THE CONTRIBUTION OF GUIDES IN DEVELOPING TOURIST EXPERIENCES DURING HISTORICAL THEATRICAL TOURS: THE CASE OF STOCKHOLM GHOST WALK

A Masters Thesis
Presented to
Mid-Sweden University

In Partial Fulfilment
Of the Requirements for the Degree
Masters of Science, Tourism Studies

By
Anna Blyablina
May 2015
THE CONTRIBUTION OF GUIDES IN DEVELOPING TOURIST EXPERIENCES DURING HISTORICAL THEATRICAL TOURS: THE CASE OF STOCKHOLM GHOST WALK

European Tourism Research Centre (ETOUR) - Department of Social Science
Mid-Sweden University, May 2015
Master of Science
Anna Blyablina

ABSTRACT

The purpose of this thesis is to investigate and identify how guide’s performance influence, shape and contribute to the creation of tourist experiences through their interaction with tourists by way of using theatrical elements in the historical guided tours. The paper aims to shed light on the factors that make the historical theatrical guided tours attractive for tourists. The research focuses on guides as key figures in the theatrical tour performance. Through the performing guides tourists see sights other than they would have experienced on their own. This study is initiated to fill the knowledge gap on how the interactions between the guide and tourists participating in the historical city guided tours influence the tourist experience. The case study of the SGW - the theatrical tour in Stockholm Old Town - is used to contribute to the knowledge of the guide’s role in creating the tourist experience during the historical theatrical tours. A qualitative research method is used to answer the research questions. Data were examined: semi-structured interviews with key persons in the SGW and participant observation of the theatrical tour. In this study the researcher discovers that the theatrical elements of the guided tour such as the guide’s performance, stories, interactions between the guide and tourists, and tourist/tourist interaction help tourists achieve a profound experience during the historical theatrical guided tours. The research paper has indicated the importance of the interaction between the guide and tourists and tourist/tourist interaction, which make the tourist experience memorable and engages tourists both intellectually and emotionally with the theatrical historical performance. Moreover, it was discovered that the marketing strategy of the SGW relies heavily on the experience that tourists get during the historical theatrical tour, and that the tour guides helps promoting the tour through the interaction with the group.

KEYWORDS: historical theatrical guided tours, guided tours, tourist experience, theatrical elements, Stockholm, The Stockholm Ghost Walk, tour guides
THE CONTRIBUTION OF GUIDES IN DEVELOPING TOURIST EXPERIENCES DURING HISTORICAL THEATRICAL TOURS: THE CASE OF STOCKHOLM GHOST WALK.

By

Anna Blyablina

A Masters Thesis
Submitted to MIUN
In partial Fulfilment of the Requirements
For the Degree of Masters in Science, Tourism Studies

May 2015

Approved:

___________________________________
(Dr. Tatiana Chekalina, supervisor)

___________________________________
(Prof. Dr. Dimitri Ioannides, examinor)
I would like to express my sincere gratitude to my supervisor Tatiana Chekalina for the continuous support of my research, for her patience, motivation, enthusiasm, and immense knowledge. I place on record, my sincere thanks to Calolm MacGregor and Peter Segelström from the Stockholm Ghost Walk company, who have willingly shared their precious time during the process of interviewing. I would like to acknowledge my thanks to my friend Hyun Namkoong as an English native for proof-reading. Finally, I would like to express my deepest gratitude to my parents for their greatest support and encouragement.
# TABLE OF CONTENTS

1. Introduction ...........................................................................................................1
   1.1. Problem statement ..........................................................................................1
   1.2. Purpose and research questions .....................................................................3

2. Literature review ....................................................................................................5
   2.1. Tourism experience .......................................................................................5
       2.1.1. Definition of tourism experience ...........................................................5
       2.1.2. Developing creativity in tourism experience .........................................7
   2.2. Creative tourism ............................................................................................9
       2.2.1. Forms of creative tourism ...................................................................10
       2.2.2. Examples of creative tourism development .........................................12
   2.3. Relationship marketing ...............................................................................14
   2.4. Guided tours ..................................................................................................17
       2.4.1. Guided tour ...........................................................................................17
       2.4.2. Actors of the guided tour ....................................................................18
       2.4.3. Types of guided tours ..........................................................................21
   2.5. Theatrical performance ...............................................................................23
       2.5.1. Theatrical performances in tourism .......................................................23
       2.5.2. Theatrical elements of a guided tour .....................................................27

3. Conceptual framework ..........................................................................................30
   3.1. Experiencescape model .................................................................................30
   3.2. A framework for understanding the relationships in the consumption process
       of the theatrical tour .........................................................................................32

4. Methodology ..........................................................................................................36
   4.1. Research Paradigm ........................................................................................36
   4.2. Research method ............................................................................................37
   4.3. Data Collection ...............................................................................................37
4.3.1. Individual interview sessions ................................................................. 37
4.3.2. Observation ......................................................................................... 38
4.4. Research quality .................................................................................. 38
  4.4.1. Validity and Reliability ..................................................................... 38
    4.4.1.1. Construct validity ....................................................................... 39
    4.4.1.2. Internal validity ......................................................................... 39
    4.4.1.3. External validity ....................................................................... 39
    4.4.1.4. Reliability ................................................................................. 40
  4.4.2. Critical evaluation of information sources ...................................... 40

5. Findings ....................................................................................................... 41
  5.1. Alternative guided tours in Stockholm ............................................ 41
  5.2. The Stockholm Ghost Walk ............................................................... 42
  5.3. Elements of the experiencescape of SGW ........................................ 43
    5.3.1. Physical environment ................................................................. 43
    5.3.2. The Stockholm Ghost Walk guide profile .................................... 43
    5.3.3. The theme .................................................................................... 45
    5.3.4. Other tourists ............................................................................... 45
  5.4. Relationships in the consumption process of the Stockholm Ghost Walk .................................................................................. 46
    5.4.1. Experiencescape – tourist .......................................................... 46
    5.4.2. Experiencescape – guide ............................................................ 47
    5.4.3. Guide – tourist ............................................................................ 47
    5.4.4. The theme .................................................................................... 52
  5.5. Marketing of the Stockholm Ghost Walk ........................................... 53

6. Discussion ................................................................................................... 56
  6.1. The Stockholm Ghost Walk ............................................................... 56
  6.2. Elements of the experiencescape of SGW ....................................... 57
    6.2.1. Physical environment ................................................................. 57
    6.2.2. The Stockholm Ghost Walk guide profile .................................... 57
    6.2.3. The theme .................................................................................... 58
6.2.4. Other tourists .................................................................58
6.3. Relationships in the consumption process of the Stockholm Ghost Walk ........58
   6.3.1. Experiencescape – tourist ........................................58
   6.3.2. Experiencescape – guide ..........................................59
   6.3.3. Guide – tourist ......................................................59
   6.3.4. The theme ..............................................................63
6.4. Marketing of the Stockholm Ghost Walk ....................................63

7. Conclusions. ........................................................................66
   7.1. How does a theatrical performance enhance the experiential component
        of the historical guided tour? ..........................................66
   7.2. What role do guides play in the tourist experience during the historical theatrical
        city guided tours? ..........................................................67
   7.3. How does a guide’s performance influence the marketing strategy of the
        historical theatrical tours? .............................................68
   7.4. Final discussion. ............................................................69
   7.5. Limitation .....................................................................70
   7.6. Further researches .........................................................71

References..................................................................................72

Appendices ................................................................................84
   Appendix 1. Individual interview questions with Peter Segelström (as guideline) ....84
   Appendix 2. Individual interview questions with Calolm MacGregor (as guideline) ...85
   Appendix 3. Observation .........................................................86
LIST OF TABLES

Table 1. Types of creative tourism experiences .........................................................12
Table 2. Tourism genres, settings and corresponding types of tour guiding ..................22
Table 3. Theatrical elements of a guided tour ..............................................................29
LIST OF FIGURES

Figure 1. Model of the experience triangle ................................................................. 8
Figure 2. Forms of creative tourism .............................................................................. 11
Figure 3. Relationship marketing model ....................................................................... 15
Figure 4. The communication cycle ............................................................................. 16
Figure 5. Actors on a guided tour ............................................................................... 21
Figure 6. Classification of the guided tours ................................................................. 22
Figure 7. Customer interaction with experiencescape .................................................. 30
Figure 8. Customer interaction with experiencescape in the time dimension ................. 31
Figure 9. Relationships in the consumption process of the theatrical tour .................... 33
Figure 10. Research Methodology .............................................................................. 36
Figure 11. Map of the SGW ....................................................................................... 43
LIST OF ILLUSTRATIONS

Illustration 1. The SGW guides .................................................................45
Illustration 2. The SGW guide’s costume ................................................45
Illustration 3. Tourists’ gathering at the meeting point of the SGW ................46
Illustration 4. Tourist meets the guide ......................................................46
Illustration 5. The SGW guide and tourist face-to-face contact ....................48
Illustration 6. The SGW guide during the performance ..............................48
Illustration 7. Guide – tourist interaction ................................................49
Illustration 8. Guide – tourist interaction .................................................49
Illustration 9. Guide is burning the branch of fir in front of the crowd/
  Guide- tourist interactions .................................................................50
Illustration 10. Guide is burning the branch of fir in front of the crowd/
  Guide- tourist interactions .................................................................50
Illustration 11. Guide uses the cane in the performance ............................50
Illustration 12. Guide uses the cane in the performance ............................50
Illustration 13. Tourists follow the guide ................................................51
Illustration 14. Tourists follow the guide ................................................51
Illustration 15. Tourist reaction on guided performance ............................51
Illustration 16. SGW guide’s theatrical element .......................................51
Illustration 17. Promotional material ......................................................53
1. INTRODUCTION

1.1. Problem statement

The field of tourism is a research field where experience has long been fundamental for its consumers. In modern society people look for memorable consumption experiences that can affect them for a long time and might even change them (Pine and Gilmore, 1999; Mossberg, 2003a). As emphasised by Buechner (cited by Neumann, 2002, p. 8), consumers “will forget what you said, but they will never forget how you made them feel” (p. 8). Likewise Schulze (1992) recognizes that people are experience-oriented in their actions and the search for experience has become an important aspect in everyday life.

According to Pine and Gilmore (1999) experiences are “events that engage the individual in a personal way” (p.12). Pine and Gilmore (1999) focus on what the experience does to the customer in relation to the consumer’s feelings and identify four realms of experience: entertainment, education, esthetics and escapism. Wolf (1999) claims that products without an entertainment component will not survive in the future. In a similar manner Föster and Kreuz (2002) indicate that creation of experience is a good opportunity to differentiate products or services.

This research paper focuses on the factors creating tourist experience in guided tours. Organization of guided tours is an important service provided by the tourism industry (Zillinger et al. 2012). The role of tourist guides has been extensively studied in the tourism literature (Schmidt, 1979; Holloway, 1981; Cohen, 1985; Hughes, 1991; Pond, 1993; Weiler and Davis, 1993; Haig, 1997; Bras, 2000; Ballantyne and Hughes, 2001; Howard et al. 2001). The literature presents various concepts of how tour guides are important in a sense of interaction with the tourist (Holloway, 1981; Bruner, 2005; Tucker, 2007; Haldrup and Larsen, 2009; Jonasson and Scherle, 2012; Larsen and Meged, 2013), their performance (Fine and Speer, 1985; Richards, 2011; Zillinger et al. 2012; Overend, 2012; Williams, 2013) and creating a tourist experience (Holloway, 1981; Arnould and Price, 1993; Wang, 1999; Mossberg, 2003a; Tarssanen and Kylänen, 2005; Tran and King, 2007). Although many researchers have investigated the tour guide role concerning the destination image (Cohen, 1985; Katz, 1985; Uzzell, 1989; Beck and Cable, 1998; Dahles, 2002; Zhang and Chow, 2004; Bruner, 2005; Wang, 2006), the phenomenon of guided tours as an experience intensive product has not received much attention (Zillinger et al. 2012).
The creative component of the tour plays a significant role and has become a creative arena for the development of skills and theatrical performance (Richards, 2011). One of the keys to developing creative experiences is the desire of tourists to be immersed in the “local” way of life. This, therefore, creates a demand for stories in tourism, and particularly in tour guiding. Convincing stories told by a good tourism storyteller have the ability to engage tourists both intellectually and emotionally with the destination, and to make the tourist’s visit personal, relevant and meaningful for him and the tourist gets a memorable experience (Holloway 1980; Uzzell, 1989; Beck and Cable, 1998; Wang, 1999; Mossberg, 2003a, 2003b). Theatrical elements of a guided tour such as the guide’s performance, stories, interactions between guide and tourists, and rapport between tourists make a theatrical guided tour different from any other guided tour.

Tourists get a feeling of belonging and get involved in the theatrical performance, which strengthens the experience. Hein (1998) and Hooper-Greenhill (1999) indicate that the elements of theatrical performance applied to the museum environment are a useful method for encouraging and improving relationships with the public. However, research about guided tours has not adequately addressed the issue of the interactions between guides and tourist.

This study is initiated to fill the gap in knowledge about how the interactions between the guide and tourists participating in the historical city guided tours influence the tourist experience. Tourists see sites through the eyes of the guide who plays an important role in a creating their experience. The guide is the one who is responsible for the quality of the tour and provides a meaningful performance (Holloway, 1980; Overend, 2012).

The thesis explores the factors, which make the historical theatrical guided tours attractive for tourists. It focuses on guides as key figures in the theatrical tour performance. Knowledge about the role of guides in developing tourist experiences during the historical theatrical tours would help better understand why tour guides should be an important element in the tourist experience during the consumption process. Moreover, tour guides play an important role in promotion of tourist attractions. Specifically, tour guides participate in promotion of the historical theatrical tour by educating tourists about the elements of cultural and historical heritage of the destination constituting the tour and providing interpretative insights (Hu, 2007). Therefore, the role of the tour guides in promotion of historical theatrical tours should be clearly defined in the marketing strategy.
This research paper uses the case study of the Stockholm Ghost Walk (SGW). SGW is a historical theatrical guided tour in Stockholm Old Town. It was founded in 2005 and ever since it has become a leading theme walk in Stockholm. According to the tour organizers, the tour is unique in terms of high standards of tour organization and standards of the guides’ work.

Tour guides are the only persons whom the tourist interacts with during the tour and they make a significant impact on the tourist experience (Schmidt, 1979; Holloway 1981; Ap and Wong, 2001). The SGW is the one of the most popular historical theatrical walks in Stockholm among tourist and it is a good example to be explored.

By assessing the role of the tour guides in creating the tourist experience through their interactions with tourists in the SGW this study will help develop a better approach in creating an optimal tourist experience in historical theatrical guided tours.

1.2. Purpose and research questions

There is a dilemma between mass tourism and creative tourism. Tourists participating in guided tours are the part of mass tourism, but in alternative tours they are involved in the performance and get a memorable experience. McGehee (2002) claims that the potential power of alternative tourism is to change individuals and to provide ways to create and establish relationships that extend beyond the brief experience itself. The guides are of utmost importance in terms of which messages are conveyed and how, and which images of a destination are projected on to the tourists (Schmidt, 1979; Holloway, 1981; Cohen, 1985; Pond, 1993; Haig, 1997; Bras, 2000). By introducing the theatrical elements into the guided tour performance the tour guides facilitate the experience of mass tourists and encourage them to be creative. The tourists themselves are usually active on guided tours: they seize the opportunity to ask questions and interact in other ways to get the most out of the guided performance (Holloway, 1981; Edensor, 2000, 2001; Bruner, 2005; Tucker, 2007; Haldrup and Larsen, 2009).

The aim of this study is to evaluate the contribution of the guide’s performance in creating the tourist experience through the interaction with tourists by way of using theatrical elements in the historical guided tours.

Arising from this general aim were a number of interrelated sets of questions relating to why tourists are considered as participants in theatrical tours and how the creative aspects of the tour can change interactions between actors during the performance.
The objective of the study is to have a better understanding of the interactions between the guide and tourists participating in the historical theatrical city guided tours. Therefore, the aim of the research is to answer the following questions.

- How does a theatrical performance enhance the experiential component of the historical guided tour?
- What role do guides play in the tourist experience during the historical theatrical city guided tours?
- How does a guide’s performance influence the marketing strategy of the historical theatrical tours?

The answers of the research questions will help contribute to the existing body of knowledge on the role tour guides play in creating tourist experience through the interaction with tourists during their performance in historical guided tours. The emerging findings can also help improve marketing strategies for historical theatrical tours.
2. LITERATURE REVIEW

2.1. Tourism experience


Tourism literature offers different definitions of tourism experience. Boorstin (1964) states that it is a popular act of consumption, and a contrived, prefabricated experience of mass tourism. In contrast, MacCannell (1973) believes it to be an active response to the difficulties of modern life, arguing that tourists are in search of “authentic” experiences in order to overcome the difficulties. This term refers to the staging of local culture to create an impression of authenticity for a tourist audience. However, Boorstin (1964) and MacCannell (1973) both highlight the significance of the experience for individuals and for their societies. People use their holidays to experience a different way of life, learn how a destination differs from their own and discover places that remain untouched by modernism and still maintain traditional methods and ways of life. As a result, tourists display a fascination for other people’s real lives.

Cohen (1979) defines tourism experience as the relationship between a person and a variety of “centers” such as the meaning of the experience, which is derived from a person's worldview, depending on whether the person adheres to a “center”. Studies of Hamilton-Smith (1987), Nash (1996), Page (1997), Pearce (1982), Ryan (1993, 1997), Smith (1989), Urry (1990), and Yiannakis and Gibson (1992) refer to Cohen's modes of tourism experience. Based on the prior studies, Ryan (1997) proposes the definition of tourism experience as a multifunctional leisure activity, involving either entertainment, learning, or both, for an individual.

There are two general approaches to the study of the tourist experience: the social science approach and the marketing/management approach (Quan and Wang, 2004; Volo, 2009).
The **tourism social science** is focused on the “peak touristic experience”—usually derived from attractions and being the motivator to tourism—as contrasted with the daily life experience. Primarily, the tourist experience is studied from a phenomenological approach, which focuses on the subjective experience from the common-sense standpoint of the naïve tourists (Cohen, 1979; Polkinghorne, 1989; Ryan, 1997; Tung and Ritchie, 2011; Hayllar and Griffin, 2005). Boorstin (1961) and MacCannell (1973) argue that the tourist industry often provides staged or inauthentic experiences and fake history that a naïve tourist searching for authenticity, accepts as real. The essence of the phenomenological method is to describe the meaning of an experience from the worldview of those who have that experience, and as a result attach a meaning to it (Kvale 1996; Ray 1994; Stewart 1990). As an example the overseas travel experiences of backpackers can be drawn upon. Through awareness of others’ worldviews, backpackers become conscious of their own worldviews through exposure to differences and similarities. Interactions with local residents and fellow backpackers challenged their existing worldviews creating a level of awareness they deemed would not have existed without those experiences (Kanning, 2008). Secondly, the tourist experience is treated from a Durkheim’s concept of collective representation, which centers around the way that tourism scholars are influenced by their affiliations with particular classes, genders, religions, nationalities, disciplines, institutions, organizations, or research traditions. The tourist experience is equated to a quasi-religious, pilgrim age-like sacred journey, which offers opportunities of escape from daily drudgery, constraints, anomies, and profane responsibilities (Hennig, 2002) and of experiencing freedom (Graburn, 1989; Hennig, 2002; MacCannell, 1973, 1976; Vukonic, 1996). Thirdly, there is an approach that regards the tourist experience as an institutional pleasure-seeking activity, which unconsciously contributes to the maintenance of the status quo. Thus, just like religion is regarded by Marx as the opiate of the masses, the tourist experience is similarly treated as the opiate of modern tourists (Van, 1980).

From a **marketing/management** approach, a tourist is completely regarded as a consumer (McCabe, 2002). Thus, the tourist experience is studied from a consumer behaviour approach (Moutinho, 1987; Swarbrooke and Horner, 1999; Woodside et al. 2000). One of the foci is also placed on the service quality experienced by tourists, such as hospitality, accommodation, and transportation. The literature mostly focuses on the efficiency of consumer experiences or
behaviours, without fully considering the relationship between supporting consumer experiences and peak touristic experiences (Quan and Wang, 2004).

The tourism experience is lived by several agents: tourists, the local population and tourism service providers (Kastenholz, 2012). Tourists take an active role in defining their experience, starting with the process through information seeking and imagining before traveling (Gnoth, 2003). According to Knutson and Beck (2004) the nature of tourists' participation during the experience either active or passive is fundamental to the way they remember it. The local community may also play an active role in creating the tourism experience, helping tourists to discover and enjoy a more intense experience of these places (Kastenholz, 2012). Service providers also play a role in shaping the tourism experience, for example by designing the physical environment of service provision (Knutson and Beck, 2004).

2.1.2. Developing creativity in tourism experience. According to the experience economists Pine and Gilmore (1998, pp. 101-2), experience tourism may be analyses as four sub-categories on the basis of travellers’ active or passive behaviour when participating in the experience tourism service. Participation is varied from an active merging with the product or merely by standing.

Tarssanen and Kylänen (2005) introduced the model of the experience triangle (Figure 1). The model presents experience tourism and tourist’s experience from two perspectives: (1) from the levels of specific elements of the product/ service and (2) customers’ own experience. Experience triangle model have six themes, which are individuality, authenticity, story, multi-sensory character, contrast and interaction. Ihamäki (2012) extended this model and brought one theme motivation to be creative.

The first element of a product/ service is individuality in the experience triangle. Individuality presents the products’ own superiority and uniqueness, which asserts that there is no other exact same product. Authenticity in the context of experience products/ services relates to the credibility of the product/ service. The product should be based the culture of its implementers so that they sense the product’s cultural legitimacy. “The customer in the dialogue with the product defines authenticity, and the commercial success is one effective indicator on product authenticity” (Tarssanen and Kylänen, 2005 pp. 138-9). The story is closely linked with the authenticity. Story binds together all the elements of experience and gives meaning and
significance to it. Story is the clue of an experience product/service and a reason for the customer to buy it (Tarssanen and Kylänen, 2005). Multi-sensory character element assesses the product/service capability of being experienced through as many senses as possible. Contrast refers to the difference from the perspective of the client. The product must be different from the customer’s everyday routines (Tarssanen and Kylänen, 2005). Interaction represents the relation between the customer, the guide and the other travel participants.

Figure 1. Model of the experience triangle (from Tarssanen and Kylänen, 2005, pp. 135-6)

Ihamäki (2012) claims that the element of motivation to be creative has presented the activity of the tourist to be creative and also the possibility to get satisfaction experience. Motivation to be creative arises from a community of hobbies and similar activities. People are also motivated to be creative because it gives them an active role and provides a creative tourist experience.

Increasing mobilities and growing amount of technologies that support creativity have led to the emergence of a Creative Class (Florida, 2005). Florida (2002) calls the creative class “a fast-growing, highly educated, and well-paid segment of the workforce on whose efforts corporate profits and economic growth increasingly depend” (Florida, 2002, p. 64). Creative Class members have distinctive experiences that blur the boundaries between everyday and touristic life. Florida (2005) and Pink (2005) claim that the touristic experience of the Creative Class has to be conceptualized differently from the traditional way. They suggest that the post-materialist values, emphasising individual self-expression and quality of life concerns, and
conceptual thinking of the Creative Class lead to creative exploration of people, place, activities, and things. Their places of dwelling are creative, their urban city streets are alive, and their urban destinations and nature-based experiences are rich, participatory stories, narrated and shared through multiple media. Social capital is being replaced with “creative capital”, and diversity and innovation are cherished values (Florida, 2002). These values directly translate to tourism experiences (Gretzel and Jamal, 2009).

The paper by Richards and Wilson (2006) considers the role of creativity in tourism practice and process. The concept of “creativity” can be defined as being “inventive, imaginative; showing imagination as well as routine skill” (“Creativity”, 2014) and according to Chartrand (1990, p. 2), “[individual] creativity occurs when an individual steps beyond traditional ways of doing, knowing and making”. Richards and Wilson (2006) claim that “creativity” is becoming as fundamental as “culture” was in the latter years of the 20th century.

Creative tourism appears to meet a need from tourists to develop a more active and longer lasting form of experience (Florida, 2002; Richards and Wilson, 2006). In the concept of creative tourism, creativity should be an attribute of the production process as well as the consumption process. Creative tourism does more than add a creative element to the tourism product. It has to involve the creative use of the product to provide creative experiences for tourists.

2.2. Creative tourism

According to UNESCO, creative tourism is travel directed toward an engaged and authentic experience, with participative learning in the arts, heritage, or special character of a place, and it provides a connection with those who reside in this place and create this living culture (UNESCO Creative Cities Network, 2006). Following the same path Richards and Raymond (2000, p. 17) define creative tourism as “tourism which offers visitors the opportunity to develop their creative potential through active participation in courses and learning experiences which are characteristic of holiday destinations where they are undertaken”.

Richards (2001) claims that creative tourism focus in terms of time on past, present and future, in terms of culture - on high, popular and mass culture and as a form of consumption it chooses experiences. Activities such as cooking, drawing, music and other courses on specific topics that allow for the creative involvement of the tourist can be good examples of creative
tourism products. Also the increase in interactive displays in museums and other tourism attractions exemplify that learning through doing is gaining ground.

Richards (2001) introduced the term ‘creative turn’, what involves intervention strategies, the development of creative practices in tourism and the rise of creative tourism as a distinct field of tourism development (Richards and Wilson, 2006; Russo and Van der Borg, 2010). The ‘creative turn’ in tourism brings immediately to mind the upsurge of opportunities for tourists to learn new skills and undertake recognizably creative activities (Cloke, 2007). This creative turn has affected tourism and tourism has itself become a creative arena for the development of skills and performance (Richards 2011).

Richards and Marques (2012) claim that creative tourism can be seen in numerous situations where visitors, service providers and the local community exchange ideas and skills, and influence each other in a synergetic way. A common feature, Richards and Wilson (2006) highlight the active involvement of tourists in a process. In their research, Richards (2010b) indicates that active involvement in creativity makes a deeper impression on tourists.

In a similar manner Richards and Wilson (2006) add that one of the keys to developing creative experiences is to allow participants to develop their own narratives and draw upon their own imaginative potential. It is therefore increasingly important to provide tourists with the raw materials from which to construct their own narratives. Creative tourism can include the multi-sensory experiences that new tourists seek (Ihamäki, 2012). Moreover, Mossberg (2001) adds that experiences are enhanced by including an element of surprise, something extra apart from what the customer expects, which leads to a “wow-reaction”.

Pine and Gilmore (1999) assert that providing a context, in which the experience becomes a framework for learning, can transform the tourists themselves. Creative tourists are engaging in a process of self-development which should lead onto the next stage of value creation – that of “transformations”(Ihamäki, 2012). If tourists are transformed by their creative experiences that mean that their experiences are authentic and different for them, even if undertaken in a ‘familiar’ or ‘placeless’ environment (Richards and Wilson, 2006).

### 2.2.1. Forms of creative tourism.

Creative tourism involves the bilateral relationship between producer and consumer; it can also be a way of developing very specific relational links related to the interests of the individuals involved (Richards and Marques, 2012).
Richards (2009) claims that creative tourism is not a single model of tourism development, but rather a broad range of different possible approaches to engaging tourists with creative experiences (Figure 2). Richards (2009) highlights two basic modes of implementation of creative tourism:

1) Using creativity as a tourist activity
2) Using creativity as backdrops for tourism

Figure 2. Forms of creative tourism  (from Richards, 2011)

The first model emphasises the active engagement of tourists in creative activities in the destination. The second model emphasize that the creative lives can make a place attractive to be in, even if the tourists themselves don’t ‘do’ anything creative themselves.

There are also different types of experiences and products, which can be offered to the creative tourist. The research on the relationship between tourism and creativity by Richards (2009) suggests that there are a number of ways in which they can be linked to enhance the tourism product and the visitor experience (Table 1).

These types of creative experiences can be delivered in a variety of ways and organisation structure, including the creation of networks, itineraries, courses and events (Richards, 2010a).
Table 1. Types of creative tourism experiences (from Richards, 2009)

<table>
<thead>
<tr>
<th>Experience</th>
<th>Delivery</th>
</tr>
</thead>
<tbody>
<tr>
<td>Learning</td>
<td>Workshops</td>
</tr>
<tr>
<td>Tasting</td>
<td>Experiences&lt;br&gt;Open ateliers</td>
</tr>
<tr>
<td>Seeing</td>
<td>Itineraries</td>
</tr>
<tr>
<td>Buying</td>
<td>Shop window</td>
</tr>
</tbody>
</table>

2.2.2. Examples of creative tourism development. Creative Tourism Networks. Collaboration and networking between producers is extremely important (Richards, 2010b). According to Richards (2009, 2010) the most developed creative tourism network is in the city of Nelson, New Zealand, where Creative Tourism New Zealand has been established as a network of creative businesses offering products to tourists. The network provides a wide range of creative experiences, including bone carving, Maori language classes, weaving, felting and woodwork and New Zealand gastronomy. The focus of the network is on learning experiences, with a range of hands-on workshops run by local tutors (Raymond 2007).

Creative Spaces. Creativity needs space, and creative destinations make innovative use of their spaces to facilitate creative tourism, this also applies to the area of accommodation (Richards, 2009). In Barcelona, different forms of accommodation have tapped into the creative sector to develop new experiences. The Chic and Basic hotel has staged fashion shows, using its individually-designed bedrooms to showcase the products of young local designers (Richards, 2009, 2010).

Cultural and creative events. Cultural and creative events are a particularly useful vehicle for the development of creative tourism (Richards, 2009, 2010). They involve different stakeholders and can encompass a range of experiences catering to different consumer and producer needs. As Sedita (2008) has suggested, events can also act as a catalyst to bring different networks together, exploiting the ‘structural holes’ that exist to develop new forms of collaboration and new products and experiences (Richards, 2010b).
Many of the new types of events being developed are not just about passive audience attendance, but the active involvement in creative process (Richards, 2010a). In the district of Barcelona, for example, a local festival “The Festes de Gràcia” has been developed into a major celebration for the whole city. The decoration of local streets by residents, using recycled materials, is the key element of the event. Each street is themed, and a high level of creativity is involved in creating new spaces from discarded items such as water bottles and milk cartons. (Richards, 2009, 2010). The audience takes an active part in producing the experience.

Creative backdrops. Many cities have a reputation of being ‘creative’ in one-way or another (Richards, 2009, 2010). In many cases, the creativity is experienced by the visitor through the general atmosphere of the place as a whole. This strategy is being employed in Shanghai and Beijing, as newly developing creative clusters (Richards, 2009, 2010).

Cultural Itineraries. Cultural itineraries represent a possible mixture between tradition and innovation, a connection between local culture and external influences (Messineo, 2012). They are conceived both as a contemporary use of the past, where the use of what is past, present and future is linked to the mass culture according to different experiences and transformations, in a sustainable way for the local communities (Majdoub, 2010).

Cultural itineraries can enhance cultural heritage, establish relationships between communities, regions and external actors, communicate and diffuse values and common inspirations, and export competences and knowledge, or savoir faire (Messineo, 2012).

Cultural itineraries can also be a means of creative themed tours, historical walks, enticing visitors to participate in cultural activities in a specific region. Thematic routes are attached to attractions organically tied to the geographical space (Zabbini, 2012). They emphasize the uniqueness and individuality derived from the geographical space by connecting attractions with similar characteristics.

Asero and Patti (2009) claim that quality wines can help to valorise and promote the Italian territories throughout the creation of tourist thematic itineraries, such as Wine and Food Routes (WFRs). Routes represent a form of alternative tourism and are a powerful instrument for developing a territory–production–tourism pattern. The WFRs also helps in the promotion of rural traditions and the typical agriculture and gastronomy of the various Italian localities.
A true sense of a place emerges when the tourist explore its cultural and historical attractions. New Hampshire offers cultural and historical itineraries, one of them is a “Footsteps of Lincoln”. This history itinerary shows the historic sites in New Hampshire, which are connected with Abraham Lincoln, who spent five days campaigning in New Hampshire in 1860 (“New Hampshire Division of Travel”, 2014).

In the network society, value is created through relationships and the circulation of relational and other forms of capital through networks. Creative tourism is a form of networked tourism, which depends on the ability of producers and consumers to tolerate each other and to generate value from their encounters. Creative tourists are “cool hunters” in search of creative “hot-spots” where their own creativity can feed and be fed by the creativity of those they visit (Richards and Marques, 2012).

2.3. Relationship marketing

The marketing mix management paradigm was developed to suit the needs of marketing during the peak of the industrial time. It was more about what the customer is offered rather than how the service is offered (Grönroos, 2000). Following this, Grönroos (2000) claimed that the traditional models of marketing management do not fit in a service context. The traditional approach to marketing, the so-called marketing mix, is too restrictive and simplistic to be very useful (Grönroos, 2000). Nowadays it is helpful only in some types of businesses, such as consumer goods industries, and even there it is questioned (Rapp and Collins, 1990; McKenna, 1991; Grönroos, 1999).

Relationship marketing has been proposed as the "newest" mainstream school in marketing (Sheth, 2002; Palmer et al. 2005). Kotler (1992) pointed out that companies must move from short-term transaction oriented goals to long-term relationship-building goals. Both academics and practitioners indicated that relationship marketing is good for business and yields improved business performance (Berry, 1983; Fuhrman, 1991; Gummesson, 1994; Morgan and Hunt, 1994; Izquierdo et al. 2005).

The relationship approach to marketing challenges many fundamental cornerstones of marketing, such as the definition of marketing variables, the marketing department as a useful organizational solution, marketing planning as an effective way of planning marketing resources (Grönroos, 1999).
Grönroos (1990) defines relationship marketing as a process “to identify and establish, maintain and enhance and, when necessary, terminate relationships with customers and other stakeholders, at a profit so that the objective of all parties are met: this is done by mutual exchange and fulfillment of promises” (p.138). Berry (1983) believes relationship marketing implies “thinking in terms of having customers, not merely acquiring customers” (p.25). Furthermore, relationship marketing is based on the on-going co-operation between the customer and the supplier (Finne and Grönroos, 2009).

Relationship marketing does not advocate increasing the customer base, but it propagates retention (Christopher et al. 1991). Therefore, it bridges the gap between quality, customer service and marketing (Figure 3).

The relationship philosophy relies on co-operation and a trusting relationship with customers and other stakeholders and network partners, on collaboration within the company (Grööros, 1996). Relationship marketing is a customer relationship management strategy designed to encourage strong, lasting customer connections to a brand (Berry, 1995; Takala and Uusitalo, 1996). The goal is to generate repeat sales, encourage word-of-mouth promotion and gather customer information. The key element of relationship marketing is the dialog between the firm and its customer (Grönroos 2000).

![Relationship marketing model](image)

**Figure 3. Relationship marketing model  (from Christopher et al. 1991)**

Marketing communications are activities that focus on making products or services visible in the marketplace (Schultz et al. 1993; Hutton, 1996; Keller, 2009). It involves communicating the right message to the right people through specific channels.
In services, both customers and employees are present and perform actions (Bitner, 1992). Beard (1996) discusses that customers should be viewed as participants during the service production instead of passive users. Customers can feel involved in the service process and it can affect their perception of the service given in a positive way.

Grönroos (2000) developed a communication circle to explain the complexity of messages a company sends out and the effect it has (Figure 4). First, the potential customer develops expectations of the offer. These expectations can originate from similar experiences, regular advertising, or other references. Then, the customer interacts with the company and experiences the service offered. Further, the experience is transferred to other potential customers and positive or negative word of mouth will spread, which in turn creates new expectations.

Figure 4. The communication cycle (from Grönroos, 2000, p. 270)

Kirby and Marsden (2006) describe word of mouth as a verbal, person-to-person communication between a receiver and a communicator, concerning a brand, a product or a service. The receiver perceives the message as non-commercial.

Word of mouth communication is based on consumers’ long-term expenses and behavioral commitment (Grönroos, 2000). Their word of mouth communication reflects the nature and value of their perception of relationship episodes of service encounters, as well as psychological comfort/discomfort with the relationship. It varies depending on the strength of the relationship.

Successful experience is the one that customers perceive as unique, memorable, long-lasting and likely to be experienced again. These messages are most often spread by word of mouth (Pine and Gilmore, 1999).

The marketing impact of word of mouth communication is usually substantial often greater than that of planned communication (Buttle, 1998; Mangold et al. 1999). It makes an influence
on the formation of expectations of existing and potential customers and is an important
determination of future purchasing behavior.

2.4. Guided tours

2.4.1. Guided tour. “Guided tours are multi-faceted, situationally designed and
continuously developed in order to meet needs from new audiences around the world” - Zillinger
(et al. 2012, p.1). According to Schmidt (1979) the basic elements of tourism are most sharply
accentuated and clear in the form of guided tour.

By the term guided tour Schmidt (1979) includes “all forms of tourism where the itinerary
is fixed and known beforehand, and which involve some degree of planning and direct
participation by agents apart from the tourists themselves” (Schmidt, 1979, p. 441).

In tourism research, guided tours have not received the attention they deserve. In contempt
of the importance for tourism, guided tours have hitherto been of only limited interest to
academics in tourism and in neighbouring fields (Hollow
ay, 1981; Cohen 1985; Zillinger et al.
2012). Compared to other fields of professions, guides have been institutionalized – and have
institutionalized themselves – only to a small degree (Widtfeldt, 2010).

Despite that there is a branch of study that investigates and measures the guide’s impact on
and importance to guided tours (Lopez, 1980; Almagor, 1985; Geva and Goldman, 1991;

Schmidt’s (1979), Holloway’s (1981) and Cohen’s (1985) studies on guiding belong to the
classical work in the field. Pond (1993) studies the visitors’ satisfaction with the guide. The
tourists themselves and their active role are considered by Bruner (2005). Schmidt (1979) definedour functions of guided tours. First, tourists do not have to choose themselves which sites to visit
in a situation with time limits. Second, guided tours can act as a compromise for the individual
group members if they travelling in a group. A third function of the guided tour is that it can
make educational contributions lasting; it is a safe way to get to know a new place. Finally it
combines the opportunities for adventurism, novelty, escape and educational experience such that
they remain within safe limits.
### 2.4.2. Actors of the guided tour

The guided tour is performed by multiple actors who play their roles in the performance. Guided tour literature focuses on the role of guides in the tour and also mentions the tourist in the tour consumption process (Holloway, 1981; Cohen, 1985; Pond, 1993; Schmidt, 1979; Hughes, 1991; Weiler and Davis, 1993; Bras, 2000; Howard et al. 2001; Ballantyne and Hughes, 2001; Best, 2011). Little research has investigated the role of the other actors of the tour who may participate throughout the tour and sometimes play “walk-on” roles, entering and leaving the performance.

Zillinger (et al. 2012) describes a tour guide as a leader who stops at certain places, may perform a mixture of rehearsed and improvised rituals, shows the way, points things out, tells tourists what to look at, and where to position themselves to view the attraction. The guide is at once a performer and an interpreter, at the centre of the experience (Overend, 2012). The Professional Tour Guide Association of San Antonio believes that the secret to a successful tour guide is “loving the subject and the people we present it to” (The Professional Tour Guide Association of San Antonio website).

Tourists see sites through the eyes of the guide, where the guided tours have a great deal of power over tourists. In a similar manner Overend (2012) claims that tourists’ guides construct sites. Guides have to make sure they know various ways to lead the guest’s experiences (Tarssanen and Kylänen, 2005). Mossberg (2007) continues to support this theory and presents the role of the guided tours as an innovative way of designing visitor experiences.

Guides are inducted into the community as friends and team players. They are presented as “an impresario who facilitates the enactment of vaguely familiar cultural scripts, helping participants to transform experiences into treasured, culturally construed memories of personal growth, challenges, overcome, teamwork, and perseverance.” (Arnould and Price, 1993, p. 24)

The role of the tour guide is discussed by Ap and Wong (2001), they claim that tour guides are front-line players in the tourism industry, they are responsible for the impression and transformation the tourists' visit from a tour into an experience. Pond (1993) asserts that the tour guide plays the role of an ambassador and helps tourists to understand the places they visit. In a similar manner Tran and King (2007) see guide’s role as a key role in audience engagement.

It is a multifaceted role (Holloway, 1981), which may be composed of a number of sub-roles. Typical sub-roles include types such as “information-giver and fount of knowledge”, “teacher or instructor”, “motivator and initiator into the rites of touristic experience”, “missionary
or ambassador for one’s country”, “entertainer or catalyst for the group,” “confidant, shepherd and ministering angel,” and “group leader and disciplinarian” (Holloway, 1981, pp. 385-386).

Black and Weiler (2005) conclude ten key roles of the guide in a guided tour. They emphasize the role of interpreter (Schmidt, 1979; Holloway, 1981; Cohen, 1985; Hughes, 1991; Pond, 1993; Weiler and Davis, 1993; Haig, 1997; Bras, 2000; Ballantyne and Hughes, 2001; Howard et al. 2001), suggesting that tourists gain their information from a range of sources such as signs and brochures as well as experiences; face-to-face interpretation is widely acknowledged in the published literature as a key role of a guide. The same studies also mention the roles of information giver and nine out of them identify the roles of leader, motivator of conservation values and social catalyst. Other roles mentioned by at least four authors include that of cultural broker/mediator (Schmidt, 1979; Holloway, 1981; Cohen, 1985; Hughes, 1991; Pond, 1993; Bras, 2000; Howard et al. 2001), navigator/protector (Schmidt, 1979; Holloway, 1981; Cohen, 1985; Bras, 2000; Howard et al. 2001; Ballantyne and Hughes, 2001), tour/group manager (Cohen, 1985; Hughes, 1991; Weiler and Davis, 1993; Haig, 1997; Bras, 2000), public relations representative (Holloway, 1981; Cohen, 1985; Pond, 1993; Bras, 2000) and facilitator of access to non-public areas (Cohen, 1985; Haig, 1997; Bras, 2000; Howard et al. 2001).

In consideration of another main actor of the guided tour – tourist, McCannell (1976) developed a typology of them. He divided the tourists into sub-categories of the drifters, the explorers, the individual mass tourist and the organized mass tourist. According to McCannell, tourists on guided tours belong to the category of organized mass tourists.

Wickens (2002) developed a typology of five different micro-types of British holidaymakers in Chalkidiki in Greece – the cultural heritage type, the raver type, the Shirley valentine type, the heliolatrous type and the Lord Byron type. He argues that the tourists negotiate their roles, and while holidaymakers are committed to the individual mass tourist role arranged for them by the industry. Uriely’s (2005) study on backpackers’ roles also shares this view.

The guided tour is a performed practice and the tourists do not only engage in individual, negotiations of meanings, they also negotiate meanings and content with the other actors on the stage (Holloway, 1981; Bruner, 2005; Tucker, 2007; Haldrup and Larsen, 2009). Tourists are actively performing individuals who negotiate and shape a tourism performance according to their habits and the situation at hand (Edensor, 2000, 2001).
Following from this, Haldrup and Larsen (2009) suggest that the relation between producers and consumers of tourism is dialectic, rather than structured by the guide (Jonasson and Scherle, 2012; Larsen and Meged, 2013). The service provider or experience producer can act only up to a certain point. Tourists have the knowledge and the power to choose which places as in tourist destinations (Giddens, 1984; Zillinger, 2007). In the same manner Tarssanen and Kylänen (2005) claim that clients define their own meaningful experience, but they point to background factors of the client such as his or her cultural background, as a factor that is also important to consider.

Participants of a tour want to be part of the transformation of the landscape they want to explore. Proponents (Ritchie and Crouch, 2000; Pons, 2003; Ek et al. 2008; Urry and Larsen, 2011) of the “performance-turn” in tourism theory have argued that the tourist is involved physically, mentally and emotionally.

Apart from the guide and the tourist, there is often a driver and sometimes a tour manager or a tour escort, or an interpreter, who participate throughout the tour. They may influence the performance or the relationship between guide and tourists.

Holloway (1981) examines the relationship between guides, drivers, and the passengers in case of the coach excursion. He emphasizes that the guide and driver work together as a team. The driver is an information-giver (Holloway, 1981). Schmidt (1979) states that tour coordinators, hosts and hostesses, and tour guides act as buffers between tourists and the social environment, arranging transport, interpreting, and handling problems which might arise.

Behind the scenes, professionals such as the employer’s representative from an incoming tour agency or an excursion manager from a cruise ship can also influence the experience of the guided tour. They enter the scene, interact and then leave the performance stage. Some actors function as sights, such as the royal guard or street musicians. Finally, some actors are extras, such as the local inhabitants and other tourists who are part of the experience by their mere presence.

Figure 5 depicts actors on a guided tour where the guide and tourist play the leading, and the driver, tour manager, escort and interpreter play major roles. Behind the scenes represent employers’ representatives from an incoming bureau and a cruise ship and extras as local inhabitants and other tourists.
2.4.3. Types of guided tours. Guided tours can be categorized using a number of different criteria, including purpose, settings and environment (Pond, 1993; Black and Weiler, 2005), subject matter, length, types of clients and activity, reflecting the heterogeneity of the guiding industry (Weiler and Black, 2014). As an example Gerd (1928) made a classification of the guided tours based on the selection of the main features that define the nature of conducting tours (Figure 6). He defined six categories of guided tours selected by a subject matter, the number of participants, the venue, the travel mode, length and the form of holding it. By the subject matter guided tours are divided into sightseeing and thematic tours.

Sightseeing tours usually are polythematic; they use historical and contemporary material. They highlight historical and cultural monuments, natural sites, site of the famous events of importance of the city to give a general idea of the visiting place. Sightseeing tours are similar to each other. They generally include stories of the historical development of a particular place. In contrast, thematic tours are devoted to one subject to disclosure. Thematic tours are built on a strong story created from the site’s most significant recourses – its architecture, collections, historical context, and the life stories of those who lived, worked, and visited there (Levy et al. 2001). Thematic tours are divided into historical, industrial, environmental, art, literary and architectural tours (Gerd, 1928).

There is no agreed upon typology of guided tours based on these or any other characteristics (Weiler and Black, 2014). Weiler and Black (2014) present a number of types of guiding as aligning with well-known tourism genres and settings (Table 2). This typology reflects...
a contemporary picture of tour guiding. Although, an individual tour guide does not necessarily work in only one genre and its specific categories as their roles and responsibilities are complex and may vary with a number of variables, such as site, season or employer (Weiler and Black, 2014).

Guided tours can be designed in combination with other types of experiences by adding different values and experiences such as fishing and hunting tours, personal training in combination with trekking or wild life expeditions (Berger and Greenspan, 2008; Haukeland, 2010).

Table 2. Tourism genres, settings and corresponding types of tour guiding (from Weiler and Black, 2014 p.8)

<table>
<thead>
<tr>
<th>Tourism genre</th>
<th>Setting</th>
<th>Type of tour guiding</th>
</tr>
</thead>
<tbody>
<tr>
<td>General or mass tourism</td>
<td>Any (vary from one hour to day tours)</td>
<td>Generalist tour guiding</td>
</tr>
<tr>
<td>Group/ package tours</td>
<td>Any (usually extended and overnight tours)</td>
<td>Tour escorting/ extended tour guiding/ driver guiding</td>
</tr>
<tr>
<td>Nature-based tourism</td>
<td>Natural environments both land and marine based, including wildlife attractions such as zoos (vary from one hour to day and overnight tours)</td>
<td>Nature-based/ eco tour guiding</td>
</tr>
<tr>
<td>Adventure tourism</td>
<td>Natural environments both land and marine based (day and overnight tours)</td>
<td>Adventure guiding</td>
</tr>
<tr>
<td>Heritage/ cultural tourism</td>
<td>Heritage and historic sites, Heritage attractions and museums, Indigenous sites and host communities (vary from one hour to day tours)</td>
<td>Heritage interpreting/ guiding</td>
</tr>
<tr>
<td>City/ Urban tourism</td>
<td>Cities, towns, shopping areas, tourist attractions, industrial sites (vary from one hour to day tours)</td>
<td>City guiding</td>
</tr>
</tbody>
</table>

Figure 6. Classification of the guided tours (compiled by the author based on Gerd, 1928)
Considering city guided tours, it’s important to acknowledge that academic literature on urban tourism draws upon narrow definitions from sociological, ethnographical and urban studies. Consequently, theoretical developments are confined to specifically targeted urban tourism studies (Ashworth and Page, 2011). As a result, academic literature on the subject of historical city guided tours is not well investigated by the researchers.

There is a type of guided tours that includes creative component, provides a memorable experience and is worth paying attention to. The creative competent of the tour is playing a significant role in the industry. Benedikt (2001) describes the world as a predictable and fake place for life, and therefore people have become more dependent on created experiences. People want to preserve and cherish certain experiences, especially the ones they experience on holiday. Creative content has itself become a creative arena for the development of skills and theatrical performance (Richards, 2011). One of the creative content components is a theatrical performance of the tour guides and their way of communicating with tourists.

2.5. Theatrical performance

2.5.1. Theatrical performances in tourism. There have been few studies of tourism as a set of performances. MacCannell (1976) discusses the tourists’ search for authenticity and applies Goffman's theatrical metaphor to define the backstage productions that are performed as a masquerade of “authentic” local culture. In a similar manner, anthropologist Webb (1994) called explication of tourism as performance a “highly structured tourist art”, where Adler and Graham (1989) describes it as “performed art”. Richard Schechner (1996) called for a concern with "theatre for tourists" within the framework of performance theory.

In recent years, the use of performance as a metaphor for tourist practice has also been considered in the literature (Edensor 2000, 2001; Chaney 2002; Coleman and Crang 2002; Mordue, 2005). Balme (1998) examines the Polynesian Cultural Center performances in which authenticity is established and negotiated in tourist performances. The study suggests that any discussion of staging and authenticity in the context of tourist performance must address the spectator position as much as the actual performance objects (Balme, 1998). Tourism as performance can both renew existing conventions and provide opportunities to challenge them (Edensor, 2001).
Following a similar school of thought, Grove et al. (1992) argues that performance theory and theatrical elements should be applied to marketing considerations. In this case, service personnel are defined as actors, consumers as the audience, the physical environment as the setting, and the service enactment as theatrical performance. Following the same path Schechner (1988) compared business performance with theatrical performance and described the business strategy as drama, processes as scripts, work as theatre, and the offering as the performance. Theatrical elements thus apply to the process of creating services or experiences.

Kao, Huang and Wu (2008) apply theatre theory and propose a model to explore the effects of theatrical elements of theme parks where theatre and storytelling have been explored, using theatrical elements as engagement tools in museum spaces. The project by Alrutz (2011) experimented with applied theatre, drama/theatre for youth, and digital media as innovative tools, as a result it marked new and interdisciplinary efforts to deepen community engagement with the museum exhibition.

It is proposed by Kao, Huang and Wu (2008) that immersion, surprise, participation and fun are four essential experiential qualities for theme parks. Where immersion indicates the integration of consumers and experiences (Pine and Gilmore, 1999), surprise makes consumers feel fresh, unique and distinctive, direct participation is important for forming experiences (Schmitt, 1999) and fun is major purpose of attending theme parks (Moutinho, 1988). Kao, Huang and Wu (2008) have also introduced three very important theatrical elements that were found to be positively related to experiential qualities: the attractiveness of the scripts (actors), charm of the setting (stage), planning of activities (performance).

**Storytelling.** Storytelling defined by Sole and Wilson (1999, p. 6) as: “Sharing of knowledge and experiences through narrative and anecdotes in order to communicate lessons, complex ideas, concepts, and causal connections.” Mossberg and Nissen-Johansen (2006, p. 7) outline that storytelling is “the foundation medium by which we speak, think, develop our self-image and understand each other.”

Moscardo (2010) emphasizes the importance of storytelling by arguing that tourists create stories during their experiences and then present them to others as memories of the trip. Furthermore, storytelling shapes memories and impressions of events over time (McGregor and Holmes, 1999).
The quality of experiences is considered as “the key to success of tourism development” (Wang, 2006, p. 65). Stories become one of the unique selling propositions many destinations have at their disposal. Convincing stories told by good tourism storytellers have the ability to engage tourists both intellectually and emotionally with the destination, and to make the tourist visit personal, relevant and meaningful for them (Uzzell, 1989; Beck and Cable, 1998).

In a similar manner Sole and Wilson (1999) indicate that stories have the ability to touch people intellectually, physically, emotionally, and spiritually.

Bryon (2012) presented four major types of cultural tourism storytelling organizations: official guides, alternative guides, entrepreneurial guides, and relational guides. They have different target groups, and are also organized differently: official and entrepreneurial guides choose more often romantic imaginaries while alternative and relational guides are more naturalistically oriented.

Gummesson (2004) argues that storytelling has become an important tool in today’s marketing world and that the customer purchases different stories to fulfil different needs. Storytelling is also a powerful communication solution because people enjoy stories and tend to remember them. Mossberg and Nissen-Johansen (2006) further argue that word of mouth created from stories can be utilized in the marketing strategy to spread the image and the values about the company.

Concept of “living history”. Living history has been described as the presentation of an historical period by live actors who portray and “live out” the conditions of a particular time and place, largely through public events and other forms of staged reconstruction. (Mills and Tivers, 2000; Hunt, 2004) The actor takes a specific historical role and speaks “in character” (Robertshaw, 1997). In a similar manner Snow (1993) defines it as an extraordinary experience in virtuality.

Bruner (1994) indicates that living history can be a good way to learn about the past. Similarly, Goodacre and Baldwin (2002) also determine that authenticity need not be a barrier to the appreciation of “central truths” about the past: “contact with the living past is impossible and those living history interpretations in museums or at historic sites are as much illusions as any other form of peopling of historic space” (Goodacre and Baldwin, 2002, p. 59). Tivers (2002) believes that living history presentations display the encouragement of understanding of the past in the context of the present and does not relate so much to authenticity.
Hunt (2008) added that expressions of living history involve a reinvention of ideas, symbols, and gestures of a past epoch, which are ultimately related to myths and anticipated ways of historical portrayal. There is an opportunity in living history to fulfil the fantasy, to be somebody else.

Examples of living history include numerous living history farms, agricultural settlements, and the depiction of battlefields (Hunt, 2004). The main purpose of re-enacted events is to present an aspect of a culture’s past to an audience over a specified period as an event (Carnegie and McCabe, 2008). The best known case in Sweden depicting everyday life in the past is Skansen.

The paper by Hannam and Halewood (2006) takes a critical view of Viking heritage. Heritage here is defined as highlighting the historical past and archaeological significance, and festival is defined as highlighting a present embodied site of popular culture. Both past and present are entwined in the Viking experiences and both seek their own continuities with the past: heritage through notions of order and authority, and festival through notions of ambivalence, disruption, transgression and transience (Hannam and Halewood, 2006).

Viking festivals are a unique combination of two meaningful cultural themes: heritage and festival. Tourists may watch Viking history come alive or take part in activities in Viking villages offering re-enactments. (Destination Viking, 2014)

The paper by Hunt (2004) considers living history for participants as a form of “serious leisure”. The attraction of living history as educational or even theatrical dimensions cannot be ignored, but they are secondary to a particularly vibrant form of serious leisure (Hunt, 2004).

Hunt (2004) found that serious leisure is one of the main reasons people became involved in re-enactment plays. The study by Carnegie and McCabe (2008) confirms this and adds that social elements are important to all participants including the ability to meet new and like-minded people. A common feature, Tivers (2002) argues, is that most of the “performers” at sites undertake living history presentations as leisure activities which they choose to participate in.

Few studies link living history to life-style preferences (Jove, 2000; Jones and Symon 2001; Stebbins, 2001). The paper by Stebbins (1992) argues that continued participation in serious leisure can be explained using the “profit hypothesis”, whereby the rewards for participation, such as self-actualization or self-gratification, exceed the costs, such as embarrassment or anxiety.
Carnegie and McCabe (2008) consider living history as an important educational tool, and an important part of contemporary leisure life for participants and spectators as well as educators and historians. Through living history, the “actors” are drawn into an experience of heritage which may contribute both to a sense of identity and to an enhanced understanding of society, past and present (Carnegie and McCabe, 2008).

Bringing people into direct contact with historical facts, objects and re-created events thereby increasing their knowledge and appreciation of traditions (Getz, 1998).

The (re-) presentation of cultural heritage creates a unique set of interactions between landscapes, local communities, tourists and heritage organizations (De Bres and Davis, 2001).

2.5.2. Theatrical elements of a guided tour. The guide is a key figure in guided tours playing the performative role and developed in creative collaboration with the tourists (Fine and Speer, 1985). According to Williams (2013), the guided tour can be organized by performativity into the following categories: scenography, characterization, narrative, collective experience. With scenography, guided tours utilize the “staged” space that is arranged to be “as it was” at some point in the past. Characterization tours are based on people from the past and guides re-enact this by simply wearing a historical costume. Narrative guides uses storytelling with the purpose to educate the visitor and collective experience tours may use elements of practices associated with significant collective experience such as ritual.

Richards (2011) indicates that the tour guide role in a performance is developing a creative collaboration with the tourists. Similarly Williams (2013) said that the guided tour is not often regarded as a performance in the same way as a theatre performance.

In order to have a memorable experience, the tourist should be involved in the performance and interact with the guide (Holloway 1980; Wang, 1999; Mossberg, 2003a). Tourists who are involved have fun and get excited improving the experience. Geva and Goldman (1991) found that the tour guide’s performance is an important attribute to the success of the tour, while Mossberg (1995) noted that the tour guide was regarded an important element in selecting a guided tour. Overend (2012) supports it and indicates that sites are “performed” by the spatial stories of the tourist industry.

Tourist should not only receive information of the destination, but also feel connected and involved in the performance. As Coleman and Crang argue “instead of seeing places as relatively
fixed entities, we need to see them as fluid and created through performance” (Coleman and Crang, 2002, p. 1). Following the statement, Holloway explicates (1981, p. 389): “Each guide excursion, like a theatre performance, is a unique performance involving a different audience”. In order to succeed, the performance must involve an audience and capture its attention (Deighton, 1994). Coleman and Crang assert that tourism practices and places should therefore be understood as “events”, operating through the mobilisation and reconfiguration of space, “bringing them into new configurations and therefore transforming them” (Coleman and Crang, 2002, p. 6).

Overend (2012) discusses the ‘Performing of Illusion’ in connection to the spatial stories of the guided tour. He shows how illusions are negotiated and that tourists often make active choices about how they engage with the site. However, Jonasson and Scherle (2012) look at the production of spaces through the negotiation between representations and stories being told about the place that is visited. Authors indicate a deeper understanding in the performative aspects of guided tours.

Hein (1998) and Hooper-Greenhill (1999) indicate that theatries applied to the museum environment are optimal methods for encouraging and improving relationships with the public. The concept of dialogue assumes a large significance of intellectual exchange where modalities such as narrative and theatrical forms involve viewers in more interactive ways (Cataldo, 2011).

Larsen and Meged (2013) follow the same path by offering the format of a dialogic interaction between guide and tourist as very open, more like a discussion. It involves subtle bodily and verbal negotiations, fluid power-relations and interactions between guides and tourists, and tourists and tourists, where the audience sometimes takes control of the stage. Personal interactivity between the guide and tourist is the strong basis for gathering up physical environs, the facilities, the things done and seen and needs and wants of the customer for producing special experiences (Tarssanen and Kylänen, 2005). However, these perspectives have not adequately addressed the issue of the interactions between guided and tourist in guided tours, particularly in historical city guided tours.

The rise of the experience economy has led to an increased desire of tourists to be immersed in the “local” way of life, to learn and discover, and the wish to go behind the scenes of a tourist destination (Canadian Tourism Commission, 2004; Bryon, 2012). Consequently, a
demand for stories has emerged in tourism, particularly in tour guiding. Theatrical elements of the tour help tourists strengthen their experience in guided tours (Table 3).

Table 3. Theatrical elements of a guided tour

<table>
<thead>
<tr>
<th>Theatrical elements of a guided tour</th>
<th>Description/ details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Guide’s performance</td>
<td>Develop the creative collaboration with the tourists, involve the tourist into the performance</td>
</tr>
<tr>
<td>Stories</td>
<td>Spatial stories, stories about the place</td>
</tr>
<tr>
<td>“Dialog” between guide and tourists</td>
<td>Subtle bodily and verbal negotiations</td>
</tr>
<tr>
<td>Interactions between tourists and tourists</td>
<td>Bodily and verbal negotiations</td>
</tr>
</tbody>
</table>
3. CONCEPTUAL FRAMEWORK

3.1. Experiencescape model

Clawson and Knetsch (1966) indicate the recreation theory where they offer to define experience thought to comprise five sequential phases: anticipation, travel to site, on-site activity, return travel home, and recollection. In a similar manner Johns and Clark (1994) provide a “visitor perception audit” framework with a focus on the in-use experience. They outline five stages of a tourist journey: a pre-visit phase, arrival, entry, service experience, exit and follow-up. Where pre-visit emphasizes the impression obtained from the website, marketing material with the information on opening times, price, feedbacks from the social network’s channels. Arrival encompasses access to the site such as accessibility of parking, secondary transport to the entrance, maps and location instructions. Other factors such as queue lengths, payment methods, security and the exhibits including restrictions compose the entry stage. Service experience stage includes the quality and availability of guided tour, electronic media equipment, washroom and eating facilities. Exit offers marketing opportunities such as promotional campaigns with the purpose to encourage further visits by visitor’s friends, and road getaway. Follow up emails, texts or other contacts with visitors aim to remind visitors of their good experience by using different methods such as offering membership opportunities (Clawson and Knetsch, 1966).

In contrast, Mossberg (2003b) focuses on the processes that determine the experience. She has offered a model around the customer’s involvement where the customer plays a role in creating the experience in a continuous interaction with the company, while using the concept of the experiencescape (Figure 7).

Figure 7. Customer interaction with experiencescape (From Mossberg, 2003b, page 110)
The experiencescape is a space of pleasure, enjoyment and entertainment, as well as the meeting ground in which diverse groups move about and come in contact with each other (O’Dell, 2005). The concept of experiencescape has a parallel with the term “servicescape” introduced by Bitner (1992). Servicescape consists of factors that affect customer and employee satisfaction and behaviour. It is partly external factors such as landscape, parking and accessibility, as well as internal factors such as design, layout, decor and equipment sputtered. Mossberg’s work is (2007) based on the finding that the focus in tourism settings is on the tourist’s consumption and it is not limited to only one company. Mossberg suggests that the concept of servicescape should be substituted with the concept experiencescape. To be able to follow customer interaction with experiencescape in the time dimension author created Figure 8.

![Figure 8. Customer interaction with experiencescape in the time dimension](image)

In order to adapt and extend the visitor audit framework, each stage of the visitor journey can be viewed in tandem with five roles of the experiencescape in marketing presented by Mossberg (2003b). The first stage *pre-visit* during which the tourist makes a decision to buy a service experiencescape illustrates a visual metaphor of communication the enterprises offer. The customers usually cannot see the actual service before they buys it. Although the staff in the store and the store itself can represent the service. This role also expands on the next stage, *arrival*. At the *arrival and entry stages* experiencescape also attracts the right customer segments by controlling the internal and external environment on location. This can be enhanced by pleasant
music, design and good parking facilities as adjacent to the store. The store presents the understanding of the service.

At the service experience stage experiencescape plays a role of the positioning the organization and differentiating the company from competitors. Exploiting the store environment in communications with the customer is successful when it offers the customer an experience. This may involve creating a feeling of warmth or enjoyment of various kinds. Experiencescape can help stimulate the specific sense, which leads to customer satisfaction and improves the perception of a service quality. One more role of the experiencescape within the service experience stage is to influence customers’ and employees' feelings and behaviour. Participants’ behaviour during the visit is affected by physical environment where consumption occurs. Customers are affected even more when they are in the surroundings for a long time or if the visits take place at regular intervals. The physical environment in the experiencescape is important in conveying the values of the attraction that influences the reality of a service in the consumer's mind.

3.2. A framework for understanding the relationships in the consumption process of the theatrical tour

The tourist experience takes place within the experiencescape (Mossberg 2007). Shaw and Ivens (2002) argue that the experience is created from all of the different elements in the experiencescape. Physical environment, guide, the theme and other tourist are the elements of the experiencescape of a theatrical guided tour.

The meeting point of the tour and the surroundings during the tour route present physical environment in the theatrical tours. When entering the experiencescape, the tourist should enter a world that is different from the everyday environment (Mossberg, 2007). The physical environment of the theatrical tours should make a good impression on tourists and also create an atmosphere for a positive tourist experience (Heide and Grønhaug, 2006).

The employees are another element of the experiencescape (Shaw and Ivens, 2002). In the theatrical guided tours, tour guides are the first and in most cases the last person tourists meet on guided tour. Guides should “stimulate a variety of senses, create an experience that is personal, and try to involve the customers emotionally, physically, intellectually and even spiritually” (Föster and Kreuz, 2002, cited in O'Dell and Billing, 2005, p. 61).
The arena of the story is the experiencescape where the action takes place (Mossberg 2007). Themes and stories of the theatrical tours are a key element that can be a successful way to connect the theatrical tours to the place. Other tourists who are consuming the same services at the same time can also enhance the tourist experience (Lovelock and Wirtz, 1996).

The Figure 9 demonstrates a relationship between the experiencescape, guide, tourist and the theme of the tour in the consumption process.

Figure 9. Relationships in the consumption process of the theatrical tour

*Experiencescape – tourist.* Mossberg (2003b) present the strong relationships between experiencescape and tourist in a model built upon the assumptions that an experience is a process for a customer, that the staff and fellow customers (social dimension) are part of the context (experiencescape), and that interactions taking place between these elements all affect the customer’s emotions, absorption, and control.

Mossberg (2003b) emphasizes that the experiencescape should attract the right customer from the targeted customer segment, affect both employee and customer behaviour and emotions and be a visual metaphor for communication the enterprises offer. It affects both tourists and guides actions in the theatrical guided tours. Consequently, experiencescape is an important element that influences the reality of a service in the consumer's mind (Mossberg, 2003b).

*Guide – experiencescape.* As part of the experiencescape (Mossberg, 2003b), the guide is positioned to have significant impacts on tourists’ experiences at an attraction. The theatrical
tour guide’s appearance usually represents the story of the tour that started from the meeting point of the guided tour. Shaw and Ivens (2002) observe that employees’ behaviour can have an effect on the perception of the service and the company. The guide cannot create experiences, but can cleverly design and operate the experiencescape (Pine and Gilmore, 1999). The guide in the theatrical tours is presenting the experiencescape to the tourists by performing as a part of experiencescape.

*Guide – tourist.* The guide can be the most important sources of information for visitors (Schmidt, 1979; Holloway, 1981; Cohen, 1985; Hughes, 1991; Pond, 1993; Weiler and Davis, 1993; Haig, 1997; Bras, 2000; Ballantyne and Hughes, 2001; Howard et al. 2001). A guide in theatrical tours plays an important role in creating the tourist engagement using theatrical performance. An experience occurs when a memorable event is staged that engages the customer in a personal way (Pine and Gilmore, 1999; Mossberg, 2001). This means that the customer does not necessarily need to be entertained in order to have an experience; rather the focus should be on engaging the customer. Föster and Kreuz (2002) claim that guides need to be able to identify the visiting group’s preferred activity level and capacity for engagement. Than they should act and play their role as engagement figure in the consumption process of the tour.

However, it is important to mention that consumers themselves may interact with other consumers in the production process (Boom and Bitner, 1981; Riddle, 1986), which can also have a strong effect on the customer experience (Mossberg, 2001).

*Theme.* The theme shows the overall image of the consumption process of the theatrical guided tour. The theme is the underlying concept for everything staged in a particular place (Gilmore and Pine, 2002). It makes an impact on all of the objects in the Figure 1. The theme represents experiencescape in a broader context (Schmitt, 1999). John-Steiner (2000) states that the theme is one of the major factors of success in experience marketing, as it communicates the first message of an experience environment. The theme of the tour gives a lead to a guide performance by setting requirements to the guide’s act. For tourists, theme is a part of the experience they are getting during the tour consumption. The story becomes a verbal and visual metaphor, which shows the total offering and total package, a product that tourists hopefully receive as a positive experience (Mosberg, 2007).
The theme drives all the design elements and staged events of the experience toward a unified story line that wholly captivates the customer (Pine and Gilmore, 1999). Themes and stories can communicate the core values in an understandable and memorable way.
4. METHODOLOGY

4.1. Research Paradigm

The research is based on the interpretive paradigm, which supports the view that there are many truths and multiple realities (Crotty, 1998; Tribe, 2001).

Additionally, the interpretive paradigm is associated more with methodological approaches that provide an opportunity for the voice, concerns and practices of research participants to be heard (Weaver and Olson, 2006). Part of the interpretive method is to seek agreement and understanding of the tourism world and tourism purposes (Grundy, 1987). In simple language, other stakeholders are given much greater voice, whether or not they are positively engaged in the business of tourism.

The intent of the research is to understand the contribution of the guides in developing the theatrical tours in order to determine how they influence the marketing strategy of the tour. Such intent fits with the intentions, philosophy and strategies of the interpretive research paradigm, aiming to promote an understanding of tourism from the perspective of all stakeholders in the tourism environment.

The interpretive researcher sees each experience and situation as unique with its meaning being an outcome of the circumstances as well as the individuals involved (Crotty, 1998). Using a qualitative research methodology under an interpretive paradigm, Figure 10 highlights the diagrammatic representation of the research methodology.

![Figure 10. Research Methodology](image)

It is the research paradigm that drives and leads towards the type of research methodology selected.
4.2. Research method

The research design for this study is a descriptive and interpretive case study that is analysed through qualitative methods. According to Eisenhardt (1989) qualitative data usually predominates in case studies and case studies are used extensively in tourism research and teaching (Tribe, 2000). The case study of the SGW - the theatrical tour in Stockholm Old Town - is used to contribute to the knowledge of the guide’s role in creating the tourist experience during the historical theatrical tours.

The case study approach for research allows the study to present holistic and meaningful contribution to the research paper. Schramm (1971, as cited in Yin, 2003, pp. 22-23) indicates that “the essence of a case study, [---] is that it tries to illuminate a decision or set of decisions: why they were taken, how they were implemented, and with what result.”

The SGW is an appropriate and good case study to examine and answer the research questions of this paper because it highlights factors, which make the historical theatrical guided tours attractive for tourists. The tour represents the storytelling concept by using the guide’s performance, transfiguration, tricks, interaction with the tourist, etc.

One of the strengths of drawing upon case studies for this research project is that there are multiple data sources to examine: interviews with key persons and direct observations of the selected sites. Moreover the Internet search of the SGW was made to answer the third research question. The focus of the study is the analysis of empirical data collected from the semi-structured interviews with people who work for the SGW, participant observations combined with the findings from the existing theories to the findings and conclusion.

4.3. Data Collection

4.3.1. Individual interview sessions. Qualitative case study methods often involve several in-depth interviews (Guest, 2013). This study applies semi-structured interviews as the data collection instrument for the first research question to be answered. It uses pre-decided questions as a guideline, yet provides significant flexibility for additional questions and discussions during each individual dialogue. The interviews were conducted through personal meetings with the owner of the SGW and the tour guide.
The interview with Peter Segelström, owner of the SGW took place in the office of the company in Old Town of Stockholm (Gamla Stan) on 4th of December 2014. Questions were asked in accordance with the three categories: description of the tour, role of guides, marketing strategy (Appendix 1).

The interview with Calolm MacGregor, the tour guide took place in the office of the SGW on 18th of December 2014. The tour guide was interviewed to gain a better understanding about the theatrical performance and theatrical elements of the tour (Appendix 2). The guide is both a performer and an interpreter, as such she/he is at the center of the tourist’s experience (Overend, 2012).

Both interviews were tape-recorded, transcribed and subjected to content analysis to identify the main issues of the respondents' discourse. Keywords were highlighted, and notes were classified by themes. The guidelines for the interviews were based on a literature review.

4.3.2. Observation. Participant observation plays an important role when examining topics for which there is already a considerable body of knowledge (Guest, 2013). On-site observations were undertaken to identify and characterize the relation between producers and consumers of a tour during the SGW. Participant observation puts the researcher in direct contact with the phenomena of interest in a way unrivalled by other data collection techniques (Bernard, 2006).

Observations were conducted during the tours on October 18th, 2014 with the Swedish-speaking guide and on December 12th, 2014 with the English-speaking guide for 90 minutes each. During the observation the researcher stayed “incognito” acting as a tourist/ audience member. Through the participant observation, events were observed according to the categories, as detailed in the Appendix 3. Many aspects of some social milieus are only visible to insiders (Guest, 2013). Notes and recordings were taken following the list of types of things to be observed.

4.4. Research quality

4.4.1. Validity and Reliability. The interpretation of qualitative data is always a subjective activity. According to Yin (2013) there are four tests: construct validity, internal validity, external
validity and reliability, that are used to judge the quality of the social research. These four tests are fundamental concepts in case studies.

4.4.1.1. Construct validity. Construct validity is associated with the consideration of the proximity of the instrument to the construct in question. Yin (2013) indicates that construct validity is problematic in case study research. Techniques to increase construction validity have been used: use of multiple sources of evidence (Flick, 1992; Peräkylä, 1997); establishment of a chain of evidence (Hirschman, 1986; Griggs, 1987); reviewing of draft case study reports (Yin, 1994).

This study used multiple sources of evidence such as interviews, tour observations. Participant observation gives an intimate knowledge of the area of study that greatly reduces the misunderstanding validity error (Bernard, 2006). By ensuring the accuracy of evidence, the researcher has tried to maintain a chain of evidence. Interviews were conducted with careful notes and recorded.

4.4.1.2. Internal validity. Internal validity refers to the establishment of cause-and-effect relationships. Internal validity in case study research intends “to find generative mechanisms looking for the confidence with which suggestions about real-life experiences can be made” (Riege, 2003, p. 75).

In this paper this occurs when the researcher tries to determine if one event will lead to another event, she might put some interpretation from her side into the final conclusion without knowing, and this could occur the risk of internal validity (Yin, 2003). In order to increase internal validity Riege (2003) suggests assurance of internal coherence of findings in the data analysis phase, which can be achieved by cross-checking the results (Yin, 1994).

4.4.1.3. External validity. As a form of achieving external validity, case studies rely on analytical generalization, whereby particular findings are generalized to some broader theory (Riege, 2003; Yin, 2013). A way to increase external validity is to compare evidence with the extant literature (Yin, 1994).

In this study, the researcher uses findings from literature and empirical studies about the SGW that are relevant to examine for the practice of the theatrical tour and the role guides play in it
4.4.1.4. Reliability. Reliability refers to the demonstration that the operations and procedures of the research inquiry can be repeated by other researchers, which then achieve similar findings (Hammersley, 1992; Mason, 1996; Riege, 2003; Yin, 2013).

Yin (2013) and Riege (2003) shared the view that there are tactics to strengthen the reliability of the case study; namely the use of a case study protocol, the development of a case study database, recording observations and actions as concrete as possible (LeCompte and Goetz, 1982). In this study, the perception of each interviewee is represented substantially and observations have been recorded. As a result, the findings are believed to represent the comprehensive impression of all respondents.

The studies about the contribution of the guides in developing the theatrical tours from the marketing perspective can be carried out by future research, but the results cannot be the exact same as this study. It will be difficult to generalize from the case study of the SGW to another tour as a typical sample for the practice of other theatrical tours. This point of view is confirmed by Riege (2003), he believes that possible differences can provide a valuable additional source of information about cases investigated.

4.4.2. Critical evaluation of information sources. There are some sources of error in this paper. First, the choice of case may affect the results of the study; different case studies can lead to different results. Second, the bias of the researcher has an effect on the finding of this study. In the interpretations of the results, researchers may employ their individual opinions. Third, the interviews for data collection were conducted in English, which is not the first language for neither the author nor interviewee. This may lead to misunderstandings or misinterpretations during the interviews. Moreover the standpoint of the researcher may create a bias in the study.
5. FINDINGS

The researcher highlighted keywords from the interviews: interaction between guide and tourists, theatrical performance, guides’ improvisation, tourist engagements, fun, jokes, experience, world of mouth, history, theme. Following the keywords and the conceptual framework of the research paper finings of the study were structured.

5.1. Alternative guided tours in Stockholm

Stockholm is one of the most popular places to visit in Scandinavia for tourists (Stockholm Visitors Board, 2008). Stockholm offers many activities for tourist and various alterative-guided tours in the city. There are culinary walking tours, where the tourists can try home made traditional dishes accompanied by a glass of local beer or spirit, and they also get written recipes of selected Swedish dishes (Food Tours Stockholm company website). The literary walk - the Millennium Tour - follows the footsteps of the Millennium thriller trilogy by Stieg Larsson. During the tour tourist experience Stockholm from the Millennium characters’ and the author perspective (Visit Sweden company website).

Stockholm Viking Walk in Old Town of the city presents the stories about the city’s past from the ancient Ice Age until today (Stockholm Our Way company website). The guide is dressed in a Viking costume and tourists wear Viking helmets during the tour. This tour used to be a regular tour but since 2014 it is organised by request.

One of the unusual tours in Stockholm is Mine Walk in Sickla. This walk offers to experience how the industrial revolution arose, developed and changed Sickla. Sickla is a site of industrial history in Stockholm. During the tour tourists get to hear the stories that, from a narrow perspective, relates a broader history of Sweden (Mine Walk in Sickla tour website).

Rooftop Tour is an attractive tour to tourists who like to see Stockholm from the rooftops. It’s a unique combination of climbing and sightseeing for people who are not afraid of heights. Guides are well educated and trained with a safety certificate for working on roofs. This tour is for group maximum 10 people. Guides tell the stories of murder, mayhem, and mysterious ghost sightings from the Stockholm history. (Takvandring Sverige company website).

There are numerous ghost walks in Stockholm city. Spökvandring Stockholm offers historical City Walk, Ghost Walk or Murder Walk in Stockholm Old Town (Spökvandring Stockholm company website). The guide wears historical clothing and tells the stories about the
dark side of Stockholm. Company Spökvandring offers the ghost walk in several cities in Sweden, such as Stockholm, Gothenburg, Malmo, Kalmar (Spökvandring company website). The target audience of these walks are only Swedes. The guides are the actors, they show the group supposedly hunted places of the city.

5.2. The Stockholm Ghost Walk

The idea of the SGW was born in 2005 by two friends - English ghost enthusiast Anthony Heads and Peter Segelström - Peter Segelström runs it in the present day. Prior to the tour’s launch, research was undertaken for approximately one year to prepare. The stories for the SGW came from books, people and the owners’ personal knowledge. Stockholm Ghost Society, a group of people who gather and explore haunted building, “is constantly seeking new stories and complementing the tour” (The Stockholm Ghost Walk company website, 2014).

The founders intended to fill the gap of information provided by regular tour guides; they believed that tourists were missing out on the myths, legends and folklore of Stockholm. The things the travel agencies try to cover up - the medieval murders, the diseases, shady secrets and the ghost’s stories (The Stockholm Ghost Walk company website, 2014). “Our walk is 80 percent history of Stockholm, 10 percent taste, feel, smell, and 10 percent humour and ghost’s stories”, said Peter Segelström. The main idea of the tour is “to make it interesting and funny at the same time as tourists learn something” (Segelström P., personal communication, December 4, 2014).

The tour takes place in Old Town Of Stockholm (Gamla Stan) and lasts 90 minutes as “so many stories that has to be told. We have even more but we have to “kill our darlings” (Segelström P., personal communication, December 4, 2014).

Peter Segelström claims that the SGW is unique in the sense that it was started as a very serious project and all the members of the company are very proud of the tour. “We have more guides than the other companies and can therefore open up more tours. And we have an office in Gamla Stan where guests can come to us” (Segelström P., personal communication, December 4, 2014).

SGW maintains a sense of theatre: dressed guides speak in either English or Swedish, and lead tourists down dark alleys and scary corners of the old part of town.
5.3. Elements of the experiencescape of SGW

5.3.1. Physical environment. The SGW takes place in Old Town Of Stockholm and covers a time period from 1252, the founding of Stockholm to present day. According to the Stockholm Visitors Board, Stockholm is one of the most popular places that tourists visit in Scandinavia. During the SGW, tourists walk into supposedly haunted places. All guides are prepared and they have the route they follow and narratives that they perform regularly (MacGregor C., personal communication, December 18, 2014). Moreover the guide can change the route if other guided tours are taking place at the same point and at the same period of time. Figure 11 shows the main stops of the SGW. Moreover SGW has its own office in Old Town of Stockholm, which is the location of the last stop of the tour.

![Map of the SGW](image)

Figure 11. Map of the SGW (compiled by the author based on tour October 18, 2014, December 12, 2014)

5.3.2. The Stockholm Ghost Walk guide profile. As Ap and Wong (2001) said that tour guides are front-line players in the tour, often the guide is the only person that the tourist interacts with during the tour experience. Guides work on a freelance basis in Sweden and no specific qualifications are required (World Federation of Tourist Guide Associations website). If the nature of the tour is that the guide is interpreting the cultural and natural heritage of an area, Sweden requires the guide have a guiding license. A person giving tours such as the “best nightlife spots”, “shopping and fashion tour” or “restaurant tour” for example, does not require a license. This definition follows the European standard for tour guiding (The European Committee
for Standardization website). However it’s not obligatory to have a guiding license to be able to work as a guide in Sweden and some companies are hiring guides without having a license. In this case the guide is seen as a tourist in the eyes of the museum when he leads the group. The SGW does not required for a guide to have a licence. Moreover guides have other jobs during the day and lead tours in the evenings as an extra job. SGW offers seven guides with different backgrounds. The guides work various jobs such as bartender, personal coach and sales (Segelström P., personal communication, December 4, 2014).

The SGW considers the personality and the life experience of the person as key features in selecting guides. The SGW also prohibit guides from working as a guide for another company. Guides should have an interest in working with people and “be a little crazy” (Segelström P., personal communication, December 4, 2014). Potential guides show their interest in the position by taking the first step to contact the company, SGW’s philosophy is to hire the individual if the individual has personality and the chemistry is right between the two parties. As Peter Segelström mentioned, he hires people that love to tell stories and like history (Segelström P., personal communication, December 4, 2014).

Each guide has a costume, an important part of a guide’s performance (Bauman, 1977). The guide’s outfit gives a historical look and represents the 18th century doctor, but it’s more about “a corporate look” as Calcolm MacGregor mentioned. The guide does not use the costume to portray a historical character, but rather to make a connection with the history of the space in which they are performing.

The guide, both male and female, dress in a black suit, black coat and black top hat; they carry a lantern, bag and cane (tour, October 18, 2014; tour, December 12, 2014). Illustrations 1 and 2 depict the guide’s costume. Without the costume, guides can lose some of the connection with the period that made Stockholm famous and when so many of Stockholm’s ghost stories come from.

English and Swedish walks are a bit different based on the mindset of each audience. Guides visit walks of each other to see the tour from a different perspective. Calolm MacGregor mentioned that he is a bit more comedic than others and likes comedy on his walk. Sometimes guides discuss how the walks are going and have a laugh about it (MacGregor C., personal communication, December 18, 2014).
By the end of a day, guides become friends and hang out with one another in their free time, “we are like a small family” (Segelström P., personal communication, December 4, 2014). Peter Segelström supports staff in delivering the best experience for the customers by giving them the best script, helping with the stories and supporting their ideas.

5.3.3. The theme. Stockholm old town is an area full of history with stories to tell and tourists are invited to gain a sense of Stockholm’s history through the ghost stories. SGW offers a walk where the guide tells stories of disease, murder and legends. “It’s called Stockholm Ghost Walk, but it’s more of the history walk in the sense that “history meet mystery” (MacGregor C., personal communication, December 18, 2014). The performance itself is a storytelling. “For us this is the storytelling, everything we say is truth “(MacGregor C., personal communication, December 18, 2014).

5.3.4. Other tourists. The owner of the SGW defines the target audience for the tour as “all breathing persons between 7 and 100” (Segelström P., personal communication, December 4, 2014). In other words, he does not believe that walk has a specific audience and anyone who is interested in taking a theatrical historical guided tour is welcome. However, there is a specific
recommendation to the potential tourist of SGW: “We do find that when you come on one of our walks the one thing you really need to posses is a good sense of humour“ (MacGregor C., personal communication, December 18, 2014).

5.4. Relationships in the consumption process of the Stockholm Ghost Walk

5.4.1. Experiencescape – tourist. The guide and fellow tourists are part of the experiencescape, and the interactions taking place between these elements affect the tourist’s experience (Mossberg, 2003b). In order to cover the relationships between the experiencescape and the tourist, the author focused her attention on the interaction between the tourist and other tourists in this section. The interaction between the tourist and the guide is discussed in the section “Guide-tourist”.

Tourist - other tourists. In general there is not much communications between tourists during the SGW, they are more focused on the guide’s performance (tour, October 18, 2014; tour, December 12, 2014). Tourists are very quiet at the gathering point before the guide’s appearance. When the guide comes they start laughing and smiling, sometimes looking at each other (Illustration 3, 4).

Illustration 3. Tourists’ gathering at the meeting point of the SGW (tour October 18, 2014)  
Illustration 4. Tourist meets the guide (from the SGW Facebook page)
In between stops tourists begin talking to each other. They laugh and share emotions with each other in between stops. Sometimes they try to scare each other after the story, while walking to the next stop and also during the story. Tourists scare not only the people they came with, but also other members of the group.

5.4.2. Experiencescape – guide. As a part of the experiencescape guides present the story of the SGW and starts to perform from the gathering point (Illustration 3). They make jokes when they collect money and gives the instructions for the tour (tour, October 18, 2014; tour, December 12, 2014).

Guides can design and operate the experiencescape (Pine and Gilmore, 1999). SGW guides use the experiencescape to improve the tour and they are allowed to improvise in their performance. Peter Segelström has constant contact with them and discusses the script and offers feedback on changes or improvisations. Guides are given flexibility to conduct tours suited to their personality. For example, Calolm MacGregor has researched new stories for the tour and discovered a very short one. He called it “the story of the whole house” and included it in the tour. By the observation and experience in walking, the guide realized that some of the stories were too long and he cut them down. “I really worked it for myself a bit, so it would be relevant” (MacGregor C., personal communication, December 18, 2014).

5.4.3. Guide – tourist. The guide in theatrical guided tours plays an important role in creating the tourist experience by interacting with them during the theatrical performance. During interactive moments, tourists’ level of interaction might be low or high, mental or physical depending on contextual issues based on the host and tourist (Heinonen et al. 2010). Each walk is a unique guide performance involving a different audience with different communications between them. “Sometime it’s a lot of interaction, sometimes nobody says anything. They are staring, you crack a joke and there is no reaction. When it’s a very vocal tour the comments come along all the time and you improvise” (MacGregor C., personal communication, December 18, 2014).

Verbal interactions. The tour guide starts the performance with the jokes to lighten the mood with laughter and break the barrier between the guide and tourists (Illustration 3, 4). This is
when the guide tries to “break the ice” with tourists: “I make it very theatrical at the start so I come out with the few jokes like I will take the money now, because I can’t guarantee you are coming back” (MacGregor C., personal communication, December 18, 2014). Moreover MacGregor mentioned that some tourists are really chatty. In some tours most of the tourists are very quiet and only a few think its very fun. Guide tries to provoke people by asking questions, in most of the cases they are rhetorical questions (MacGregor C., personal communication, December 18, 2014).

During the walk, guide continues to make jokes, talks to tourists by having face-to-face contact (Illustration 5). The implicit message for the audience is that the guides can be trusted and they trusts to the crowd. At some point MacGregor compliments a tourist: when he answers the group how would the “Stor Torget” be translated into English and gets the right answer, he compliments the tourist by asking, “Is Swedish your second language?” (tour, December 12, 2014).

According to Goffman (1959) the sincere performer is one who believes in the role he or she is playing and that he or she has convinced the audience of their role (Illustration 6). The guide’s own personal beliefs become increasingly important to the tourist’s ability to believe or entertain beliefs. An example of this was shown in the last story of the tour, where the guides use their own experience with the ghost for the storytelling in the office building (tour, October 18, 2014; tour, December 12, 2014).
During the tour, the guide aims to scare the tourist and create mystery with the ghost stories. One of the stories demonstrates this intention. The guide gathers tourists on Prästgatan, in a tight cycle on the street, by saying that they should not disturb “someone” and whispers the story. In a moment the guide scares them by saying very loud: “Go to hell” (Illustration 7). Guide then tells tourists to use this experience in referring their visit to hell, if someone would tell them go there (tour, December 12, 2014). By this act the guide performs a sincere openness to ghosts.

Illustration 7. Guide – tourist interaction (from the SGW website)

Illustration 8. Guide – tourist interaction (from the SGW Facebook page)

*Physical interactions and gestures.* Storytelling engages individuals, thus inspires active participation from both the guide and tourist. The guides involve the crowd into the performance by picking a volunteer from the group and demonstrating on the volunteer how people were beheaded in the past. Moreover, they offer to eat the “rat” from the little bag from one of the tourists (Illustration 8). The guides always get tourists involved in performances; they don’t give them a choice (tour, October 18, 2014; tour, December 12, 2014).

During the performance, the guide uses physical tricks, which attract the tourists’ attention. This behaviour is exemplified by burning the branch of fir in front of the crowd (Illustrations 9,10) or touching one of the tourists during the tour. The guides use props in the SGW: they give their cane to the tourists to hold, point with the cane during storytelling etc. (Illustrations 11, 12). Sometimes the guide leaves the location by taking the lantern and tourists follow him without a word (tour, October 18, 2014; tour, December 12, 2014) (Illustrations 13, 14).
Tourists on the other hand are willing to follow the guides instructions, try what they offer, and participate in a performance. Tourists listen very carefully, answer questions and smile or laugh (Illustrations 15). Tourists are not afraid if the guide comes too close or touches them. The group is willing to have contact with the guide (tour, October 18, 2014; tour, December 12, 2014).
The guides transform the story into reality by walking behind the tourist and whispering as mentioned in the stories that they tell. They construct cultural text through performance, depicting it in a way that makes tourists feel the atmosphere of the story. A good example of this act is the story about tuberculosis and the symptom of coughing up blood (Illustrations 16). In the middle of the story, the guide starts coughing, drinks water, so tourists are under the impression that he or she has got tired, then he or she coughs up blood, which surprises the crowd (tour, October 18, 2014; tour, December 12, 2014).
From the guide’s perspective, interaction between guide and tourist depends on the crowd. The guides work hard and do their best in each performance but sometimes there is no connection. It is also important for a guide to get a good connection with the tourists to be able to enjoy the walk himself. As MacGregor indicates, if there is a good crowd, he enjoys it and it makes the walk memorable.

Usually the guide finds a way to interact with the crowd and tourists trust him as guide. This is illustrated at the last stop of the tour on a way to the SGW office. Prior to entering the office, the guide asks one of the tourists to make sure that the door is closed after the group is inside, and enters first with all of the tourists following him (tour, October 18, 2014; tour, December 12, 2014).

MacGregor indicates that he almost knows how the tour will go from the start. He gives a couple of jokes in the beginning and if he does not get a positive reaction, then he knows it’s going to be a long tour with a poor interaction. At the end of the tour, the guide evaluates his work: “you know it has been a good tour by applause you get” (MacGregor C., personal communication, December 18, 2014). From the tourist’s perspective, they get more relaxed by the end of the tour.

5.4.4. The theme. The ghost’s theme of the SGW makes an impact on the experiencescape, the guide and the tourist.

The theme – experiencescape: tourists are guided to the haunted places of the Stockholm Old Town. The SGW is scheduled for the evening time of the day, which helps to create a mystery atmosphere and helps to scare tourist scarily (tour, October 18, 2014; tour, December 12, 2014).

The theme – guide: the theme of the SGW gives a lead to the guide performance by offering the 18th century doctor costume. Guides using theatrical tricks within the ghost theme, such as burning fir in front of the crowd during storytelling (Illustrations 9,10). The SGW theme also influences the guide’s way of speaking to the public. The guide alternates between telling stories with confidence or in a fear-inducing way (tour, October 18, 2014; tour, December 12, 2014).
The theme – tourist: for tourists the ghost theme is a part of the experience they are getting during the SGW. They get to know more about ghosts in Stockholm Old Town, get surprised and scared by the guides within the performance. For 90 minutes, tourists are in the ghost adventure.

5.5. Marketing of the Stockholm Ghost Walk

Ghost walks exist in almost every city. The inspiration for the SGW came from London, New York and Edinburgh. According to Segelström, SWG was the first of the ghost walks in Stockholm that subsequently inspired competitors. Present competitors have been past employees that worked for the company and then started their own tours. The tour is mostly popular from October to December and May. There are also special events such as Halloween in the fall and corporate team building events.

SGW visualizes its businesses through webpages Stadsevent.se and Todo.se. Co. The company is able to appear in the Stockholm Visitors Board Calendar, SGW can submit information, but it is then up to the tourist organization to publish it.

The company publishes brochures and spread them out in tourist locations such as hotels, restaurants etc. The design of the publishing material follows the concept of mystery and scary aspects of the tour. The SGW guide figure is used in a promotional material (Illustration 17).

SGW uses two event companies that sell their tours to the corporate clients. For individuals, SGW cooperates with the companies that sell activities focused on experience. These include Ticnet, Upplevelsepresent and Upplevelsetorget. The company also collaborates with a restaurant in Old Town where participants can continue the evening after the tour.

Illustration 17. Promotional material (from the SGW Facebook page)
SGW wants to be exclusive and does not believe that an expansion of the business would be as good and funny as the original. The tour has high standards, which each guide has to follow, and the walk happens under any weather conditions (Segelström P., personal communication, December 4, 2014).

At least once a month, SGW holds tours for representatives of various companies and journalists that Stockholm Visitors Board has invited. Segelström notes that the word ghost walk may sound frivolous, but he wants to show that it is serious. He believes that recommendations from a serious organisation in the market such as Stockholm Visitors Board can give a serious impression.

According to Segelström, the most effective marketing channel is by word of mouth. When the guide is doing a great job, tourists retell their experience when they come home. “We give our best every tour and they talk to friends who recommend us. There is no ad in the world that’s better than people talking to each other” (Segelström P., personal communication, December 4, 2014). The company has been growing during the last few years and has become bigger. SGW is planning to spread the walk and hold tours not only in Old Town, but also in Södermalm. In regards to the theme, there is an idea to create a witches storytelling (MacGregor C., personal communication, December 18, 2014).

Internet Marketing. The SGW website presents information about the company’s activities, contact information, gift cards and offers. There is an option book a tour through the website. Images are displayed among other things: the guides are dressed in black and in one of them, the owner Peter Segelström himself stands with a bloody mouth and handkerchief. The colours of the website are dark, creating a mysterious atmosphere.

SGW uses social media channels to inform their customers about activities and news on the tours. The website is linked to their Facebook webpage and their Twitter account is also active.

This study examined the visibility of the SGW by using the Google search engine. The keywords “Stockholm Ghost Walk” and “Spökvandring” have been chosen to investigate precise visibility.

Keyword: Stockholm Ghost Walk. First page of the search resulted in seven links, six of which are related to the company. The first link is an advertising of the company, which is a paid ad. Then follows the home website of SGW and ticket selling webpages such as Viator and
Tripadviser. Further there are Facebook pages, tourism pages with SGW as suggestions for activities in Stockholm (visit Stockholm, Stockholmgamlastan).

**Keyword: Spökvandring.** With the selection of this keyword, the results have shown that SGW has a reduced chance of being found on the internet without “Stockholm” in the search query SGW’s ad is also in first place. Unlike the search with the word Stockholm Ghost Walk, which has shown only the company's ad, this search shows two additional ads both are ticket selling companies. Out of seven results, beyond the ads, there are only two links for SGW website, one of which is the company homepage.

The SGW company wants to keep its unique idea and “continue to be number one” (Segelström P., personal communication, December 4, 2014). Collaboration with external agencies, which sell SGWs walks, makes it more accessible for potential customers to buy the product. A search on Google has shown many alternatives for the ghost walks in Stockholm, however SGW’s Internet marketing is on top, which indicates how big their business is in comparison to other theatrical tours. Moreover it makes it easier for potential customers to find the tour. However, word of mouth is the prioritised strategy for the tour and SGW receives the majority of their customers this way. Guides strive to deliver their best performance on the tour. They are required to hold the walk in all weather conditions and try to engage tourist involvement into the performances. In this case, tourists get a memorable and unforgettable experience, which they hopefully will share with their network.
6. DISCUSSION

6.1. The Stockholm Ghost Walk

The SGW maintains a sense of theatre: dressed guides lead the walk and slips away in the dark alleys and scary corners of the Stockholm Old Town. Halewood and Hannam (2006) argue that past seeks their own continuities with the heritage through notions of order and authority. Findings show that the SGW focuses on the myths, the legends, and the folklore. Stories become one of the unique selling propositions many destinations have at their disposal (Wang, 2006). Stories for the SGW come from books, people and the owner’s personal experience and they are a key element in the tour. Findings demonstrate that the tour focuses on the stories of the medieval murders, the diseases, shady secrets and the ghost’s stories.

The SGW is a good example of the living history phenomena, as living history is described as the presentation of an historical period by live actors who portray and “live out” the conditions of a particular time and place, largely through public events and other forms of staged reconstruction. (Mills and Tivers, 2000; Hunt, 2004). Findings show that the SGW walk cover the history from 1252 year till present day, and guides meet the tourist in “a role”, wearing costumes that portray 18th century characters on the tour. Guides hold the image from the beginning to the end of the tour. Moreover the SGW present an aspect of a culture’s past to an audience over a specified period as an event (Carnegie and Mccabe, 2008).

The owner of the SGW, Peter Segelström states that the main idea of the tour is “to make it interesting and funny at the same time as tourists learn something” (Segelström P., personal communication, December 4, 2014). Similarly, Carnegie and Mccabe (2008) point out that living history provides the educational tool, and an important part of contemporary leisure life for participants and spectators as well as educators and historians.

The SGW is a theatrical historical guided tour. Following the Gerd’ (1928) guided tours classification by the subject matter the SGW applies to thematic tours. Thus, thematic tours are built on a strong story created on the site’s most significant recourses, where ghost stories are a key theme of the tour. Findings highlights that the SGW is a more a historical walk, where one of the types of the theme guided tours is a historical tour (Gerd, 1928).

The SGW matches four functions of guided tours by Schmidt (1979). First, tourists do not have to choose themselves which sites to visit, the SGW has its rote planed for them. Second, guided tours can act as a compromise for the individual group members if they travelling in a
group, the SGW attracts a wide audience according to Peter Segelström. A third function it is a safe way to get to know a new place for tourists, in case of the SGW it is Old Town of Stockholm. Finally it combines the opportunities for adventurism, novelty, escape and educational experience, which perfectly fits to the concept of the theatrical SGW tour.

Richards (2001) claims that the creative tourism allows the creative involvement of the tourist, and the SGW is a good example of the creative activities. Findings show that there is Stockholm Ghost Society that is constantly seeking new stories and complementing the tour by exploring haunted building.

6.2. Elements of the experiencescape of the SGW

6.2.1. Physical environment. The fact that the SGW covers a time period from 1252 up until the present day illustrates that living history presentations display an understanding of the past in the context of the present (Tivers, 2002). Similarly Richards (2009, 2010) argues that in many cases creativity is experienced by the visitor through the general atmosphere of the place as a whole.

Goodacre and Baldwin (2002) determine that authenticity need not be a barrier to the appreciation of “central truths” about the past. Findings support this point and reveal that during the SGW, tourists walk into supposedly haunted places of the Old Town of Stockholm. Findings point out that the guide can change the route of the SGW, which show that they know various ways to improve the guest’s experiences (Tarssanen and Kylänen, 2005).

Thematic routes emphasize the uniqueness and individuality derived from the geographical space by connecting attractions with similar characteristics (Zabbini, 2012). The Old Town of the city has many ghost stories and legends that make it a great location for such a tour.

6.2.2. The Stockholm Ghost Walk guide. The guide of the SGW is the only person that the tourist interacts with during the tour experience making him a front-line player on the tour (Ap and Wong, 2001). The SGW considers the personality and the life experience of the person as key features in selecting guides, potential guides should have an interest in working with people and “be a little crazy” (Segelström P., personal communication, December 4, 2014). The secret to being a good tour guide is “loving the subject and the people we present it to”
(Professional Tour Guide Association of San Antonio). Mossberg (1995) follows up and notices that the tour guide was regarded an important element in selecting a guided tour.

The actor of the tour takes a specific historical role and speaks “in character” (Robertshaw, 1997), guides of the SGW should love to tell stories and like history (Segelström P., personal communication, December 4, 2014). Moreover each SGW guide has a costume of the 18th century doctor, which characterizes the tour (Williams, 2013) and plays an important role in a guide’s performance (Bauman, 1977). Findings reveal that guide does not use the costume to portray a historical character but rather to make a connection with the history of the space in which they are performing.

**6.2.3. The theme.** The SGW tells the history of Stockholm through the ghost stories that shapes memories and impressions of events over time (McGregor and Holmes, 1999). Moreover findings highlight that the performance itself is a storytelling.

Literature indicates that creative content has itself become a creative arena for the development of skills and theatrical performance (Richards, 2011). Findings point out that SGW guide tells the stories of disease, murder and legends and tries to make it in the context of “history meets mystery”.

**6.2.4. Other tourists.** Tourists on guided tours belong to the category of organized mass tourists by McCannell (1976). Although, the SGW attracts creative tourists, “cool hunters” who are in search of creative “hot-spots” where their own creativity can feed and be fed by the creativity of those they visit (Richards and Marques, 2012). Findings illustrate that one of the key recommendations to the potential tourist of SGW is to have a good sense of humour. It allows the tourists to take an active part in the guide’s performance and produce their own experience (Richards, 2009, 2010). Tourists of the SGW get the opportunity to fulfil the fantasy, to be somebody else (Hunt, 2008).

**6.3. Relationships in the consumption process of the Stockholm Ghost Walk**

**6.3.1. Experiencescape – tourist.** Through living history, the “actors” of the guided tour are drawn into an experience of heritage which may contribute to both a sense of identity and to
an enhanced understanding of society, past and present. (Carnegie and McCabe, 2008). Participants of the SGW want to be part of the transformation of the landscape they are being presented for. Literature states that bringing people into direct contact with historical facts, objects and re-created events increase their knowledge and appreciation of traditions (Getz, 1998).

*Tourist - other tourists.* The literature review highlights that social elements are important to all participants including the ability to meet new and like-minded people (Carnegie and McCabe, 2008). Findings point out that tourists on the SGW laugh and share emotions with each other in between stops. Sometimes they try to scare the friends they came with and also other members of the group.

### 6.3.2. Experiencescape – guide.

The SGW guides are as a part of the experiencescape, they present the story of the tour. The negotiation between representations and stories is told about the place that is visited (Jonasson and Scherle, 2012). Pine and Gilmore (1999) indicate that guides can design and operate the experiencescape. Findings reveal that SGW guides use the experiencescape to improve the walk and they may change or improvise on a tour. The empirical study gives a good example of it when the guide includes a new “story of the whole house” to the SGW.

### 6.3.3. Guide – tourist.

Larsen and Meged (2013) offer the format of a dialogic interaction between guide and tourist (Haldrup and Larsen 2009; Jonasson and Scherle, 2012). It involves subtle body and verbal negotiations, fluid power-relations and interactions between guides and tourists. In a similar manner Tran and King (2007) see the guide’s role as a key role in audience engagement. A main activity of the SGW guide during the theatrical performance is interacting with tourist to impact the tourist experience. From the creative tourism prospective, tourism can be seen in numerous situations where visitors, service providers exchange ideas and skills and influence each other in a synergetic way (Richards and Marques, 2012).

Each walk is a unique guide performance involving a different audience with different communications between them. Holloway explains (1981) that each guide excursion, like a theatre performance, is a unique performance involving a different audience. This empirical study
shows that sometimes it’s a lot of interaction during the SGW and sometimes nobody from the group says anything.

Literature also reveals that one of the creative components of the guided tours is the guide’s theatrical performance and the way of communicating with tourist (Richards, 2011). Findings point out that when it’s a very vocal tour, the comments from the tourists come all the time and the guide is willing to improvise in return.

*Verbal interactions.* The guide is at once a performer and an interpreter, at the centre of the experience (Overend, 2012). Findings state that the SGW guides start their performance with jokes in order to have a bit of a laugh and “break the ice” with tourists. Moreover, the guide tries to provoke tourists by asking them questions.

Literature reveals that convincing stories told by good tourism storytellers have the ability to engage tourists both intellectually and emotionally with the destination, and to make the tourist visit personal, relevant and meaningful for them (Uzzell, 1989; Beck and Cable, 1998). Empirical research points out that the guide aims to scare the tourist and create mystery with the ghost stories during the SGW. This was shown when the guide gathers tourists on Prästgatan street whispers the story and then scare them by very loud: “Go to hell” (Illustration 7).

The key role of a guide on the guided tour is an interpreter (Schmidt, 1979; Holloway, 1981; Cohen, 1985; Hughes, 1991; Pond, 1993; Weiler and Davis, 1993; Haig, 1997; Bras, 2000; Ballantyne and Hughes, 2001; Howard et al. 2001). Tourists gain information from face-to-face interpretation as seen on the SGW observations: the guide makes jokes and talks to tourists by having face-to-face contact (Illustration 5).

Literature states that tourists are actively performing individuals, who enact, negotiate and shape a tourism performance according to their habits and the situation at hand (Edensor, 2000, 2001). MacGregor in a personal communication confirmed this and mentioned that some tourists are really chatty during the SGW.

Empirical study indicates that the SGW guides can be trusted and they trust the crowd. In a similar manner, literature states that guides are inducted into the community as friends and team players (Arnould and Price, 1993). A good example from the observation would be when MacGregor compliments a tourist on his correct answer to a question addressed to the group. Moreover when the group is coming into the office on the last stop, the guide asks one of the
tourists to make sure that the door is closed after the group is inside showing how much the guide trusts the group.

Physical interactions and gestures. The concept of dialogue integrations on a guided tour assumes a large significance of intellectual exchange where modalities such as narrative and theatrical forms involve viewers in more interactive ways (Cataldo, 2011). Findings give a good example when the guide involves the crowd into performance by picking a volunteer from the group and demonstrating on the volunteer how people were beheaded in the past.

In order to succeed, the performance must involve an audience and capture its attention (Deightoon, 1994), that is why the guide uses physical tricks during the SGW. Empirical research of the study reveals that the guides always pick tourists to be involved in performances; they don’t give tourists a choice. The guide offers to eat the “rat” from the little bag to one of the tourists (Illustration 8).

In a similar manner, the study conducted by Kao, Huang and Wu (2008) indicate that using theatrical elements can be engagement tools in museum spaces. A good example from the observations is the story involving the branch of fir burning in front of the crowd (Illustrations 9,10). This theatrical element can be also seen as one of the approaches to engaging tourists with creative experiences from the creative tourism prospective (Richards, 2009).

Beard (1996) discusses that customers should be viewed as participants during the service production instead of passive users. Empirical study shows that tourists follow the guides instructions, try what they offer, and participate in the performance. Literature points out that in order to have a memorable experience, the tourist should be involved in the performance and interact with the guide (Holloway 1980; Wang, 1999; Mossberg, 2003b).

Literature review states that continued participation in serious leisure could be rewarded for participation, such as self-actualization or self-gratification, exceeding the costs, such as embarrassment or anxiety (Stebbins, 1992). Findings demonstrate that tourists listen to the guide carefully, actively participate in the guide’s performance and respond by smiling or laughing (Illustrations 15). Empirical research indicates that the group is willing to have contact with the guide; they are not afraid if the guide comes too close or touches them. Learning through doing is gaining ground in the tourism world (Richards, 2001). Moreover Richards (December 2010) indicates that active involvement in creativity makes a deeper impression on tourists. In a similar
manner, Ihmäki (2012) states that tourists are motivated to be creative because it gives them an active role and provides a creative tourist experience.

The literature asserts that the guide helps tourists transform experiences into “treasured, culturally construed memories of personal growth, challenges, overcome, teamwork, and perseverance” (Arnould and Price, 1993, p. 24). The SGW guide constructs cultural text through performance, depicting it in a way that makes tourists feel the atmosphere of the story. The guides transform the story into reality by walking behind the tourist and whispering as mentioned in the stories that they tell them. By doing so, the guide helps tourists understand the places they visit (Pond, 1993).

The guide’s performance on the SGW surprises tourists leading to a “wow-reaction” (Mossberg, 2001). A good illustration of the “wow-reaction” from tourists is the story about tuberculosis and the symptom of coughing up blood (Illustrations 16).

The findings from the empirical study state that from the guide’s perspective, interaction between guide and tourist depend on the crowd. Following this statement, Knutson and Beck (2004) indicate that the nature of tourists' participation during the experience as either active or passive is fundamental to the way they remember it. The guides of the SGW work hard and do their best in each performance. Geva and Goldman (1991) found that the performance of the tour guide is an important attribute to the success of the tour, but sometimes there is no connection. MacGregor indicates through personal communication that he almost always knows how the tour would go from the start. He tells a couple of jokes in the beginning and if he does not get a positive reaction, it’s going to be a long tour with a poor interaction. Tarssanen and Kylänen (2005) claim that clients define their own meaningful experience, but what affects it is not only the interactive situations between the client and the service provider but the background factors of the client as well – such as what culture he or she comes from and what things he or she is used to in everyday life.

Usually the SGW guide finds a way to interact with the crowd. Guides are responsible for the impression and transforming into a tour into an experience (Tan et al. 2013). If tourists are transformed by their creative experiences that means that their experiences are authentic and different for them, even if undertaken in a ‘familiar’ or ‘placeless’ environment (Richards and Wilson, 2006). At the end of the tour, the guide knows it has been a good tour by applause he gets (MacGregor C., personal communication, December 18, 2014).
6.3.4. The theme. Mossberg and Nissen-Johansen (2006, p. 7) outline that storytelling is “the foundation medium by which we speak, think, develop our self-image and understand each other.” The ghost’s theme of the SGW makes an impact on the experiencescape, the guide and the tourist.

The theme – experiencescape: Literature points out that the sites are “performed” by the spatial stories of the tourist industry (Overend, 2012). Findings illustrate that tourists are guided to the haunted places of the Stockholm Old Town. Moreover the SGW takes place in the evening time of the day, which helps to create a mystery atmosphere.

The theme – guide: Sole and Wilson (1999) indicate that stories have the ability to touch people intellectually, physically, emotionally, and spiritually. This empirical study reveals that the guide uses the 18th century doctor costume and theatrical tricks within the ghost theme. This is illustrated by the burning branch of fir during the performance (Illustrations 9,10). Moreover the guide tells stories with confidence and sometimes eerily.

The theme – tourist: Literature states that the rise of the experience economy leads to an increased desire from tourists to learn and discover, and the wish to go behind the scenes of a tourist destination (Canadian Tourism Commission, 2004; Bryon, 2012). Findings point out that tourists on the SGW learn more about ghosts in Stockholm Old Town and get surprised and scared by the guides during the performance.

6.4. Marketing of the Stockholm Ghost Walk

The potential customer develops expectations of the offer from similar experiences, regular advertising, or other references (Grönroos, 2000). To reach the potential tourist, the SGW company publishes brochures and spreads them out in tourist locations such as hotels, restaurants, etc. The design of the publishing material follows the concept of mystery and scary aspects of the tour, where the guide’s figure plays a key role (Illustration17). Moreover SGW visualizes its businesses through webpages Stadseven.se and Todo.se

The relationship philosophy relies on co-operation and a trusting relationship with customers and other stakeholders and network partners, in collaboration within the company (Grönroos, 1996). The literature indicates that relationship marketing is a customer relationship
management strategy designed to encourage strong, lasting customer connections to a brand (Berry, 1995; Takala and Uusitalo, 1996). Empirical study depicts that the SGW is building a long-term relationship with tourists through word of mouth and other stakeholders.

Findings point out that the SGW cooperates with many companies such as Stockholm Visitors, webpages Stadsevent.se, Todo.se. As the literature highlights, it involves communicating the right message to the right people through specific channels (Schultz et al. 1993; Hutton, 1996; Keller, 2009). The company also collaborates with a restaurant in Old Town where participants can continue the evening after the SGW. Collaboration and networking between producers is extremely important (Richards, 2010b). At least once a month SGW holds tours for journalists and representatives from various companies. Sedita (2008) has suggested that the events can also act as a catalyst to bring different networks together. Empirical study indicate that Peter Segelström wants to promote his company to have a serious image and believes that recommendations from a serious organization in the market such as Stockholm Visitors Board can give such an impression.

This empirical study indicates that the SGW organises special events for Halloween in the fall and corporate team building events on request. Similarly, literature points out that cultural and creative events are a particularly useful vehicle for the development of creative tourism (Richards, 2009, 2010).

Literature reveals that the quality of experiences is considered as “the key to success of tourism development” (Wang, 2006, p. 65). The SGW wants to be exclusive and findings highlight that the tour has high standards, which each guide has to follow. SGW does not have any cancellations in spite of bad weather conditions.

The literature review points out that storytelling is a powerful communication solution since people like stories and tend to remember them (Gummesson, 2004). Mossberg and Nissen-Johansen (2006) further argue that word of mouth created from stories can be utilized in a marketing strategy in order to spread the image and values of a company. According to the Segelström, the most effective marketing channel for the SGW is the word of mouth.

This empirical study indicates that when a guide does a great job, tourists retell their experience whilst they come home. Their word of mouth communication reflects the nature and value of their perception of relationship episodes of service encounters, as well as psychological comfort/discomfort with the relationship (Grömöros, 2000). Peter Segelström in a personal
communication indicates: “We give our best every tour and they talk to friends who recommend us” (Segelström P., personal communication, December 4, 2014). Successful experience is the one the customers understand as unique or memorable, and that will last for a long time, and will be experienced again. These messages are most often spread by word of mouth (Pine and Gilmore, 1999).

The owner of the SGW claims that there is no ad in the world that’s better than people talking to each other. In agreement with the findings, the literature states that the marketing impact of word of mouth communication is usually substantial, frequently greater than that of planned communication (Buttle, 1998; Mangold et al. 1999). It makes an influence on the formation of expectations of existing and potential customers and is an important determination of future purchasing behavior.
7. CONCLUSIONS

7.1. How does a theatrical performance enhance the experiential component of the historical guided tour?

In present society, people look for memorable consumption that can make a long-term impact and might even change them. Theatrical elements of the guided tour help tourists strengthen their experience in guided tours (Holloway, 1981; Coleman and Crang, 2002; Overend, 2012). Literature highlights that the guide’s performance, stories, interactions between guide and tourists and tourists and tourists are theatrical elements of a guided tour.

The importance of the performance of the tour guide in the success of the tour was discovered in the literature review. The guide is at once a performer and an interpreter, at the centre of the experience (Overend, 2012). It was observed in this study that the SGW guide uses performance elements that are attractive to the audience: the guide makes tourists laugh, asks questions, makes funny comments, uses body language to express himself and involves tourists into the performance.

The theoretical discussion in literature review described that the performance of the tour guide is an important attribute to the success of the tour (Geva and Goldman, 1991). Findings have proved that the guides in the SGW meet the tourist in “a role”, wearing costumes that portray 18th century characters, and begin performing at the gathering point. They remain in character from the beginning to the end of the walk. It is confirmed that the guide surprises tourists that makes them feel fresh, and unique. During the SGW, the guide aims to scare the tourist and create mystery with the ghost stories.

Literature points out that customers would rather buy the stories and the experience behind the product (Gummesson, 2004; Moscardo, 2010). Research also shows that themes and stories can communicate the core values in an understandable and memorable way (e.g. Coleman and Crang, 2002). In agreement with the literature, findings have shown that the SGW is a unique walk for many reasons,

The theme tour of the SGW makes the tourists experience memorable. It was observed that tourists experience emotions, they laugh, get spooked by a guide or other members of the group. When emotions are involved, a memorable experience is created for tourists.
Also the literature points out that personal relevance is strengthened by performing the story, in particular through the interpretation of roles (Schechner, 2003). It has been observed that the guides take their role seriously by showing up in a costume and they use body language to communicate with the group.

Already supported by literature, the findings from this study emphasize that the relation between producers and consumers of tourism is dialectic (e.g. Cataldo, 2011; Larsen and Meged, 2013). It involves subtle body and verbal negotiations, fluid power-relations and interactions between guides and tourists, and tourists and tourists. The findings demonstrate that tourists are involved physically, mentally and emotionally in the performance.

The theoretical discussion in literature indicates that tourist should get involved, have fun and get excited, which strengthens the experience (Richards, 2011). Tourists participate in the SGW by being volunteers for some of the stories, which is important for forming experiences. Tourists also have fun by jokes and the attempts to scare each other. Literature emphasizes that other tourists, consuming the same services at the same time can also enhance the tourist experience (Lovlock, 1996). Findings have proved that tourist talks to each other, try to scare each other while walking to a next stop and also during the guide’s story.

7.2. What role do guides play in the tourist experience during the historical theatrical city guided tours?

Travelling becomes more enjoyable when a well-trained guide is present. Literature reveals that info- and edutainment are concepts that guides should try to follow for the guides: small bits of knowledge or information are mixed with a lot of entertainment (e.g. Holloway, 1981; Overend, 2012; Williams, 2013). Findings show that guides play a role of information givers. MacGregor mentioned in a personal interview that the SGW is more of a history walk and everything the guide says is truth.

Literature asserts that tourist should get involved in the performance and interact with the guide in order to get a memorable experience (Holloway 1980; Wang, 1999; Mossberg, 2003a). Interaction between tour guides and visitors, especially during interpretation and education, provides opportunities for tour guides to have great impacts on tourist experience. Findings are concerned with dynamic the interaction between a leader and followers. It was observed that
tourists act not ‘being there’, but reflexive interaction is a part of tourist’s experience. The group is willing to have contact with the guide and trust him as a guide.

Literature emphasizes that the tour guide role in the performance is developing a creative collaboration with the tourists (Fine and Speer, 1985). Tourists create their own version of the guided tour by interacting with guide and each other (Tarssanen and Kylänen, 2005). Findings of the study show that the interaction between guide and tourist depends on the crowd. It was revealed that usually the guide finds a way to interact with tourists.

It was found in a literature review that the guide helps participants transform experiences into treasured, culturally construed memories of personal growth, challenges, overcome, teamwork, and perseverance (e.g. Arnould and Price, 1993; Tan et al. 2013). Findings of the study illustrate that tour guides act as representatives in tourist’s transactions. The SGW guide constructs cultural text through the performance and depicts it in a way that makes tourists feel the atmosphere of the story. The guide’s performance meets the need for creativity.

Tourists expect to have fun and like to be surprised as mentioned before, and the SGW guides are competent and knowledgeable to be able to provide to tourists meaningful experience.

7.3. How does guide’s performance influence the marketing strategy of the historical theatrical tours?

The literature emphasizes that the unique concepts are difficult to copy (Mossberg, 2003a). It was observed in the findings that the SGW started as the only company working in ghost walks, and wants to continue to be exclusive. Findings show that the idea of the SGW was the first in Sweden. The ambition was to provide a historical city tour that distinguished itself from existing ones. Segelström indicated in a personal interview that the SGW has been created for people who want to experience something new and unique.

The study points out that the tour guides help promote the tour through the way they fulfill their role. It was evident that tour guides isolate and concentrate on issues that help to keep the attention of the crowd during the storytelling. The SGW guide tries to include unique things that arouse tourists’ interest during the theatrical tour. Some of the things pointed out were shortening the stories if tourists lose interest or involving a tourist in the performance by picking a volunteer.

Literature reveals the relationship approach to marketing, which prioritise building the relationships with customers and other stakeholders (Grönroos, 1994, 1999; Berry, 1995; Finne
and Grönroos, 2009). Marketing strategy of the SGW is based on the experience tourists get during the theatrical tour. It was discussed in the literature that the experience could be easily recalled for years after based on emotional content; sometimes the experience can change tourists forever.

Tour guides are representatives of their employees and their performance influences not only current visitors’ experiences but also potential visitors’ intention to buy products. Findings have proved that guides provide the best quality of the tour and the performance, and keep high standards of the walk in order to keep the interest of the current tourist and possibly attract their friends in future.

Literature emphasizes that the word of mouth communication reflects the nature and value of the tourists’ perception of relationship episodes of service encounters, as well as psychological comfort/discomfort with the relationship (Grönroos, 2000). This study indicates that the most effective marketing channel for the theatrical walk is the word of mouth. The researcher observed that, tourists’ interaction with tour guides deliver services in order to satisfy tourists. Consequently it influences good word of mouth once tourists return. Literature illustrates that the marketing impact of word of mouth communication is huge, and it makes an influence on the formation of expectations of existing and potential customers (Buttle, 1998; Mangold et al. 1999). In so doing, it is believed that the tour guides contribute to tour marketing and promotion of the SGW.

7.4. Final discussion

The reviewed literature clearly demonstrated that many researchers lay emphasis on the importance of tour guides’ roles such as interpreting and education, representation, leading, information giving and mediation for building a good image of the site they show. In agreement with the literature, this research study’s findings have shown the importance of the interaction between the guide and tourists and tourists and tourists, which make the tourist experience memorable and engages tourists both intellectually and emotionally with the theatrical historical performance.

The study has two most important findings. First, the study demonstrates that interactions between the guide and tourists participating in the historical theatrical city guided tours, involving provision of interpretative insights by the tourist guides and educating tourists on the
theme of the tour, provides chances for tour guides to have a significant impacts on tourist experience. The theatrical elements of the guided tour such as the guide’s performance, stories, interactions between the tour guide and tourists, as well as the interaction amongst the tourists in the group helps tourists to strengthen their experience of the historical theatrical guided tours. The study reveals that the tour group is willing to have contact with the guide, actively participate in the performance and trust the guide. Guides and tourists move, touch, laugh, compete and reject in a genuine, albeit very brief relationship.

Second, the study revealed that the marketing strategy of the SGW is based on the experience that tourists get during the historical theatrical tour. Therefore the tour guides play an important role in promoting and marketing the tours by interacting with the tourists. The researcher has also discovered that the most effective marketing channel for the historical theatrical guided tour is word of mouth. The tourists promote the tour by sharing their experience with their network. A way to ensure that tourists share their experience with others is to make the tourist’s experience memorable by providing a unique performance.

It was ascertained that tour guides roles could either break or build a reputation of a theatrical tour. That is why there was an emphasis on the role of the guide in developing tourist experience during the historical theatrical tours.

Thus, many of the findings from literature study were supported by the case study and the owner of the SGW will incorporate the findings of this study in business operations. In conclusion, the chosen case study of the SGW shows compliance with the overall findings suggested by the theory.

7.5. Limitations

The study was limited in several ways. The empirical data were gathered from the single case study the SGW, it has the limited possibilities for generalization of the practice and benefits that guides have on developing tourist experience during the historical theatrical tours.

Another source of weakness in this research study is that only two interviews with the owner of the SGW and the guide were conducted. The interviews with the tourists would have given the study a tourist’s perspective in the interaction between the tourist and tour guide. This research paper focuses on the guide as a key figure. Therefore the interviews with the tourists were not conducted.
Moreover only one guide from the SGW agreed to give an interview and he is an English-speaking guide. It would have been valuable to understand and study the perspective of a Swedish guide as well. However, the researcher of this study interviewed the owner of the SGW who is a Swede and gives tours as well.

Two observations were taken during this study, which could have made the view on the situation limited. Each tour holds something interesting and meaningful for the study. To fill this gap of knowledge, the interview with the guide was taken in order to get a fuller picture of the tour. Moreover the researcher participated in the tour, but she could not do it in a role of a tourist and include her experience in the study because she had prior knowledge of the company and the tour.

7.6. Further research

This study researched the role of guides in developing tourist experience during the historical theatrical tours. This research paper can be a strong guideline for understanding the creation of positive tourist experience in the historical theatrical guided tours.

Future studies can investigate unique product development and the role of the guide in its promotion. A good example would be to consider a new musical tour in Stockholm. Researchers could explore the possibility of capitalising on the connection between music and a “sense of place”. In this particular tour, the performance of the guide amplifies a musical component. The researcher can investigate the role of the guide in the marketing strategy of the musical historical guided tours.
REFERENCES


Appendix 1. Individual interview questions with Peter Segelström (as guideline)

**TOUR**
- How did you come up with the idea of creating the Stockholm Ghost Walk?
- Have you done any research before the tour launching?
- Who conduct the excursion and why did you choose this particular way?
- How/where did you find the stories for the tour?
- What is the aim of the Stockholm Ghost Walk?
- What does make the SGW different from other theme tours in Gamla Stan?
- How long is it and why?
- What time of the year is the SGW mostly popular?

**GUIDES**
- What are the key features and unique qualities of the SGW?
- Who are the guides?
- How do you look for the guides? What does play the important role in a decision to hire a guide?
- Guide follows the script during the tour, do/can they improvise?
- By running an excursion, you’re investing in the people who deliver it. How can you most effectively support staff in delivering the best experience for your customers?

**MARKETING**
- What is your target audience for the SGW?
- How do you attract them?
- How did you start to promote the tour?
- Have you developed/ modified the tour since the launching it? If so, how?
- What is your marketing strategy?
- Which marketing channels do you use?
- Do you use marketing materials?
- What are your future perspective/goals of the SGW?
Appendix 2. Individual interview questions with Calolm MacGregor (as guideline)

JOBS AS A GUIDE IN SGW

✓ How/ why did you become a guide in SGW?
✓ Did you have any training before you started to guide?
✓ How did the hiring process look like?

✓ Do you discuss the tour with your colleagues?
✓ Your costume, what does it represent?
✓ Guide follows the script during the tour, do you improvise? How?

GUIDE’S ROLE IN SGW

✓ What do you do differently in each tour?
✓ Is it easy to get in contact with the tourists?
✓ Do you have different approach to passive and active tourists?
✓ How do you get attention of the tourists?
✓ How easy is it to get volunteers from a group? get them involved?

TOURIST’S BEHAVIOUR

✓ Do you see any difference from the begging of the tour and in the end of it?
✓ Did you meet any problems within the connection with tourists during the tour?
✓ What was the most interesting experience during the tours regarding the tourist reactions on your performance?
✓ What was the most interesting reaction on the scaring acts from the tourists?
✓ Has anything exciting or spooky happened during one of your walks?

✓ How do you evaluate your role in the tour?
### Appendix 3. Observation guideline

<table>
<thead>
<tr>
<th>Category</th>
<th>Includes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Appearance</td>
<td>Clothing, age, gender, physical appearance of tourist and a guide</td>
</tr>
<tr>
<td>Verbal behaviour and interactions (tourist to tourist)</td>
<td>Who speaks to whom and for how long, how tourists interact with each other</td>
</tr>
<tr>
<td>Verbal behaviour and interactions (guide to tourists)</td>
<td>How guide initiates interaction with the tourists, how tourists react on it, for how long guide speak to tourist</td>
</tr>
<tr>
<td>Physical behaviour and gestures (tourist to tourist)</td>
<td>What tourist do, do they interact with each other, do they talk to each other during the tour, what do they say</td>
</tr>
<tr>
<td>Physical behaviour and gestures (guide to tourists)</td>
<td>Do tourist interact with the guide, who is not interacting and why, how tourist react on the performance tricks, do they easy start to answer/ react on guides tricks</td>
</tr>
</tbody>
</table>