complete a free flow element	

Table 6. (cont'd)

T8	The guide answered a general film question and replied with some information regarding some of the films but not all.				
T9				Guide discussed items of interest with visitors while waiting for others to complete a free flow element	
T10	The guide answered film questions when presented with them and provided very little information about them but gave an overview of the films.				
M1	It is not a part of the business the house goes out of the way to accommodate but encourages guides to answer questions.	Small events held that were not permanent, as not enough film tourists would attend.	Private tours for bus groups relating to P+P.	Encourage short Q&A so guides can find out why visitors are there and this can help to steer the tour discussion.	Do not sell any film merchandise.

Table 6. (cont'd)

	Hard	Balance	Prioritize	Promote	Point
M2					Shop stocks films related merchandise, location books.
M3		Attraction has incorporated film into tours and had a short exhibit when the film came out.			Limited merchandise, DVDs and associated books.
G1	Film as a topic is too small to make a full film tour.	People visit for so many different reasons so balance is needed to make an overview that mixes together in a smooth narrative.	There are items you must mention so prioritize them.		The sharp increase of film tourists slows once hype about the film is over.
G2	Film information is limited and does not continue to grow like history so cannot be made into a full tour.	Guides try to build a narrative the covers a range of topics so that all visitor's interests are covered.	Film has less of a priority in a tour narrative, there is little time and so much to cover.	Promotion for the film went across media platforms, using familiar images from the films and working with other attractions to promote their exhibits.	
G3				Twinned themselves with other attractions to help promote, included in a film map that was presented globally, press days to bring in interest.	To help point out the information to film tourists so they can see the locations.

Table 6. (cont'd)

G4		The tours are a mix of topics that cover different types of information.	Important to keep adding new information as people visit a number of times.		
G5		Guides try to get all of the topics covered in their tour.		Worked closely with the film company to get extra advertising and gained further promotion, press attention and gain access to photos from the film.	
G6	The films use only some rooms so a full tour cannot be made as there is not enough to talk about in each room.	Every visitor has different interests so they try to mix all of the information together to give an overview that meets everyone's needs.			
G7	Film is not a big enough topic to cover a whole tour.	Need to include a mix of topics to meet everyone's needs.	Understand the group you are taking around and get to know their interests and prioritize these topics on the tour.		Point out the costumes to help add to the information presented.
G8		The house offers much so they need to mix all of the topics together in the tour.			

Table 6. (cont'd)

	Whole	Rooms	General	Every	Real
G9	The amount of time given for each tour film would not be able to fill this.	Include a range of topics in the tour to meet everyone's interests.	House history is prioritized and then other topics fall below.		
G10	The amount of information there is about each film and their uses of only a few rooms in the house makes it difficult to make a tour just on film.	Even if a guide has a specialist knowledge they try to balance topics to get in all of the information.		Promotion lies with the film company. Influence of movie map.	As the rooms don't look like the film, the guide points out where the scene was shot.
T2					The Guide pointed to where the actors sat.
T10					The guide pointed to where the scene was filmed.
	Whole	**Rooms**	**General**	**Every**	**Real**
G2	Film tourists wish to see the house in its entirety as a location.	Film tourists want to see the actual rooms used in filming.	Questions asked are general, to find out what was filmed at the house.	Advertising the house and events to everyone and not focusing on a particular group.	
G3					Film tourists see house as the location in the film.
G4		Film tourists want to see the actual rooms used in filming.		Film festival includes everyone and features films made at Burghley.	

Table 6. (cont'd)

G5	Film tourists just want to say they have visited the location.		Questions are general, people want to know what was filmed and where. Questions are easy to answer.		Film brings the characters to life and visiting the location adds to the experience.
G6	Film tourists want to see the location as a whole. Many are disappointed that it was not all filmed in one place.	Film tourists want to see the actual rooms used in filming.	Questions are ones that are easily answered.	Events are open to everyone.	
G7	Film tourists want to see the locations used and just see the house.			Events are general and linked to the house and are not film motivated.	
G9			Questions are general and easy to answer.	Film festival includes everyone and does not include films made at Burghley.	
G10			Questions are general, asking where the film was made.		Visiting Burghley is like stepping into the film, some visitors dress up and enjoy taking pictures of the actual locations.

Table 6. (cont'd)

	Large	**Engage**	**Wait**	**Look**	**Relate**
G2			The guide attempted to make sure the whole group were together before starting her discussion. Asking and counting to make sure.	The guide gave the group time to take in the room for themselves before beginning discussion.	
G3	Film is a popular topic and saw mainly visitors increase largely for P+P		The guide did not wait for the group so some missed the information being presented.	The guide encouraged the group to look around and enjoy the artwork in silence for a few moments.	
G4	Saw a higher number of visitors on the tour following P+P release.	Visitors engage more in the tour at the mention of film			Described the object in relation to a well known one to get a point across.
G5	Film increases visitor numbers and have seen the positive effects, P+P doubled visitor numbers.	Visitors respond well to film information, interested in celebrity stories even those who have not seen or are interested in the film, film gets a good response from visitors.	The guide waited until the whole group were in the room before starting her discussion.	The guide allowed the group time in silence to look at artwork.	
G6	Film has increased visitor numbers slightly with P+P having the biggest impact.	Visitors seem engaged in the film part of the tours	At times the guide began her discussion without the whole group and some people missed the discussion.	The guide gave a few moments to look at the rooms.	Related the objects to well known public items and well known personal items that could be linked to everyday routines.

Table 6. (cont'd)

	Props	Story	Add	Free	Schedule
G7		Visitors are interested in the film, visitors are engaged and seem to enjoy it.	The guide made sure that everyone was in the room and could see the items being discussed.	The guide allowed the group to look at the artwork in silence for a few moments.	Related the items to a popular TV show that visitors responded well too.
G8		Visitors seem interested and get excited at the mention of film information	The guide waited for the group to be in the room and could see the items being discussed before starting their talk.	The guide allowed the group to look at the artwork in silence for a few moments.	
G9		Films made are well known so even those who don't like the film recognize their name and enjoy hearing about the film and celebrities.	The guide waited for the group to be in the room before beginning their discussion	The guide allowed the group to look at the artwork in silence for a few moments.	Related the items to popular TV and films that most people have seen and visitors responded well to this.
G10		Film is a topic everyone gets into and enjoys; it makes them want to see the film.			Visitors related items to film they have seen to get a better understanding of the house's history
	Props	**Story**	**Add**	**Free**	**Schedule**
G2			Film information is added to the normal narrative	With a high number of people visiting the house in busy periods, free flow elements are added.	Guides who were in the film were chosen to conduct private film tours

Table 6. (cont'd)

G3	Use pictures of their time working on the film with the actors to add further meaning to the tour.	Tell behind the scenes stories to engage visitors in film information	Film information was added to the narrative including when the film exhibits were present		Guides in the film chosen to conduct private film tours
G4	Use photos to show the film being made	Tell behind the scenes information to engage visitors	Guide's present their information about the house and then add the film information in, P+P is the easiest to incorporate		Guides who were in the film chosen to complete film tours as they had more information about the film
G5	Props from the film are pointed out and shown to the guests	Guides talk about their time in the film	Film is added into the normal tour and is responded to well by visitors		
G6			Film is added to the tour narrative as it could not fill a whole tour.		
G7			Film is a art of the house and is added to the narrative on the side as an extra.		
G8	Use photos to pass around so visitors can see what things looked like.		Add film in as information, began with the costume exhibit.		

Table 6. (cont'd)

G9	Use photos to show items that are no longer present, also helps to keep the visitors engaged in the tour	Guides can give insider information that visitors enjoy	Film during the costume exhibit was simply an added extra to the usual narrative and after the exhibit it continues to be added to the tour as extra information		Guides in the film had more film information to present
G10	Bring pictures of the room in the film to show guests what it looked like.		Even for private tours focused on film, the normal tour narrative was kept with film added as an extra. Film is also added to every usual tour as visitors want to hear.		
T2	Encourage the group to pick up objects and help to engage them in the information being presented.	Guides can explain the behind the scene information	The guide added film information to the end of their presentation about the history	Visitors are given time to look at the artifacts for themselves and take in the information given through small rooms.	
T3			Film was added to the end of the information presented to visitors.		

Table 6. (cont'd)

T4			Film was added to the end of the information presented to visitors.	In small rooms allow the group to have some time to take in the rooms rather than having everyone stuck together struggling to see.	
T5				To negotiate private tours, rooms were opened up as free flow.	
T6				The guide explains the items of interest before allowing the group to see the rooms for themselves and take it in.	
T7			Film information was added on to the tour, it was almost a side note.	The guide explained the rooms to the visitors and then allowed the group to take time for themselves to study the rooms	
T8	Use images of what the house looked like to get information across to visitors			Free flow gives visitors to look more closely at items.	

Table 6. (cont'd)

T9			Film information was added on to the main tour, added on the top of the main historical information.	Free flow through small rooms	
T10			The guide added the film information to the tour as an extra part of the house's history. Film was almost tied into the history of the house and placed at certain times.	The guide explains points of interest before letting the group study the items for themselves, good in small rooms as people can see the items better.	
RQ1b: How do their experiences with film tourists influence guides' satisfaction with their job?					
	Exposure	**Draw**	**Happy**	**Excite**	**New**
G1	Free advertising for the house that brings in visitors.	A unique selling point that attracts visitors and is a good way of securing visitor numbers	A wonderful opportunity	An exciting job that you never know what is going to happen each day, such a mix of people to meet and exciting to be surrounded by so much history	
G2			Enjoys their job and is glad to be given the opportunity to do it as it adds something to their everyday life		

Table 6. (cont'd)

G3	Free advertisement for the house and reaches a lot of people	Gets people through the doors even those who may not have wanted to visit before	Fun job to have and given them lots of opportunities, including being in a film.	Film added excitement to the job, being part of the film was fun and they really enjoyed being a part of it	Film added a new element and gave them something new to discuss on the tour
G4	Free advertising that brings in visitors	Shows the house off and gets visitors attentions, pushing them into visiting	Satisfying job that is less demanding than other jobs but good for someone who is not quite ready to retire.		It has added a new dimension bringing in new visitors and the chance to discuss new topics as well as getting people who might not be interested in history interested in it
G5	Free advertisement that the house is paid for.				Film brings in new people and adds a new element to what people want to know about, as someone who love learning they enjoy the new information they need to learn.
G6			Enjoys every minute of the job, as no two days are the same and they get to meet new people		Film is good for the house and brings in new visitors and adds something new to the house , as a guide they have to learn new information

Table 6. (cont'd)

	Binder	Safe	Lunch	Tour	Create
G7		Gets a good mixture of visitors into the house			Film adds something to the job as it is a new element, with different films coming in, every so often the guide gets to build a new tour which they enjoy
G8	People see the house on TV and then want to visit		A beautiful place to work, enjoy their job, feel lucky		Adds a new spin to the house and gets visitors excited.
G9	Film has influence and people and is where many hear about attractions	Gets the house out there and on the map and can help increase visitor numbers	Feels lucky to work at the house and doing a job they love		It has added something new to the job, they get to research a new topic that is now a new part of the house's history
G10		Film pushes people to visit places. Is free advertisement and causes an increase in visitor numbers.	Enjoys their job, as there is something new to do everyday.		Film adds a new discussion point that people enjoy and seems everyone can get into.
RQ2: Are tour guides thoughts on training methods, tours and film tourist types consistent with those of attraction managers?					
	Binder	**Safe**	**Lunch**	**Tour**	**Create**
G1		Guides are taught safety drills during training	An informal lunch allows the staff to get to know each other	New guides go off on a tour with the older guides to learn the ropes	

Table 6. (cont'd)

G2	Binder given to guides contains a full history of the house, room-by-room descriptions of objects and very basic film information	All guides are taught safety training each year		All guides go on a tour together and learn the tour route together	Guides are expected to use the information given and their own research to create their own tour
G3	Guides are given a binder full of house information which they are expected to learn, film is included but in not much detail, simply the rooms used	Training is made up of mainly safety training but is completed by all guides	All of the staff have lunch together to get to know each other	The guides are able to walk the house and learn the tour route and artifacts across the house with the old guides	
G4	Guides are given a binder full of house information that they are not expected to learn before they begin as a guide	All guides complete safety training each year	Staff get to know each other over lunch	New guides go on an example tour with old guides	Guides are encouraged to add their own flavor to the tour and get across their passion to visitors
G5	Guides are given a binder full of information about the house, family history and the work of Verrio cover much of the binder and is a room-by-room description			New and old guides go on a mock tour with the guides to gain a feeling for the tour and have a question and answer setting	Guides use the binder to make their own tour and add special elements of flare so no two tours are the same

Table 6. (cont'd)

G6	Guides are given a binder full of history, with descriptions of the artifacts in each rooms and is the main information to include on a tour		Staff get together over lunch and get to know one another	Guides go on a mock tour with the guides and learn what is needed to become a guide from already employed guides	Guides are asked to build their own tour from the information given and are encouraged to add their own flare to the tour and feel proud to present it to visitors
G7	Guides are given a binder that contains all the information to put on the tour and is organized room-by-room with descriptions of objects	Safety training is completed each year by all guides	Staff get to know each other over lunch	Guides do a mock tour to get to know the tour route and have a hands on experience with other guides	Guides have to make their own tour
G8	The binder is not given before training, seen as a safety blanket when on the tour to look up any items that are forgotten. The binder contains lots of information about the family history	Safety training is completed at the beginning of the day		Guides go on a mock tour with other guides and have a question and answer session	Guides find it difficult to put a tour together from scratch
G9	Guides are given a binder of information needed to build a tour, film is included but is very basic	Guides complete safety training	Everyone is involved in the staff lunch and helps the staff to get along	Guides go on a mock tour with other guides and get to ask any questions they may have	The tours are personal to the guides and are built around their personal interests

Table 6. (cont'd)

G10	Guides are given a binder with the basic information about the house that can be presented on tours	All guides to go over safety procedures complete training each year	All of the guides have lunch together	Guides speak first hand with other guides and get involved with a mock tour	Guides are given the responsibility to build the tours and make sure they contain a mix of information
T2	During free flow moments the guide studied the binder	Guide at the beginning of the tour went over the safety procedures			
T3	Guide carried the binder and then looked up information she had forgotten				
T5		Safety information presented at the beginning of the tour			
T6	Guide was reading her binder before the tour started and used the binder a points to remind them of certain objects				
T7	The guide carried the binder on the tour				
T9		The guide explained the safety information at the beginning of the tour			
T10		Safety procedures are presented at the beginning of the tour			

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Table 6. (cont'd)

M1		Safety procedures done as a refresher for all guides.	Have a get to know you lunch	Guides do a practice tour in small groups	
M2	Binder provided and used as a starting point for tour building.	Guides are taught all of the safety procedures.	Lunch used to introduce new guides		Guides create tours
M3	Provide a binder with all of the information about the house.	Safety procedures covered	All guides meet together for the first time.	Guides use the tour to get to know their job	No fixed narrative, guides build their own tours
	Mention				
G1	Guides are informed of pieces of information that are deemed important to mention to visitors on every tour				
G2	Management ask guides to focus on, they are not forced but are topics that are deemed important to the house's story				
G3	During the film exhibit guides were asked to include film information into the tour, there are other items that a integral to the house's history that if not included				

	Independent	Provide	Involve	Team	Encouraged
	would leave holes in the house's story				
G4	Management like certain topics to be mentioned, these are topics that if not covered would be asked by the visitors				
G6	Management have topics that they prefer guides to focus on and family history is a topic that is deemed important to cover				
G7	During the film exhibit guides were asked to focus on the costumes, information about the family also has priority as a topic on the tours				
G8	Family history is a topic management like guides to know				
RQ2a: Are guides encouraged to research material that is not covered in their initial training?					
	Independent	**Provide**	**Involve**	**Team**	**Encouraged**
G1		Library is available to guides with a range of information sources to use	Guides were in the film and worked with the actors and are able to give behind-the-scenes stories	Guides work together to build information about topics, and work with the guides who were in the film to get some good information	

Table 6. (cont'd)

G2				Guides feel they are a support network that work together to research topics and discuss ideas in order to show the house at its best	Guides are encouraged to research material and film is a topic that is permitted although not all guides have personally researched the topic
G3			Guide feels confident on film information after being in the film personally		Management encourage guides to research any topics to enhance visitor experiences
G4	Guides in their own time research a range of topics that people want to know and family history takes precedence				Research is encouraged as guides are encouraged to make the tour their own to provide a special experience for visitors, film is encouraged and have noticed no barriers to prevent them from doing so
G5			Guide was in the film so can discuss it on a tour.		Management are passionate about research and film is a part of the house that cannot be denied, the guide completed research on film

Table 6. (cont'd)

G6	Guides try and research topics they are passionate about and build up their knowledge on topics they are less familiar with. Film is also research but less as the guide is not personally interested in this	Guides have a library that is kept up to date with information about the house		Guides work together from day one to help each other out and build their tours, they discuss these items together and find it a great way to learn	Research is encouraged
G7	Guide has independently been out and researched film	Guides have a library that is stocked continually with new information needed to add into the tour	Guide thinks the film is a good way of getting information out to people and being included in the film's making added to this	Guides are there to help each other out with questions and problems and are happy to help each other	Without research guides would not be able to complete the tour
G8	Guide does independent research at home and at the house, film is included to identify general information	Library full of different information sources, computers and historical documents that are kept up to data. Guides can use the room at anytime and often during free periods	Guides included in the film have a lot more information to present to and those who were not in the film even discuss this on their tours.	Training days are when the teamwork begins and helps to develop that network between old and new guides	

Table 6. (cont'd)

G9	Guides build their tours on researched material, using books and the internet, film is a topic focused on in research to build up their knowledge on film basics	Library is kept up to date with a range of resources, anything can be photocopied and used on the tour		Guides work well together as a team.	Guides are encouraged to research more and to build on the information provided
G10	Guides research a range of topics; try to stay on top of new items to meet the needs of return visitors. They research a range of topics including film to make sure they have the information visitor's desire	The library is full of a range of up to date resources and can be used at any time			Management encourages the group to go out and look for more information about the house and add it to the tour. Research is frequent to stay on top of new items
T2			Even those who were not on in the film use guides involvement in the film as information to present.		
T7			Guide uses his involvement in the film as a source of extra information for the tour		

Table 6. (cont'd)

M1	Research is encouraged especially film.	A library provides all of the information guides may need to research		Hire new guides at the same time and let them go through the training experience together	
M2	Research into materials not covered in training is encouraged.	A library is provided for research which is kept up to date	Many guides were in the film so use this as information and pass it on to others	Learn on the job as part of a team unit	Visitors are interested in it so it is important to research
M3	From day one they are encouraged to research material not covered in their training.	A library is provided for guides to continue to learn more	Guides teach others about how the film was made	Training program is a way of helping to build teamwork	It is a part of the house's history so it is important to research
	Questions	**Enjoy**	**Don't Research**		
G1	Guides follow up with guests if they are unable to answer a question because if the question has been asked once it is likely to be asked again, so is an important thing to know				
G2		Guide personally love research and is nice to refresh tour material to meet needs of returning tourist	Guide does not enjoy film research and feels the house provides substantial information to meet the needs of film tourists in the binder		

Table 6. (cont'd)

G3	Once a question has been asked once it is likely to be asked again, so is an important thing to know				
G4	Visitors ask questions about topics so it is important to know about them				
G5		Research is fun and is a hobby that is enjoyed during the guides free time			
G6	Once someone has asked a question about film the guide remembers it and incorporates it into the tour because if one person is interested so may others	Guides enjoy research and it keeps the tour fresh for both visitors and guides			
G7	Film is asked about by visitors so it is important to focus upon it and be able to answer the questions so film research is important				

Table 6. (cont'd)

G8		Guide likes researching			
G9	Guides want to be prepared for visitors coming with film related questions to provide them with the information they want to know				
M1	Guides work together to answer visitor questions				
RQ2b: Are both guides and managers aware of the types of film tourist they attract?					
	Mix	**International**	**Young**	**School**	**Jane Austen Society**
G1		Many American tourists visiting for film reasons			
G2				Schools complete Georgian days that tie in with P+P	Guides complete private tours for Jane Austen Society based on the film and Georgian history
G3		Film tourists are internationals, American's especially they increased following the movie map	Film makes younger generations interested in the house		Jane Austen Society visits

Table 6. (cont'd)

G4	Film tourists are mixing in with the other tourists the house receives	International visitors started increasing following the film, American's really increased in number	Film brings in younger visitors		Jane Austen Society visits for film and Georgian history
G5	There is no particular type of film tourist the house gets a good range of people visiting for film reasons	More international visitors since P+P with more American's especially		School groups visit but not just for film reasons a part of that	
G6	Film tourists are a good mix of individuals and no real change in the visitor type to the attraction they possess the same qualities as their other tourists so just blend in with the usual mix	Pride and Prejudice increased the number of American's visiting, with more internationals following the releases of films			Jane Austen Society visit because P+P was made at the house
G7	People are mixed there is no stand out group that are visiting the house for that reason	American tourists complete a Jane Austen tour that includes the house	Film tourists are younger than the usual tourists the house receives	Schools read the book and visit for one of the Georgian days	
G8		P+P increase American, Canadian and Australian visitors			Jane Austen Society visits for film and Georgian history

G9			Film brings in younger visitors	Schools focusing on the P+P book so bring the class after watching the film	
G10	Due to the range of films made at the house, film tourists are a mix of individuals	Film has helped increase international tourists to the house	Younger people visit the house usually due to film		
T2		German visitors were observed on one tour and were interested in P+P			
M1		Increase in international tourists following the films			Interested in Georgian life as well as the film
M2		Films made at Burghley popular with international tourists which resulted in increase in international visitors	P+P aimed at a younger audience and acted as a gateway to history	Schools now using film as a learning tool and visiting the attraction because of it	Jane Austen group interested in Georgian life but have seen the film
M3		Increase in international visitors who deliberately come for film reasons	Younger people watching films online and wanting to visit Burghley	Schools reading the books and showing the films before visiting	Jane Austen society visits twice a year
	Pride and Prejudice	**Old**	**Women**	**Unknown**	**Can't identify**
G1					Film tourists are not always identifiable

Table 6. (cont'd)

G2	Used to host P+P film tours soon after the release but no longer		P+P attracts women	Hard to know a film is made at an attraction so people do not realize until told when visiting	Film is one of many reasons to visit for tourists so it is difficult to pick out qualities of tourists
G3			P+P attracts mainly women visitors as it is a book that appeals to women		
G4	Used to host P+P film tours soon after the release but no longer		Women respond mostly to Pride and Prejudice	Hard to know a film is made at an attraction so people do not realize until told when visiting	You cannot always tell when someone is visiting for film reasons
G5					You cannot tell who is visiting for film reasons without asking
G6					You cannot always identify the film tourists, especially on public tours when there are so many different people visiting for different reasons, the are difficult to distinguish
G7			Women ask mostly about P+P		

Table 6. (cont'd)

G8	Used to host P+P film tours soon after the release but no longer	Older tourists are the ones that ask most about TV	Women ask more questions more frequently about P+P		
G9			Women ask more about P+P than men		
G10	Used to host P+P film tours soon after the release but no longer		P+P attracts women.		
M1		Older tourists make up the majority of their business		Film tourists mix in with the normal tourists	Have so many people visiting for so many reasons they may go unnoticed
M2					It is difficult to measure the effect film tourists have
M3	Tours visit three or four times a year interested soley in the film	Older tourists are the house's usual market	P+P attracts women	Some people don't know the film and become tourists during their visit	There are so many reasons people visit that not all film tourists are noticed
RQ2c: How do both guides and managers perceive their own tours in terms of satisfaction?					
	Letter	**Good**	**Exceed**	**Active**	**Teach**
G2	Receives cards and letters of thanks from satisfied groups	Of the people the guide takes around they believe that the visitors enjoy themselves			
G4		The lack of complaints means a satisfied customer			Visitors are inspired and become interested in the history of the house

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Table 6. (cont'd)

G5		Film tourists are satisfied with the tour and enjoy the full package not just the film information and feel they inspire them to visit other houses			
G6			Visitors know the house is not a film tourism attraction but guides go above and beyond to provide them with an experience that exceeds their expectations and gets them interested in the house	Visitors enjoy interactive elements of the tour and respond well to the tour	
G7			Visitors come for the film but leave with a wider understanding and passion for the house and have an experience they were not expecting and really enjoy that	Interactive elements get the visitors involved and more interested and engaged with the topics	
G8	Receive cards from school groups telling them how much they enjoyed the tour		They do not expect much of the house as a film attraction but they have the attraction does its best	Interactive games are enjoyed by guests	Getting visitors interested in the history of the house and getting them to learn about new topics

Table 6. (cont'd)

G9	Receive cards from school groups telling them how much they enjoyed the tour	Visitors seem engaged and enjoying themselves, the guide tries to identify someone if they are not enjoying themselves and change it around	Guides like to think they add something to the experience that leave guests satisfied	Interactive elements get visitors involved in knowledge and history in a fun way and that secures enjoyment and works well with visitors	Enjoy taking people who are passionate about topics round and helping them to further fuel that passion and seeing them enjoy themselves through learning
G10		The guide tries to identify people who are not enjoying themselves and try to turn it around and make sure they have a positive experience		Visitors respond well to interactive elements and seem to enjoy playing the games laid out by guides	Visitors are coming to learn and guides are given the chance to give them an enjoyable learning experience
M1	Received messages of satisfaction	Provide visitors with a well-rounded tour that showcases the best items they have to offer	Film tourists come with expectations but they are exceeded through the experience offered	Get visitors involved in exhibits and help visitors to be active learners	Teach guests about new topics and inspire them to learn more
M2		Do everything to satisfy visitors and exceed their expectations	Tours exceed visitor expectations		
M3		Tour narratives inspire people about the house	Honest about not being a film attraction and do their best to exceed expectations		
Return	**Thank**				
G2		People thank the guide in person			

Table 6. (cont'd)

G3	Visitors are satisfied because they keep returning	Visitors enjoy the tour and thank the guide in person and some stay to discuss further information			
G4	Visitors are satisfied because they keep returning				
G7		Visitors thank the guide at the end and stay longer to discuss topics in more detail			
G8		Visitors thank the guide in person for the tour and enjoy talking about subjects in more detail			
G9		Guides receive thanks from visitors when the tour ends and are told what a good job they have done.			
M3	Offer an experience that keeps visitors returning	Had no complaints and received plenty of thanks from happy customers			

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